

# VARIETY

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64 PAGES

## TV: GOOD TO BE 'LIVE' AGAIN

### Churchill Memoirs for Television Via Le Vien, Ex-Colonel With Ike

London, June 2. Motion picture and television rights to the six-volume memoirs of Sir Winston Churchill have been assigned to Jack Le Vien, a colonel on Gen. Eisenhower's staff during the war and a top news-documentary expert.

The deal was finalized during Sir Winston's visit to N. Y. several weeks ago, after he had been the guest of President Eisenhower in Washington. Formal closing is set for later this month.

Tracked down in Gotham, Le Vien confirmed the arrangement, but refused to add much detail. He did say that the first project based on the memoirs would be a television series consisting of 39 half-hour or full-hour segments. It'll be produced by Le Vien and will use Churchill-written narrative.

Plan is to have several well-known international personalities who played important roles in Churchill's life, narrate the various films. The series is expected to roll in the early fall.

It will consist both of newsreel and documentary footage and of material specially shot to reenact given instances in Churchill's life. One of the provisions in Le Vien's contract with the British leader is that there will be no actor portraying the now-aged statesman.

Le Vien, who is 40, is director of special productions at Hearst. (Continued on page 40)

### 'Let Him Rave,' But Ken Tynan Almost Didn't

The Broadway season of 1958-59 can now be classified as official. Not only did it come to a statistical end last Saturday (30), but the final weeks brought the inevitable manager-talent skirmish against the critics. There was no barrage or open attack, however—merely an attempted ambush and a flurry of sniping.

The only tangible move was an attempt by co-producer David Merrick to bar New Yorker magazine critic Kenneth Tynan from the opening of "Gypsy." The effort failed, however, and Merrick relented after Leland Hayward, his partner in the production, protested the tactic and offered Tynan his own (Hayward's) personal premiere tickets.

Tynan, who has been scribbling as the New Yorker's reviewer on a guest basis, on leave from the London Observer, planned to England the day after the "Gypsy" opening and could not be reached. (Continued on page 61)

### 'REDISCOVERED' CHAPLIN BACK TO TIMES SQ.

After several years of commercial obscurity, Charles Chaplin is heading for Broadway again. United Artists, in an unusual move, is planning to transfer the "Modern Times" reissue from the eastside Plaza Theatre to the Astor on Broadway sometime in mid-June.

Picture is now in its 5th week at the Plaza and doing big business. That's what convinced the UA brass that Broadway exposure may be in order. "Modern Times," made in 1936, is being released via Lopert Films, UA's foreign film subsid.

There hasn't been a Chaplin film on Broadway since 1952, when (Continued on page 63)

### Magazines Will Be Heard From As Trend to Disks On Paper Keeps Growing

The trend to incorporating paper laminated disks into magazines is growing. Sparked by the click of the Sonorama read-listen publication in France, a similar idea has been used in this country with Echo mag and is now moving into the hi-fi mag market with a new publication, Living Music, due to hit the stands next month.

Alan Gillespie, the publisher, has lined up deals with several major disk companies to use their disk material in his new mag. Since Gillespie has agreed not to use more than one minute of any number, the diskers figure that his mag will be a promotional medium for the longplay disks, both in the pop and longhair field. The disked excerpts will be used to illustrate text material.

Gillespie has obtained royalty releases from most of the publishers on using pop material. The American Federation of Musicians is expected to okay Gillespie's offer to make additional payments to the union for use of the music. Gillespie, who has been active in the laminated disk field via a seahear postcard business, plans to use three disks in each issue, which has a 7½-by 8½-inch format with a hole in the center. It will sell for 75c on the newsstands.

Meantime, it's understood that Time magazine is planning to use the laminated paper disks in the future. The excellent fidelity and simplicity of manufacture of the laminated paper platters are opening new possibilities for a mag like Time which could include excerpts of topical speeches, in conjunction with regular printed material.

### MORE WORK FOR ACTORS, WRITERS

By ART WOODSTONE

Television is having "live" breathed into it. The 1959-1960 season will not see an overwhelming reversal of the two-year trend toward telefilm, but there will be enough of a swing toward live and kindred video tape programming to give heart to the American Federation of Television & Radio Actors, several bigtime writers who once defected from tv, plus a number of other people in the industry.

Furthermore, certain characteristics of the trend back to live video were designed to have an ameliorating effect on Washington and that articulate public minority which has damned video.

And this is not all. More advertisers are favoring live video, if only because most video specials, which seem to fit Madison Ave's latest merchandising needs, are done live. It's these specials which are creating the many new jobs for members of AFTRA and some of these self same specials which are the reason for renewed interest by tv's onetime writing strongmen. It appears to be rather a phenomenon, this mating of commercial demands and aesthetic dictates.

Backbone of the new live programming is the specials, some dramatic, others revue-types and musicals. It might be a misnomer. (Continued on page 40)

### Mexican Shoots Up Press; Bad For His Career

By EMIL ZUBRYN

Mexico City, June 2. Director Emilio Fernandez, called "el Indio" (The Indian), for obscure reasons, suddenly began throwing lead at four newspapermen who came to welcome him back from Cannes Film Festival, and to obtain material for their respective papers.

Outcome: three flustered newspapermen artfully dodging a blasting 38 and one less fortunate who received a chest flesh wound.

Reasons for the bullet barrage are hidden in a maze of conflicting reports. You can take your pick of the following:

(1) Talk turned to film matters in general and, with all more or less in their cups, Fernandez took exception to ironic views of the members of the press.

(2) Fernandez, after far too many tequilas, allegedly began sobbing and ranting about the "in- (Continued on page 63)

### U.S. Features For Iron Curtain TV; Sold Sans State Dept. Sanction

#### TITLE RACE MEANS BIG MAFIA SPLASHIA

Hollywood, June 2. The Mafia is coming in for some studio hassling. In a new wave of title protests to hit the Motion Picture Assn. over similar and identical registrations, Beefs indicate that a varied number of filmmakers have plans to cash in on the Apalachin meeting.

Frank Melford and Warner Bros. protested Edward Small's registration of "Inside the Mafia" and "Mafia Exposure," as competitive to their registered "Mafia" (Continued on page 61)

### Swedish 'Space Opera' Just That: Mortals Flee Earth, But Get Lost

By FREDERIC FLEISHER

Stockholm, June 2. Sunday (31) night at the Royal Opera House here was presented a fascinating, fantastic and frightening opera dealing with man's future. "Aniara" pictures humanity at the point where science has distanced ethics to make life a nightmare. Refugees are running away in space-ships, crowded and hysterical.

The world's first "space opera" of atomic age opened to the acclaim of critics and audience. Created by Swedish composer Karl Birger Blomdahl and poet Erik Lindegren, the work is based on a 200-page poem by another Swedish poet, Harry Martinson, a member of the Swedish Academy, which selects the Nobel Prize in literature.

Marking the probable high point in the Stockholm music festival (ends June 13) and one of the most important opera events of Sweden in this century, "Aniara" visualizes a world of poisoned atmosphere.

A mass emigration to Venus and Mars is under way. Enormous space ships, crammed with panic-stricken people seeking new homes, are dispatched regularly to these planets. When the curtain rises on act one space ship Aniara has been on its way from earth for a couple of days. Weird and desolate music suggests the endless space and an ice-blue circle against a dark background surrounds life on board. You see the ghost-like silhouettes of the people singing longingly and mournfully about the earth they have left behind.

Scene 2 takes place a week later. It is Midsummer Eve on earth. The space travelers expect to reach Mars on the following day. Sven Ericson (Professor at the Royal (Continued on page 63)

The first pix-to-tv deal behind the Iron Curtain has been chalked up by Columbia Pictures' subsid, Screen Gems.

SG sold a package of 59 old features for telecasting in Poland. One pic, "Le Plaisir," a French film controlled by Columbia, was sold for telecasting in Czechoslovakia.

The 59 cinematics represent a general crosssection of "A" pix sold to tv by SG. There are comedies, westerns and crime pix in the group sold to Poland.

Titles include "Mr. Deeds Goes to Town," "Relentless," "Dead Reckoning," "Johnny O'Clock," "Keeper of the Bees," "It Happened One Night," "Lost Horizon," "Texas," "My Sister Eileen," "Once Upon a Time," "The Desperadoes," and "Adam Had Four Sons."

Deal is not a swap deal as offered consistently by the Soviet Union, but a cash-on-the-line arrangement. Polish and Czech deals were negotiated by George Blag, SG's European sales representative who headquarters in Paris.

Deals, made through SG's French subsid, were made without U. S. State Dept. consultations. Unlike theatrical pix heading for Iron Curtain countries, there was no clearance of titles by the United States Information Agency. They were deals calling for a down payment in the form of a guarantee, with other payments keyed to exposure of the pix.

### Buying Up O'Seas Films for U.S. TV Playoff in Dub

With an eye to the future, interests both in the U. S. and in Europe are beginning to buy up older European features for eventual sale to American television.

The pictures are being picked up cheaply and are earmarked for dubbing over the next couple of years.

Reasoning is that, by that time, U. S. television will suffer from a great shortage of feature product, and that the dubbed imports will come in mighty handy in filling the gap. Also, there's little doubt that there's now a wider acceptance of foreign films, which is likely to keep growing, and overseas star names will become increasingly well known.

While returns from dubbed foreign pix on tv are comparatively small, the "need of the hour" is seen likely to bring them up as (Continued on page 40)

# Miami Beach's Damp Welcome Mat Strong Competition for DJ Powwow; 'Formula Radio' Goes Through Wringer

By HERM SCHOENFELD

Miami Beach, June 2.  
The Second Annual Disk Jockey Convention was drowned out in the roar of Florida's light green surf.

Staged in the Americana Hotel here, over last weekend (28-31), the convention of the nation's deejays was in striking contrast to the gathering in Kansas City last year. The intellectual vitality, high seriousness and broad participation of the jockeys in Kansas City just melted away in the hot Miami sun.

Panel discussions were pitted in an uneven battle with the Americana's pool and beach and came out a bedraggled second. The most successful forums drew 150 interested persons; the average was around 75. One key discussion, involving the formation of a national disk jockey organization, flopped in a dismal turnout of some 60 persons, at least half of whom were not jockeys.

The various disk companies, who picked up the deejays' tab for meals, also played an instrumental role in undermining the meeting. Via their hospitality suites, they provided around-the-clock lubricating stations. Some of the in-the-diskies provided stronger forms of recreation and gave the jockeys their most painful morales after hangover: the problem of combining a spicy yarn in the Miami News which might possibly reach their folks and bosses back home.

See Different '69 Scale  
It was clear that the Todd Storz radio chain, organizers of the deejay convention, was in a bind.  
(Continued on page 46)

## June Havoc Takes Bows On Supermarket Circuit To Ballyhoo 'Early Havoc'

By LEONARD TSHAUB  
The old and revered literary tea table of authors may be giving way to the Supermarket Special. June Havoc's latest discovered cup of tea is the new lettuce (the green kind) among the grocery chains. The table-laden pictures, legit, legit, legit, was being used daily by her publishers, to give her all the "Early Havoc," her vaudeville dance autobiography which she had to the age of 14 in May 20 VARIETY.

"Copy," the musical version of her Gypsy Rose Lee's "The Secret of the Broadway Showgirl," was the book. She had the book in Philadelphia, had to suffice until she  
(Continued on page 61)

## Dan Rice Saga Due

Dan Rice, a clown who was paid \$1,000 a week 120 years ago, is the hero of a new volume by Don Carle Gillette and Ralph Hancock to be published by Julius Messner, Inc. Title: "Bigger Than Barnum."

A favorite of Lincoln's, some 80 newspapers joined in a gag "booming" of Rice for president in 1863, long before the Democrat conventions of the 1920's voted for Will Rogers.

Rice lived until 1900. Gillette, vet newspaper editor, has been researching the clown for 35 years.

## Nippon Show Biz A Lot of Greek To Bill Gaxton

By DAVE JAMPEL

Tokyo, May 26.  
As far as visitor William Gaxton is concerned, Japanese stage attractions might as well all be in Yiddish.

Vacationing in the Far East, Gaxton made the rounds of Tokyo theatres and has been pleased and sometimes astonished by what he saw, but, he lamented to VARIETY, "Once in a while they should kind of explain the gag."

He related his ignorance of the verbal exchanges on the local boards to the days when he was breaking records at the Palace with Lou Holtz. It seems that Holtz would deliver a line in Yiddish and the audience would howl. The non-Semite Gaxton would then have to ask what was going on.

Gaxton pointed out that with the furious constructing and preparations being made here to lure the tourist, some thought should be given to making the stage and cabaret attractions more comprehensible to foreign ears.

"They're singing American tunes and dancing American dances, but they don't let you in on the deal," Gaxton said. "And they don't give the Americans credit for it either. Generally it's Gershwin or Porter. All I hear are my songs," said the man who introduced such standards as "Who Cares?" "Love Is Sweeping the Country," "Thou Swell" and "You Do Something to Me."

Gaxton proposed that financial regulations be relaxed to permit American talent to come to Japan. The Japanese would get a bang  
(Continued on page 61)

## Rudel Heads English Lingo Opera; Chautauqua's Mixed-Bag of the Arts

Chautauqua, N. Y., June 2.  
Julius Rudel, impresario of the N. Y. City Center Opera, will conduct six operas in English for the opera segment of the annual chautauqua season. They are: "The Taming of The Shrew" (Gianini); "Butterfly" (Puccini); "Wuthering Heights" (Carlisle Floyd); "Rigoleto" (Verdi); "Bartered Bride" (Smetana); and "Brigadoon" (Lerner-Loewe).

Performances, two of each and three of the final operetta will span July 5-Aug. 30. In the meanwhile Rudel is in Europe following closing of the Ford-sponsored American opera cycle in Manhattan.

Chautauqua this season will offer four symphonic concerts weekly under Walter Hendl, plus chorales under Paul J. Christiansen and a varied program of chamber music—Mischakoff, Strings, Ozan Marsh, Lillian Kallir.

Dance items will be Carola Goya and Matteo and Robert Jeffrey troupe.

Stock company will offer the following legit pieces: "The Perfect Alibi," "Uncle Vanya," "Diary of Anne Frank," "Pictures in The Hallway," "Macbeth," "The Magnificent Yankee" and "No Time For Sergeants."

## French Tape Machine As U. S. Music Biz Adjunct

United States representation for a new, French-developed tape machine, which could revolutionize the music business has been assigned to Thomas J. Brandon, prez of Brandon Films.

The low-cost unit, capable of recording and reproducing up to 200 hours of music or other material, is called Tapetop and is fitted over the spindle of any ordinary phonograph.

The machine, patented by Sergeil Caillot and already in use in France, uses the motor power of the phonograph and produces through any radio, tv or phonograph amplification system. Round, thin and made of light plastic, it contains a small recording head which handles both input and output.

One of the advantages of the machine is that it can repeat endlessly and the tape cartridge can be replaced at minimum cost. Five separate recorded bands can be placed on the tape and a selector permits switching from one to the other without difficulties.

Brandon said the same model with 35m. tape was being developed. It'll be capable of holding 40 different bands.

Wide range of uses for the new tape machine, including application to homes, factories, supermarkets, restaurants, education, speech and drama, was seen by Brandon.

He noted that a number of jukeboxes in France already had been replaced by the unit which costs a fraction of the big record machines. He also said Tapetop would work like the Muzak operation, delivering a continuous supply of music but without the necessity of leasing special lines.

## London's Tim Panners Spoofed

London, June 2.  
Paddy Roberts, one of Britain's top tunesmiths (he wrote "Softly, Softly" among other click pops) has turned out a slim, amusing book of verse called "Tim Pan Alley" (Coram, 70c) which lightly kicks the pants of the pop music world.  
His general approach to his subject is contained in a verse:  
"People who ape Cole Porter  
Didn't order.  
And copying Noel Coward  
Shouldn't be allowed.  
Similarly, you're a poor sort of flatterer  
If you imitate Frank Sinatra.  
And those who try, like me, to do an Ogden Nash of it  
Always make a hash of it."

## City Ballet's \$57,000 Week

N. Y. City Center Ballet grossed \$57,000 last week at its home base in Manhattan. Will top that figure, at present pace, this week.

Japanese Imperial Household troupe is a guest organization currently.

## New Act in Auckland; Comedian Barry Linehan As 'Talking Newspaper'

Auckland, N. Z., May 26.  
Overseas visitors to Auckland, particularly American tourists passing through on the Matson boats, have been surprised to find a comedian working in a dine-a-dance spot here who is comparable to top nitery talent in their homeland.

A radio and legit actor named Barry Linehan presents his act twice weekly at the Sapphire Room of the Gourmet Restaurant. A straight gag man, Linehan perches up on a high stool at the mike, firing off his acid comments on the day's events, his only movement being to swivel his eyes in a sort of laconic casing of the customers. His own scripter, Linehan has the political cartoonist's ability to build his material around the newsbreaks, sometimes working up a complete spot between the morning paper and the evening show.

New Zealand's dineries are hampered by Stone Age liquor laws that forbid sale of drinks in restaurants. At the tonier spots, result is that diner-waiter conversations often take on a conspiratorial, U. S.-speakeasy-era tinge and (if you're lucky) glasses of wine or the hard stuff, making like finger ale, appear along with the chicken Saratoga. News of the hostelry's second rap—a \$275 fine—for acting like it was in a civilized country broke the day VARIETY caught Linehan's show. The comedian shook some of his best laughs out of the incident.

Hired for a two-month stint, Linehan proved such a draw that he stayed for 12. Gourmet owner Otto Groen is now angling a re-venue that Linehan will take on the road for three months. Then the comic, even at the loss of some good gags, intends to head for spots where dry martins can be served without fear of the gendarmierie moving in. Dubb.

## Wayne Morse Hits Films and Music U.S.-Made OSeas

Washington, June 2.  
Sen. Wayne Morse (D-Ore.) has called for a searching investigation of "runaway" filmmaking in general and use of foreign-made soundtracks in particular.

Morse took the floor last week to score what he termed the "retrogressive, job-destroying practices" of the film industry in making use of foreign music, talent and services.

Including television film producers in his broadside, the Oregon Democrat charged that industry leaders "are setting a very poor example of business ethics and business morality through the low business standards they are practicing..."

Morse offered a resolution authorizing the Senate Finance Committee to conduct a "complete" investigation of the practices and their impact on employment in the domestic entertainment industry. Noting that he proposed a similar probe last year, Morse expressed hope hearings would be launched immediately and result in "effective remedial action" in the shape of import duty hikes.

Morse conferred last week with AEM president Herman D. Kenin and other union officials who renewed their grievances against foreign music tracks and informed him of the increase in runaway filmmaking.

He deplored filming of scenes with "American" locales in a foreign land as a "form of fraud practiced by these producers upon American viewing audiences." In this connection, Morse singled out the production of the life of John Paul Jones in Spain.

He termed the practices a "widespread evasion of the spirit and intent of the immigration and tariff statutes" contributing to "tragic unemployment in the ranks of American entertainers and technicians generally."

Referring to the immigration law which protects American instrumentalists from the competition of alien musicians, Morse declared:

"That wise statute has long been  
(Continued on page 61)

# VARIETY

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## Bolshoi's L.A. \$755,000

Hollywood, June 2.  
Bolshoi Ballet ended two-week, 14-performance engagement at Shrine Aud (30) with mammoth \$755,000. Second week outgrossed first by \$5,000 to hit \$380,000.

Hollywood Bowl Assn., which sponsored Hurok-ANTA presentation, grossed between \$40,000-\$50,000.

## Pathe Rooster Dispute

RKO is protesting the use by Barnett Glassman of the Pathe News tag, complete with the famous rooster. Company says that when Warner Bros. gave up its newsreel, the Pathe name reverted to it (RKO). Glassman bought the Pathe newsfilm library from Ben Frye, who acquired the Pathe company from WB in 1956.

Frye used the Pathe name, also allegedly without the right to do so since all he acquired were the physical assets. RKO, which considers the Pathe News tag an asset, has asked Glassman to "cease and desist."

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# UA: BUDGETS, ART & SANITY

## Show Biz 18th Among Bonds

As of the end of May amusement industry bond issues listed on the New York Exchange had a total valuation of \$136,876,674, the Exchange reported this week.

Railroad & Railroad Equipment, at \$5,538,513,616, led the list; amusements ranked 18th in terms of valuation.

## 'South Pacific' Excels 'Gone With Wind' In Britain; Spotty on Mainland

Film version of "South Pacific" shapes as Britain's record money earner, beating out "Gone With the Wind." The Rogers & Hammerstein tuner is heading for \$3,500,000 in film rentals in Britain, where it's already earned over \$2,000,000 in only 22 dates.

Magna Theatre Corp., which produced "South Pacific," figures the film should collect \$22,000,000 in rentals worldwide. It's done \$6,500,000 in 58 U.S. and Canadian dates in the Todd-AO version. It'll collect another \$5,000,000 from Todd-AO houses overseas, and is expected to do around \$11,000,000 worldwide in the printdown version.

due to some extraordinary release. The picture cost \$5,500,000 and, expenditures, breaks even at about \$11,500,000. R & H collect 47% of the profits.

Magna, which last week deposited funds with the Chemical Corn Exchange Bank, trustee under its indenture, to cover in full debentures due on June 1, 1959, expects to produce another, largescale film in the Todd-AO process within the coming year. Property hasn't as yet been selected.

The British performance of "South Pacific" is remarkable in the light of the film's lack of draw in many parts of Europe. It was poor in Paris (though it is enjoying a long run at Marseilles) and it flopped in Italy, partly due to local (Continued on page 6)

## Lesser Firm Guarantee On 'Tarzan,' \$600,000; Made in Kenya at 750C's

Paramount has entered a deal which provides Sol Lesser Productions with a guarantee of \$600,000 in turn for the releasing rights to "Tarzan's Greatest Adventure." Pact also gives Par 50% of the ownership of the negative.

Sy Weintraub, new head of the Lesser outfit, brought in this newest "Tarzan" entry at the unusually high cost of \$750,000. Title character is played by Gordon Scott. It was shot in color and on location in Kenya.

Arrangement set by Par and Weintraub also stipulates that Par will put up the money for prints and advertising and this will be charged against the picture.

Both sides feel they have a good deal. For one, Weintraub is free to pick up any part or all of the \$600,000 at any time. And Par is high on the grossing prospects, noting for one thing that 250 prints will be in work shortly.

## EASTMAN DILLON & CO. TOUTING WARNERS

Eastman Dillon & Co., came out this week with a glowing report about Warners. This Wall Street brokerage outfit noted consistent (late) earnings and the prospects of a stock tender, with the money for same coming via a couple of capital gains deals.

For one, the film corporation is collecting \$10,000,000 through sale of its Calabasas, Cal., real estate. This ranch property has been idle for some time and carried on the books at around \$900,000. Secondly, deal is pending for disposition of the WB interests in Associated British Pictures Corp. at \$15,000,000.

Source at Eastman Dillon expressed the belief that WB is moving in the direction of a cut in its capitalization to 1,000,000 common shares. Company now has 1,800,000 shares outstanding.

## LEEWAY YES; BUT LUNACY, BIG NO

By FRED HIFT

The independent producers financed by and releasing through United Artists very rarely run seriously over budget, Arthur B. Krim, the UA president, said in N.Y. last week.

The UA topper also said he was opposed to forcing too many economies on the indies.

"You deal with a certain type of person when you deal with creative talent. If we were to start sharpening the pencil and trying for a climate of austerity, we would probably lose some of that talent. We would rather accept the extravaganzas that are part of showbusiness, but limit ourselves to dealing with people who have a reasonable chance of bringing in a big winner."

Noting that UA has its own cost accountants on most pictures, Krim scotched the widely-held notion that the independents have a tendency to go way above their original budgets.

"We have virtually no instances of runaway pictures," he reported. "Of course, you allow up to 10% of the budget to go over since a lot of unforeseen things can happen. And you can't count a picture like 'Solomon and Sheba,' which went over due to disaster and where we were fully covered by insurance."

"The vast majority of our big films all came in on budget. The business of 'The Vikings' going way over was mostly publicity. The picture was originally budgeted at \$3,250,000 and it came in at \$3,400,000. However, Kirk Douglas thought it desirable to give out a higher figure. There actually was a much higher budget for that picture once, but it was abandoned long before the film had finished shooting."

Krim cited "Trapeze" as having been brought in on the line, and "The Defiant Ones" only ran over by \$50,000. During the past few years, only one low-budgeter went seriously over, and—a long time ago—"Alexander the Great" came in as a runaway.

## Under the Tinsel Of Hollywood, More Tinsel

"Beneath the Hollywood tinsel there's more tinsel," commented a wag not long ago. But the situation has changed, according to an influential Wall Streeter close to the managements of various film companies.

This happened. The money men of Manhattan's financial district—those with stakes in the picture trade—had been drawing their personal profits and were indifferent to the luxuries which the picture people chose for themselves.

And then the earnings began to fall and the bigtime investors began to fret. They took a more active role in the affairs of the trade, either electing themselves to directorates or otherwise keeping in closer contact with managements. The Wall Streeters, traditionally (Continued on page 15)

## Wall St. Playing Theatre Business Day-Date; Stocks Up With Film Sales

### Crosby's 20th Deal Chills; Lack Name Leading Lady

Hollywood, June 2.

Co-production deal for Bing Crosby to make and star in "Bachelor's Baby" with 20th-Fox appears falling through due to inability of 20th to cast strong femme star opposite the groaner.

Jean Simmons and Mitzl Gaynor were sought for role but were unavailable. 20th also submitted script to other names.

Crosby at moment understood backing away from deal. Starting date for pic to be directed by Dick Powell was set for June 8.

## Par Seen Ready To Play Along On Star Deals

The idea is creeping in steadily that the relatively new wrinkle in stars' payoff demands may not be too bad after all. That is, if the "proper" arrangements can be worked out.

Paramount, for one, is now inclining to the thought that the percentages, deferrals and participations can be agreeable if the company has a reasonable chance of recouping its production investment and can take the distribution charges without any prior partnerships.

It works out this way. An individual may want, say, 50% of a picture's negative rights. The film company puts up perhaps \$1,800,000 to finance the picture. Said company's interest is in the likelihood of getting back the \$1,800,000, paying off studio overhead and sustaining its distribution organization.

Thereafter, it's a matter of sharing the wealth. In other words, it's okay to give the individual, usually a star, 50% of the profits so long as the studio makes expenses at the start of the bookkeeping procedure.

Said a key v.p. of a major company: "We're now dealing with corporations and no longer with people. All the important names have their own corporations. We'll put up the capital for them and we'll (Continued on page 61)

## JULES VERNE'S TALES SET TO GO FOR GERTZ

Hollywood, June 2.

Mitchell Gertz' Jonan Productions is off on a binge of Jules Verne properties, having set four yarns for indie filming.

Quartet includes "800 Leagues to the Amazon," slated to roll first before the end of 1959; "Demon of Cawnpore," skedaddled as a Sabu starrer; "The Steamhouse" and "Tigers and Traitors." Treatments have already been completed on latter pair.

Wall Street is in closer touch with the motion picture industry perhaps more so than ever before. This is mirrored in the trading of theatre stocks; these have been active in the past several weeks and it's due to the fact that attendance has been on the upbeat.

Loew's Theatres had over 109,000 shares exchanged on the New York Stock Exchange, making the issue among the most spirited entries on the big board, last week.

Glen Alden (RKO Theatres) hit a new high of \$17.37½ per share, up from \$13.12½ as the low.

Stanley Warner also rose to a new high, of \$26.62½, last week for a gain of \$3.75 per common share. The recent low was \$18.00 per share and the new week's volume was 57,900 shares. This kind of activity is unusual.

Time was when, and not so long ago, that the professionals in New York's financial district were "six months behind the times," noted a prominent film industry statistician. Point was that the hard-headed money men would await about a half year before acknowledging a trend in picture going. Now they're right on top of the film business and when they spot a spurt in attendance, even for only a few weeks, they buy in.

This goes hand in hand with a VARIETY story of a couple of months ago which noted the increasingly closer contact which Wall Street, (Continued on page 6)

## Spain Permits Split As Abeaf Gets Into Line; U-I Warned on Formula

MPEA has now proceeded with application of the formula to Spain. It works out that United Artists, Metro and 20th-Fox get six licenses each. Columbia, Paramount and Warners get five each, Universal gets four and Allied Artists three. Six per company was the limit imposed by the Spaniards. The MPEA formula is based on a basic, equal division plus individual company grosses in the U.S. and six key export markets. Universal is going along with the formula.

Was Enrique Aguilar, who now handles Universal's distribution in Spain, given a commitment that at least five of the 40 American licenses in Spain would go to Universal?

That question last week stood in the way of a solution of the permit deadlock in both Spain and France. It also raised the larger question of the degree to which the U. S. companies should stick to the global license distribution formula devised by the Motion Picture Export Assn.

At a meeting in N. Y. last week, called to mull the situation in Spain, France and Argentina, Universal's foreign sales topper, Americo Abeaf, agreed to go along with a special formula for Spain, provided inquiry showed that no commitment for five licenses had been given to Aguilar. Latter already has been handed seven extra licenses by the Spanish government as a bonus for nationalizing the company. U's five, had it got them, would have been on top of the seven.

The Spain formula, which must differ from the regular global formula since the U. S. distributes more of Spain for several years, doesn't guarantee five permits to U, though it may work out that way. For several months now, MPEA has juggled several formulae for the division of the 40 Spanish permits. Inevitably, either U nixed them or, if U accepted, they didn't please other companies.

At several points in the MPEA powwow there were pointed warnings to Universal that refusal to (Continued on page 13)

## In Predictable Reaction, Emerling Stalks Monkeys

It was inevitable that show biz would try to latch on to the space monkeys.

Ernie Emerling, pub-ad chief of Loew's Theatres, sent the following wire to Brig. Gen. John A. Barclay, commanding general of the Army Ordnance Missile Command, Cape Canaveral, Florida.

"Since monkeys Able and Baker seem to have all necessary qualifications for motion picture press agents, am prepared to offer \$500 for two weeks national tour of Loew's theatres on behalf of MGM's new science fiction space film, 'The Mysterians'."

## Film Export Assn. Forming Its Own TV Committee

The Motion Picture Export Assn. is in the process of creating a television committee to serve MPEA members with television subsidiaries.

Only companies which have such subsidiaries are to be represented on the group, which will seek full data on the facts and problems of the overseas tv market. This is the first time that MPEA has concerned itself with the growing tv market abroad.

Move comes at a time when the companies are becoming increasingly conscious of the overseas potential for their tv films. 20th-Fox, for one, is opening its foreign branches to tv film distributors who want to release their product abroad.

Creation of the MPEA committee follows attempts by the network and syndicators to form their own export association. Though many meetings were held, the organization never came into being.

At the moment, the overseas market for tv filmed series is the (Continued on page 6)

## OF 525 SMALL BIZ LOANS, ONE TO EXHIB

Washington, June 2.

Small Business Administration has okayed a \$12,000 loan to Pacific Amusement Co. of Copalis Beach, Wash.

This was the only business loan going to an exhibitor out of total of 525 worth \$23,869,000 okayed by SBA during April.

## Pinay Favors Credit Structure Over Former 'Subsidy' For French-Films

France's Finance Ministry under Antoine Pinay wants to see the French industry's present subsidy system replaced by a new credit structure over the next several years. It also has decided that there should be no further aid to exhibitors.

News was imparted in N.Y. last week by an American with good connections in Paris. He added that there was no necessary and practical connection between the think-

ing of Pinay and that of Andre Malraux, chief of the Ministry of Culture, which oversees the French film biz. Malraux supposedly has his own ideas re aid, but so far hasn't disclosed them.

The position of the Finance Ministry is that the present subsidy method tends to aid those who already have a lot of money. Pinay is said to be completely satisfied with the export end of the Centre National du Cinema, which is headed by Jacques Fland, and which has been credited with hypo-

ing the impressive expansion of the export market for French films.

Here, again, Malraux's thinking will have a bearing on the future of the Centre, which falls into his bailiwick. If a credit system is created to replace the subsidy scheme, which runs out June 18, the money will come directly out of French Government coffers. The present aid is financed out of monies derived from an addition to boxoffice admissions in France. The Centre presumably will decide the credits to be extended to producers.

# 'Hot,' 'Imitation' and 'Capone' Zingy With 'Shaggy' Standout Though May Its Typical So-So Self

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.

Seldom a big month at the box-office, May this year suffered from the handicap of some disappointing, new screen fare. The fact that there was not enough big, strong product to go around is attested to by the reissues and reruns pressed into service by a number of exhibitors in key cities covered by VARIETY. Net result is that the intake at many first-runs was measurably below April, if in line with the usual seasonal downbeat. Three of the top four grossers nationally were 1-2-3 winners in April.

"Some Like It Hot" (UA), champion in the previous month, again copped first place in May. This Marilyn Monroe starrer latched onto No. 1 spot the opening week of the month and never relinquished its hold.

"Imitation of Life" (U), which was a close second in April, again finished next to "Hot" last month. Only in the final week did this pic start to falter a bit as the extended-runs tended to peter out. "Al Capone" (AA) copped first money, never dipping below sixth place all month. It lived up to the forecast that it would prove to be one of the biggest new-grossers in May.

"Shaggy Dog" (BV), winner of third place in April, wound up fourth, a position it held most of the time in the weekly VARIETY listings. "Count Your Blessings" (M-G) copped fifth place though not measuring up to its anticipated b.o. strength.

"South Seas Adventure" (Cine-rama) wound up sixth, same position (Continued on page 54)

## UA Opposes Compulsory 100-Share Ownership As Director Prerequisite

A proposal that directors of United Artists should each own at least 100 shares of the company's stock will be offered at the annual stockholders meeting of UA at the Astor Theatre, N.Y., June 9, 1959. The management has indicated it opposes the suggestion.

Proposal comes from Mrs. Irene Martin of N.Y., owner of five shares of UA common. She wants the by-laws amended to force stock ownership by the directors. "Directors should have a financial interest in the corporation or they should not run for office," Mrs. Martin stated. "A director should be a partner in the enterprise."

UA management's reply is that such a proposal isn't in the best interest of all the stockholders. "The directors have been selected for their experience, ability and capacity to make intelligent decisions... regardless of their financial means or investments," its reply said. "To impose possible burdens on such individuals would serve to limit the field of selection and increase the already difficult task of attracting capable and desirable directors." It added that the laws of Delaware and N.Y. do not require directors to be stockholders.

UA further cited a recent survey showing that, apart from token holdings, 95% of over 450 companies do not require directors' stock ownership at all. It said, further, that 11 of the UA directors "each own equity securities equal at least to 100 shares of the capital stock of the company."

Annual meet will elect 13 directors. All of the present directors are up for reelection. Proxy statement showed the UA officers in 1958 got salaries totalling \$388,736.

## 12 May Toppers

1. "Some Like It Hot" (UA).
2. "Imitation of Life" (U).
3. "Al Capone" (AA).
4. "Shaggy Dog" (BV).
5. "Count Blessings" (M-G).
6. "South Seas" (Cine-rama).
7. "Room at Top" (Cont).
8. "Gigi" (M-G).
9. "Compulsion" (20th).
10. "Alias Jesse James" (UA).
11. "Warlock" (20th).
12. "Diary Anne Frank" (20th).

## Projection What Am Scientific

Exhibition's campaign to improve the quality of projection was officially launched this week when Theatre Owners of America mailed out questionnaires to theatreowners for the Council for the Improvement of Theatres and Motion Picture Projection.

Theatres returning completed forms to TOA will receive free technical advice on any phase of mechanical theatre operation from representatives of local equipment dealers, suppliers and service organizations.

The Council, organized several weeks ago by TOA, seeks to enable theatreowners to improve the quality of projection and sound and the physical comfort of theatres by obtaining maximum performance of existing equipment.

Theatrewomen who ask for technical help will have an expert from one of the sponsoring organizations sent to their theatres to inspect the equipment. The technical expert will make his recommendation direct to the theatreowner so that the theatremen may then make his own decision on what corrective action he will take.

The Council's effort marks the first coordinated campaign by exhibitor and supply sources of the industry to improve the quality of picture presentation. It was organized after a survey by the Motion Picture Research Council reported poor projection in 70% of the theatres inspected over a two-year period.

## National Boxoffice Survey

Holiday Week NSH; 'Pork' New Champ, 'Phillys'  
2d, 'Hot' 3d; 'Obsessed,' 'Dog' Next

Memorial Day holiday this year did not mean much at the national boxoffice because May 30 fell on Saturday. In bigger key cities covered by VARIETY, it simply meant fewer folks in town and no big influx from the hinterland since few were prompted to make the trips in such a short weekend period. Cooler weather starting last Sunday, however, is a plus factor.

New champion at the wickets is "Pork Chop Hill" (UA), with most dates coming through trim to sock. Second place is going to "Young Philadelphians" (WB), a position it held last round. "Some Like It Hot" (UA), on top for four successive weeks, is winding up third.

"Woman Obsessed" (20th), a newcomer, is finishing in fourth place. "Shaggy Dog" (BV), fourth a week ago, is taking fifth this week. "World, Flesh, Devil" (M-G) is moving up from runner-up category of last stanza to sixth. "South Seas Adventure" (Cine-rama) is landing seventh position. "It Happened to Jane" (Col), a newbie, is taking eighth money. "Room at Top" (Cont) is winding up ninth.

"Al Capone" (AA), sixth last round, is finishing 10th. "Imitation of Life" (U), long near top, is taking 11th post. "Gigi" (M-G), also long high in weekly ratings, rounds out the Top 12.

"Diary of Anne Frank" (20th), "Compulsion" (20th) and "South Pacific" (Magna) are the runner-up films for the week.

## SEEK BRITISH DIRECTOR

Want Jack Clayton of 'Room At The Top' Acclaim

Jack Clayton, director of the British hit, "Room at the Top," is being sought to direct the film version of "Little Moon of Alban," which is being produced by Mildred Freed Alberg and will star Julie Harris.

James Costigan, tv scripter, who first wrote the story for television and is currently preparing a Paris legit version, will write the film script in Ireland. He left for Europe today (Wed.) on the Mauretania.

## 13 Ontario Festival Features, 40 Shorts; But Others Also Pend

Stratford, Ont., June 2. Total of 13 feature films and some 40 short subjects have been entered so far for the international film festival at Stratford, Ont., this summer (Aug. 24-Sept. 5).

According to Louis Applebaum and John Hayes, the fest's director and associate director respectively, talks for another nine films to be shown during the fest are under way. Screenings will take place at the airconditioned Avon Theatre. So far, no U.S. entries have been named.

Films shown at Stratford aren't limited to those which haven't been shown at other fests. The Soviets have "The Idiot," Japan "The Rickshaw Man," Poland "The Last Days of Summer," France "The Double-Faced Mirror," India "Aparajito," Germany "Jonas," Britain "The Scapagoat" and "The Royal Ballet," etc.

In addition to the screenings, Stratford will feature an exhibition of drawings, color photographs and puppets used by Jiri Trnka who has produced outstanding animated films in Czechoslovakia. His "A Midsummernight's Dream," shown at Cannes, also will be shown at Stratford.

## TELEMETER MAGNETICS TO FLOAT AT \$6 PER

Telemeter Magnetics, 90%-owned by Paramount, is about to offer 150,000 shares of the common stock to the public at about \$6 per share. This will cut Par's ownership to 70%. New capital is to be used for production expansion.

Magnetics outfit is an offshoot of the Par-owned Int'l Telemeter Corp. and deals in "mechanical brains," or so-called memory and buffer machines.

## New York Sound Track

Thomas J. Brandon, recently a visitor to Japan, reports: The Russian film, "The Cranes are Flying," is called "War and the Female Virtue" in Japan. Also, John Huston's "Red Badge of Courage," which underwent considerable editing prior to release in the States, is now being shown in Japan in 45-minute length. That's because some Japanese houses now try to give customers more for their money and are running double bills plus a featurette.

Jean Seberg, harshly rapped by U.S. critics for her performance in the Albert A. List building in honor of its donor, prexy and board chairman of the Glen Alden Corp., parent company of RKO "Bonjour Tristesse," has been named by Arts, French cinema and arts weekly, as the winner of the annual "best feminine interpretation" award for her performance in the same film... Playwright-screenwriter Arnold Schulman off to the Coast on a four-month writing assignment for Metro on the remake of "Cimarron"... A new four-story structure at the New School of Social Research has been Theatres.

Breaking in a New Act as parents are the Hy (VARIETY) Hollingers. A girl, Alida, at Mount Sinai Hospital last Thursday (28).

Being a press agent, Harold Rand concedes he never made a small claim in his life. So he thinks it's ironic that he's been summoned to jury duty—in the Small Claims Court.

Former basketball star Tony Lavelli in the running for a top role in Warner Bros.' film version of "Tall Story"... John M. Allison, United States Ambassador to Czechoslovakia, hosted a reception in Prague last week in honor of Kim Novak and her parents.

Helen G. Scott has taken over press and information handling for the French Film Office, succeeding Donald LaBadie. Miss Scott, worked with international news agencies and was formerly associated with Continental Distributing... The reason the silent version of "The Goldrush" can play without beefs from Charles Chaplin is that there's a flaw in the copyright covering the film.

Richard Fleischer acquired rights to Erskine Caldwell's race-themed "Trouble in July" for indie production under his Nautilus banner, Earl Felton set to script... Sidney Poitier with Spencer Tracy in "The Devil at 4 O'Clock," Fred Kohlmar production for Columbia Pictures... Jerry Wald signed Robert Alan Aurthur to script Grace Metalious novel, "Return to Peyton Place," and to polish screenplay of "Beloved Infidel," both on producer's 20th-Fox slate... Sammy Cahn and Jimmy Van Heusen will team up on songs for 20th-Fox Pat Boone starrer, "Journey to the Center of the Earth"... Larry Hart, 14-year-old son of comedian Teddy Hart, into "Even Steven," Patric Knowles-George Kellner, indie.

Panther Books of London is to publish paperback backed edition of George Campbell's "Cry For Happy," which has been filmed by Columbia. It's also to issue soft cover editions of Bernard V. Dryer's "The Image Makers," Peter Viertel's "White Hunter, Black Heart," which is set for production by Hecht-Hill-Lancaster, and "The Caves of Night," by John Christopher, which is also on the Columbia sack.

George Sidney will produce "The Diamond Bikini," Charles Williams novel which Columbia Pictures bought last week and assigned for scripting to Dorothy Kingsley... Curt Jurgens takes over title role in Charles Schnee's "The Werner Von Braun Story" at Columbia... Milton Sperling acquired film rights to "Lever's Point," new novel by C. Y. Lee, for Warner Bros. release... Mel Dinelli set to script "Claudelle Inglish," new novel by Erskine Caldwell to be produced by Mike Garrison as his first feature for WB... Joshua Logan cast Anthony Perkins to star in "Tall Story," which he'll produce and direct for WB... Writing team of Irving Ravetch and Harriet Frank Jr. assigned to screenplay on "Dark at the Top of the Stairs," William Inge lighter which WB will make.

Sequel to "The Ugly American" is being researched by co-authors William Lederer and Eugene Burdick, Mrs. Lederer reports. Accompanied by the wives, the writers currently are touring some remote portions of Japan, each working on some individual magazine assignments. After that, they plan a sequel to their best seller, probably doing much of the writing in Honolulu, Lederer's home base.

Loew's prexy Joseph R. Vogel to the Coast for studio conferences... A preview of Columbia's "It Happened to Jane," will be held at the Forum Theatre (formerly Odeon) on June 15 for the benefit of the Greater New York Councils of the Boy Scouts of America... What is described as "the year's biggest and most extensive advertising campaign" has been scheduled by Metro in 18 national and fan mags for Alfred Hitchcock's "North By Northwest"... Gig Young returned to the Coast after plugging "Ask Any Girl".

Anna Magnani at Hampshire House... here shooting "Orpheus Descending"... Sammy Davis Jr. due in for "Porgy and Bess" preem... Jack Linder back to Hollywood at weekend... Alonzo Deen Cole, the vet radio-video writer who lives at Newtown, Conn., has sold three originals to the Hollywood action market.

## U. S. to Europe

Bing Crosby  
Stanley Chase  
James Costigan  
Phil Ford  
Walt Frazer  
Mimi Hines  
Herb Jeffries  
Eric Johnston  
Bennett Korn  
Mitchell Lear  
Jay Livingston  
Henry Mancini  
Tao Porehan  
Gordon Oliver  
George Rosen  
Bessie Sampson  
Jo Stafford  
Tempest Storm  
Claudia Walden  
Paul Weston

## Europe to U. S.

Louis Armstrong  
Fred Brahm  
Charles Einfeld  
Cliff Evans  
Abel Green  
Albert Hague  
Gene Kelly  
Edward L. Kingsley  
Gene Krupa  
Martin Levine  
Emile J. Lustig  
Alicia Markova  
Eva Maze  
Rene Ovin  
Ginger Rogers  
Norman Rosemont

## N. Y. to L. A.

Jack Linder  
Pete Martin  
Mac Millan  
Arnold Schulman  
Lester Sims  
Oliver Smith  
Caskie Stinnett  
Jule Styne  
Joseph R. Vogel  
Gig Young

## L. A. to N. Y.

Vic Damone  
Rosemary DeCamp  
George Eckstein  
Zsa Zsa Gabor  
Peter Glenville  
Frank Gorshin  
Harold Hecht  
Jennifer Jones  
Howard W. Koch  
Sol Lesser  
David O. Selznick

## Mike Havas on Own

Paris, June 2. Michael Havas, who has been Continental Manager of Walt Disney Productions Inc. here for two and a half years, asked his post to take up other film chores in Europe. These will be private and for his own account.

Havas quit Disney amicably to go on his own. He was formerly with RKO in Paris before going over to Disney here.

(Complete Boxoffice Reports on Pages 8-9).



# STUDIOS UNLOAD OF ASSETS

## Det. Times Writer Sneers at Film Ads; Gets Retort From UA's Howard Pearl

Detroit, June 2.

The controversy over the quality of film ads found its way into the pages of the Detroit Sunday Times. It started with an article by Arnold Hirsch who based his treatise on ads on an article in "a trade paper" (he forgot to say it was VARIETY) which noted the difficulties film ad copy writers are having finding jobs with ad agencies.

"It's not surprising," commented Hirsch. "Movie ads haven't had a dozen fresh ideas injected into them in 30 years. The format is the same, the art work is the same, the words, basically, are the same. And rarely does an ad truly reflect the character or nature of a picture. Usually, a single aspect is emphasized out of proportion—more often than not a sex-laden or violence-fraught angle.

"So why should an advertising agency—whose lifeblood is fresh ideas and new approaches—hire a writer who has been trained to use an almost identical approach on every ad?"

While Hirsch's observations are hardly original (one can't help wondering where he "borrowed" them), he had a reply from Howard Pearl, the area ad-pub representative for United Artists. Pearl noted that films are neither a commodity nor a service but "basically and solely entertainment."

"A motion picture ad has to explain two hours of entertainment in the limited space of a small ad. It is impossible to thoroughly cover all the salient points to the studios focus on one or two of the major ones and sell the picture in that manner."

Pearl asked Hirsch to remember that the men who sell films are "limited to a very few appeals, such as love, conflict, social problems, etc. Consequently, if we are selling a love story and we show a clench in the ads, I am sure the public doesn't think the picture is a solid two hours of clenching." The UA rep pointed to UA's ad campaign on "The Man With the Golden Arm" as a trailblazer in the advertising art and noted that the company tried a dignified, straight-laced approach on "Sweet Smell of Success," with boxoffice results which proved that this wasn't the way to publicize it.

Hirsch, who's identified as a "movie writer" on the papers' staff, cited "Compulsion" and "Room at the Top" as two outstanding ads which flopped in Detroit, a fact for which he largely blamed the ads which were slanted to the sex angle. "What the movie makers and movie sellers are not taking into account is the fact that the public is getting sharper, more perceptive all the time. Like any other commodity, movies should be merchandised with this new fact of life firmly in mind."

## UNCLEAR AD POLICIES SEEN MORE PRECISE

Harrisburg, June 2.

Lack of clearly defined policy on acceptable advertising by the local newspapers here for motion pictures, which has caused some friction for several years, came to a full boil when a drive-in ad for a sun-bathing picture was challenged by two local exhibitors. When District Attorney Huethe Dowling quietly yanked the film from the drive-in, the newspaper and the exhibitors immediately scheduled a meeting to set in motion new and clarified ad procedures.

Two men who led the exhibitor front, Dick Ridding, manager of Loew's, and Bernard Bispeck, who manages the Senate, met with Ernest Doepeke, Patriot and Evening News ad exec, to explain their side of the situation, pointing out that full cooperation had always been extended by their group to the newspapers, including substitution of ads which may have caused problems among the strong religious groups in the area.

As a result of the get-together (Continued on page 61)

## 'HORSE SOLDIERS' DEBUT

Holden, Wayne Will Be In Shreveport For UA Unveiling

World premiere of United Artists' "The Horse Soldiers" will take place in Shreveport, La., June 16 and 17. Stars John Wayne and William Holden will attend. The Mahlin-Rackin Production was shot on location in the Shreveport area.

Proceeds from the opening will go to the development fund of Centenary College of Shreveport. A wide variety of local festivities is planned to mark the bow of the Civil War adventure drama.

## Par Stockholders Reek of Amity As Prosperity Stays

A stockholder at yesterday's (Tues.) annual Paramount meeting rose to announce his understanding that Par properties, if all were sold off, would bring \$100 per share (as compared with the \$48 market value). Retorted Par president Barney Balaban: "I don't know how rich we are. I want to know how poor we are, so we can get a little richer."

This in large part adds up to the theme of the corporation's get-together with stockholders, as evidenced in many ways. It's a case of a prosperous company, with consolidated earnings of \$12,554,000 last year, showing no signs of going poor. There have been some financially backward properties on the theatrical market. But on the overall Par is well heeled and consequently stockholders were an agreeable lot. As a matter of fact, Balaban at one point commented: "This meeting is going too well, folks. I don't know..." In another instance the chief exec pointedly invited questions but could get nothing but placid oratory from the floor.

All made for a friendly Gotham session—friendly and lacking the (Continued on page 17)

## Brokers' Film Shares Advice to Clients Is Usually Not for Holding

Eastman Dillon & Co., Wall Street brokers, came out this week with an inter-office memo upbating Warners, as stated in a separate VARIETY story this week, but perhaps of greater significance is the attitude of this financial outfit, and many others, so far as the motion picture business is concerned.

Dillon, et al., are high on a given company from time to time—and with capital gains or other deals as the main consideration.

They're not recommending the picture business in part or in whole for permanent portfolios. Because, they reason, the business is too volatile a one for long-term investors.

A downtown insider related this week that numerous commission houses advise their salesmen to go to town on a picture company's stock on the basis of buying-holding-selling for only a period of a few days. But they never say to hold as they would with the major issues as U.S. Steel or A. T. & T.

All picture securities have travelled high in the last couple of years. But they're still too risky for concerns like Dillon.

Ralph Buring, formerly a field man for Par and lately working outside the industry, has been appointed exploitation man for 20th Fox, in Pittsburgh by Nat C. Rosen, the branch manager.

## SOLD \$350-MIL. IN PAST 5 YEARS

By RON SILVERMAN

Hollywood, June 2.

Hollywood's profit and loss statements are ringing loudly with the added deal of physical assets unloaded to the tune of more than \$350,000,000 in the past five years. Sales range from soundstages to entire studios, with the major profit—estimated at over \$250,000,000—rung up from the sales of film backlogs to television.

All figures, of course, do not show up immediately on company statements, in some cases representing projected earnings. The disposition of marginal and less profitable holdings and activities, such as company-owned film labs, presumably has produced economies within the firms, which in recent years have sliced feature production appreciably. Disposition of large parcels of land, however, appears to be aimed at offsetting losses or in the case of companies reporting upbeat earnings, in placing the firms in more liquid position.

Companies are able to use the new profits to strengthen their financial positions still further through diversification by securing interest in holdings both within and outside the entertainment industry.

However, some industry observers have questioned the advisability of land sales at this time, believing that real estate values, now at an all-time high, are still on the upswing. Some, on the other hand, declare it's more economical, tax-wise, to be a tenant rather than a landlord, thus being able to charge off rent as an operating expense.

Largest of the non-recurring profits to be recorded from the sale of film company land will be 20th-Fox's \$56,110,000 to be received from Webb & Knapp for its 260-acre Westwood studio. Universal's financial statement will be affected greatly by the \$11,250,000 it has received from MCA for the sale of its 400-acre Universal City studios.

## Warners Ranch Gone

Confirmed last month was the sale of Warner Bros.' 2,800-acre Calabasas ranch which reportedly will bring in \$10,000,000. In 1953 Warner's sold its Sunset Boulevard studio to Paramount for \$1,200,000 and in 1956 sold its 10-story New York home office building for an undisclosed amount. Company also has sold its Brooklyn and Burbank film labs to Technicolor. WB is rumored to be "working on a deal" to sell off its interests in Associated British Pictures Corp. at a price close to \$15,000,000.

While all disposition of assets are not made public and any listing necessarily contains omissions, it's presumed that Paramount was the first of the major film companies to unload considerable holdings in recent years when, in 1944, it sold its 2,700-acre ranch near Malibu Lake. RKO sold its Encino ranch in 1953 at an undisclosed price and four years later retired from the film business, and its new owner, General Tire and Rubber Co., sold its Hollywood and Culver City studios to Desilu for \$6,000,000.

## Film Lab Sale

Columbia's film lab went to Pathe in 1958 for nearly \$3,000,000, and Paramount sold its New York laboratory to Consolidated Film Labs this year for \$1,200,000. Par additionally sold seven British theatres in 1957 for \$5,180,000 and has made three sales, totaling nearly \$6,000,000, of its backlog of short subjects and cartoons. Also, in 1956 it sold its interest in five Rainbow productions for \$500,000 and 35 Pine-Thomas pix for \$800,000.

Sale by the studios of their pre-'48 film backlogs varies in terms from company to company. Paramount, for instance, receives \$50,000,000 from MCA plus an eventual percentage. Metro formed its own company to distribute some (Continued on page 13)

## Craft Unions Hail Tollvision As Creating Future Production

Hollywood, June 2.

'DIARY' AT \$1.49 Hits Eight Fox West Houses Following Egyptian

Los Angeles, June 2. "Diary of Anne Frank" moves into general release on a grind and pop-price policy tomorrow (Wed.) in eight Fox West Coast houses after a disappointing eight-week hardticket run at Egyptian Theatre. General admish will be \$1.49, as against Egyptian's \$3.30 top.

FWC spread will include the Iris, El Rey, Loyola, Village, La Reina, Alex. Academy and West Coast, all in L. A. area. Pic will be released in its original 170-minute version, only difference from hardticket 10-minute intermission. This will be made up by a newsreel, so show will run 180 minutes, same time as the Egyptian showing.

Twentieth-Fox tried out a continuous, pop-price run at the Fox Theatre, Spokane. It was reported pic did biz comparable to "Auntie Mame" and "Some Like It Hot" in this Inland Empire city.

## Canada's Censors: Too Nude, Violent, Sexy and Scarey

Toronto, June 2.

Agreeing with the large number of theatre owners in Ontario (which has a third of Canada's 17,000,000 population) who deplore the lack of family entertainment, the Board of Censors laments the fact that the film industry is releasing comparatively few motion pictures that do put "unwarranted emphasis on nudity, violence, sex and horror." This is the basis for the annual report to the Minister of Travel and Publicity submitted by the Board of Censors, with O. J. Silverthorne as chairman.

The Board found that these films, particularly of juvenile misbehavior, were accompanied by head-office directives in newspaper and outdoor advertising that revealed "a disturbing degree of license." The Board found that, during the year, its criticism was directed primarily toward advertising techniques rather than the film subject.

While the censors did not object to entertainment designed to attract the mature, Silverthorne (Continued on page 6)

## Harry Moskowitz In Retirement at Loew's; Theo Jung Succeeds

Harry Moskowitz, veteran chief of Loew's Theatres construction and maintenance department, retired this week after 35 years of service with the company. Theo Jung, Moskowitz's assistant, will succeed to the top post.

Moskowitz, one of four brothers who have held top posts in the film business, joined Loew's in 1924. An engineer, he was responsible for the construction of company theatres, office buildings and exchanges in the United States and abroad. He most recently supervised the renovation of Loew's State Theatre on Broadway.

His brother, Charles C. Moskowitz, was former vice president and treasurer of Loew's Inc. Two other brothers, Joseph and Martin, are 20th-Fox executives.

Eric Johnston, MPEA president who flew to London yesterday (Tues.) on a U.S. Government mission, has no plans to stop in Paris on this trip. He'll return directly to N.Y.

Two of Hollywood's most powerful union groups have come out in their strongest support yet of toll-tv. The Hollywood AFL Film Council, comprising guilds representing 24,000 craftsmen, yesterday (Mon.) joined the Screen Actors Guild in blasting proposed California legislation outlawing toll-tv in the state and called for creation of a pay-see system.

John W. Lehnars, prexy of the Council, charged that "the present commercial television, supported solely by advertising, is a monopoly which needs competition from a new and better kind of tv service, namely, boxoffice television. He said the proposed legislation would protect free-tv's "monopoly" and termed it "outrageous." Toll-tv, he declared, "will increase employment of Hollywood technicians and will open up a great new market for our skills."

SAG, which over two years ago merely proposed widest possible tests of toll-tv, last week came out with a far stronger endorsement, stating its belief that pay-see "could revolutionize the entertainment industry, provide additional employment for tens of thousands of American artists and technicians and give the public better entertainment, culture and education than is possible with the present form of commercial television."

Prexy Howard Keel added that toll-tv would "greatly increase the number of new motion pictures in this country, thus increasing employment of our members manifold." Keel made the statement with unanimous backing from the SAG board of directors. He, along with Lehnars and SAG exec Pat Somerset, fly to Sacramento tomorrow (Wed.) to testify against the pending legislation before a hearing of the Assembly's Public Utilities & Corporations Committee.

## TWINCITY ORPHEUMS SET FOR VIDEO BOUT

Minneapolis, June 2.

Closed circuit telecast of the Patterson - Johansson heavyweight championship fight in the Twin Cities goes to the Minneapolis and St. Paul RKO Orpheums with their 2,800 and 2,000, respectively, seating capacities.

The Orpheums will be having the closed circuit tv equipment for the first time. All previous closed circuit televised bouts have been shown here in United Paramount's former 4,100-seat Radio City, now razed, and in its 2,300-seat St. Paul Paramount.

While the TelePrompster deal with RKO is not an exclusive one and there has been talk here that the local fight club would put the telecast into the Army in connection with a live fight card the latter now is thought to be extremely unlikely.

However, TelePrompster is known to be seeking other outlets throughout the territory. Except in one instance previously, the Twin Cities' closed circuit fight telecasts were exclusive in the area.

## Radio Chief's Theatrical Film Dual-Bow in Dallas

Dallas, June 2.

McLendon Radio Pictures will have a preem of its first two features, "The Killer Shrews" and "The Giant Gila Monster," in a double bill June 25 at the Interstate's Majestic here.

Both pictures were filmed here earlier this year. Currently shooting is "My Dog, Buddy," starring London-German Shepherd seen in "The Littlest Hobo." Ken Curtis is producer, with Ray Kellogg, who wrote the "Buddy" script, directing. Filming is skedded for six weeks, with location shots in midtown Dallas.



## Don't Give Up The Ship

Mild Jerry Lewis comedy. Sporadically amusing. Fair b.o.

Hollywood, May 29.

Paramount release. Directed by Norman Taurog. Screenplay by Herbert Baker, Edmund Beloin and Henry Garson. Based on a story by Ellis Kadison. Camera, Haskell Boggs; music, Walter Scharf; editor, Warren Low. Previewed at the Foxwood Theatre, May 25, '59. Running time, 89 MINS.

John Paul Stiecker ..... Jerry Lewis  
Ensign Benson ..... Diana Merrill  
Production Designer ..... Claire Bloom  
Sten Wychinski ..... Mike Shughnessy  
Admiral Bludde ..... Robert Middleton  
Congressman Mandeville ..... Gale Gordon  
Mrs. Trabant ..... Mabel Albertson  
Lieut. Comdr. Farber ..... Claude Akins

Jerry Lewis tries hard to get up a full head of comedy steam in "Don't Give Up The Ship," but the laughs are scanty and its boxoffice prospects m.d. The Hal Wallis production for Paramount has too few situations to exploit for humor, and must work those it has very thin to get what fun there is out of the service farce.

Lewis has jettisoned some of the more frantic aspects of his technique for this film, and that gives it qualities that make it more pleasant than it might otherwise have been. He is a more likable, more human actor who gets laughs this time without the audience feeling the strain of the effort.

The screenplay by Herbert Baker, Edmund Beloin and Henry Garson is based on an intrinsically humorous story by Ellis Kadison. At the end of World War II, Lewis commanded a destroyer escort. The Navy has no record he ever turned in. Like other service property, unless he can prove he delivered the ship to the proper authorities, he must pay for it. The film traces, through flashbacks, the career of the ship and of Lewis.

There are some funny scenes, such as an embarkation of the DE from Pearl Harbor with Lewis in command for the first time, issuing orders as he surreptitiously reads them from a book. But a honey-moon gag, with Lewis torn from his bride on their wedding night to face a naval inquiry, is overdone and the jokes pertaining to it flat and single-meaning. There simply isn't enough material in "Don't Give Up The Ship" to sustain the length, or enough good lines to enliven individual scenes.

Norman Taurog, who directed, has attempted to juice things up by incorporation of sight gags, some purely photographic tricks, and this helps. An underwater sequence starts promisingly when Lewis, equipped with aqualung and other subaqueous paraphernalia, dives into the water and keeps going straight down until his head gets stuck in the muddy bottom. But these promises do not pay off or are extended beyond their value.

Dina Merrill makes an exceedingly attractive Navy ensign who gets entangled with Lewis, and Diana Spencer does the best she can with a smirking role as Lewis' wife, "unkissed," as the saying goes. Clear this is not what meant. Mickey Shughnessy is haplessly amusing as a dense Navy chief, and Robert Middleton is capable as a bemused admiral. Gale Gordon, Mabel Albertson and Claude Akins do well by what they have to work with.

Haskell Boggs' camera work is competent, and Walter Scharf's music is an asset. Michael Moore gets credit as second unit director and Lamar Boren did the underwater photography. **Posive.**

## Look Back In Anger

A good job technically and actor-wise. But this adult film is very downbeat though it is sold on play's transatlantic success; stars and author provide marquee value.

London, May 26.

Associated-British-Pathe release of a Woodfall (Gordon L. T. Scott) production. Directed by Richard Burton. Screenplay by Richard Burton, Claire Bloom, Mary Ure, and Edith Evans. Camera, Ray Raymond. Music by Tony Leblanc. Previewed at the Empire Theatre, London. Running time, 115 MINS.

Richard Burton ..... Richard Burton  
Claire Bloom ..... Claire Bloom  
Mary Ure ..... Mary Ure  
Edith Evans ..... Edith Evans  
Glen Byam Shaw ..... Glen Byam Shaw  
Phyllis Nielson-Terry ..... Phyllis Nielson-Terry  
Donald Pleasence ..... Donald Pleasence  
S. P. Kapoor ..... S. P. Kapoor  
George Devine ..... George Devine  
Anne Dickinson ..... Anne Dickinson  
Bernice Swanson ..... Bernice Swanson

Tony Richardson, who staged the play, "Look Back In Anger," which helped to hoist John Osborne into the bigtime, has now tackled the same subject as his first directorial chore. By adroit juxtaposition of

studio sets and location he has effectively captured the moody atmosphere of a drab, rain-soaked provincial town. He has encouraged Oswald Morris's camera to move brilliantly and has used sound excitingly. Richardson's bow into film direction is a technical triumph, but somewhere along the line he has lost the heart and the throb that made the play an adventure. The film simultaneously impresses and depresses.

With an "X" certificate, which means that nobody under 16 may see it in Britain, there are still enough adults who will want to see it partly because of its pre-sold publicity. Nigel Kneale's screenplay is a creditable job, with human if occasionally violent dialogue. He brings in the market-place, jazz-club and seedy apartment atmosphere only hinted at in the play. But obviously somewhere along the line the film has lost its way. Jimmy Porter, the central character, is an angry young man but there are few indications of why he is angry or for what he is striving.

He emerges as a selfish, incredibly rude, almost psychopathic who hardly ever sparks off a mood that engenders pity or understanding. In the play, Porter (Richard Burton) was a rebel—but a mixed-up weakling of a rebel. In the film, as played by Burton, he is an arrogant young man who thinks the world owes him something but cannot make up his mind what it is—and certainly doesn't deserve the handout.

As a reminder, "Anger" concerns an ex-college student who runs a confectionery push-cart in a market, plays trumpet and goes out of his way to humiliate his wife and friends. His wife leaves him and he has an affair with her best friend. The girl leaves him and he snuggles up again with his wife after she has lost their baby. This thin theme is merely a peg for Osborne to vent his spleen about a number of conventions which have served the world fairly well for a number of years.

Burton glowers sullenly, violently and well as Jimmy Porter and it is not his fault that the role gives him little opportunity for variety. Mary Ure (repeating her London & Broadway stage role) as the downtrodden, degraded young wife is first-class. Claire Bloom plays the "other woman" with a neat variation of bite and comeliness. Gary Raymond makes an instant impact as the cosy, kindly friend of the unhappy couple.

Donald Pleasence as a mean, meaty-mouthed market official, and S. P. Kapoor as an Indian trader, both score. The distinguished actress, Edith Evans, appears as a Cockney woman and has one or two excellent moments.

Chris Barber's music helps the film no end, especially in the arresting under-title sequences. Trumpeter Pat Hancox does a fine job in dubbing Burton's horn sequences.

"Look Back In Anger" is an oddly aggravating film. It has some splendid touches but falls down often in important matters. But there is considerable evidence of adult brains getting together on an adult theme. It is just a pity that the theme is too much "Johnny-One-Note." **Rich.**

## Parque De Madrid

(Retiro Park)  
(ITALIAN-SPANISH-COLOR)  
Madrid, May 26.  
Selecciones Capitoletto release of a P. C. Brio production. Directed by Luis Delgado. Screenplay by Luis Delgado, Rey, Jose Luis Ozores, Vicky Lagos, Tony Leblanc, Juanjo Menendez, Maria Martin, Walter Scharf, Sanpere, Marisa de Leza and Gustavo Rojo. Directed by Cahen Salaberry. Written by Lucas Gallardo, Del Castillo and Salvador. At Calico, Madrid. Running time, 100 MINS.

Movement in this sketch-filled panorama of a day in Madrid's Retiro Park is almost limited to fades. "Parque" is strongly reminiscent of and pointedly inferior to Italy's "Villa Baresse," as it weaves coarse comedy and park bench soap opera behind a trail of sun-drenched types who read lines befitting the brittle-dialog.

Brightest sketch pairs affable Walter Chiari as a fortune-hunter with popular Catalan comedienne Mary Sanpere. But it's no more than a vaude act. In the main, a talent-studded cast including Fernando Rey, Ozores, Tony Leblanc, Marisa de Leza and Gustavo Rojo are bench-bound in static talk. The Agfacolor looked good.

Werb.

W.B.T.V. Commercial & Industrial Film Inc., a Delaware corporation, recently filed a certificate of surrender of authority to conduct business in New York State. R. W. Perkins of Manhattan was the attorney.

## Here Come the Jets (C'SCOPE)

Well-made programmer. Action meller will give strength to double-bills.

Hollywood, May 29.

Twentieth-Fox release of Associated Producers, Inc. production. Stars Steve Brodie, Lynn Thomas, Mark Dana, John Doucette, and Joseph Turkel. Directed by Richard Einfield. Screenplay by Gene Fowler Jr. Screenplay, Louis Vittel; camera, Karl Struss; editor, Harry Gerstard. Previewed at the Foxwood Theatre, May 28, '59. Running time, 72 MINS.

Steve Brodie ..... Steve Brodie  
Lynn Thomas ..... Lynn Thomas  
John Doucette ..... John Doucette  
Joseph Turkel ..... Joseph Turkel  
Gloria Kordand ..... Gloria Kordand  
Vikki Douglas ..... Vikki Douglas  
Stanford Jolley ..... Stanford Jolley

"Here Come the Jets" is a budget film designed for second place on a double bill. The Richard Einfield production for 20th-Fox is, nonetheless, a compact and interesting melodrama with a topical background, testing of jet airliners. While it is not designed to be a prime attraction, it will be a satisfaction to the customers.

Steve Brodie plays an alcoholic Korean War hero in Louis Vittel's screenplay. He is hauled out of the drunk tank and put to work as a test pilot by John Doucette, driving genius of an aircraft plant, who believes he can be rehabilitated. Brodie has some setbacks but he overcomes them in time to be in on testing of the big new jetliner that is Doucette's last creation.

Vittel's story is clean and sharp. Fowler has taken excellent advantage of technical aspects of jet construction and testing to have suspense and excitement arise naturally out of situation. One scene, in a "flight simulator" where Brodie cracks up (mentally) as he is unable to handle a plane in theoretical flight, is a good example of this. The scene is as gripping as if it were an actual plane in trouble. Fowler makes good use of Karl Struss's camera work, and Harry Gerstard's editing. Transitional shots have unusual value, and double-exposures and establishing shots help tell the story without superfluous wordage. Kay Norton did the good aerial photography, which is also adroitly utilized.

Brodie gives a performance of depth, without letting his character get out of hand. Doucette is interesting as a pleasantly humorous rugged individualist, and Jean Carson contributes an ingratiating comedy-romantic character. Lynn Thomas, Mark Dana, Carleton Young and Joseph Turkel are also good in important roles.

Paul Dunlap's musical score is inventive, and sound by Steve Bass is good. **Posive.**

## The H-Man

(WIDESCREEN-COLOR)

Good story well made. Pic is exploitable.

Hollywood, June 2.

Columbia release of a Toho production. Produced by Tomoyuki Tanaka. Directed by Inoshiro Honda. Screenplay, Takeshi Kimura, from a story by Inoshiro Honda. Special effects, Eiji Tsuburaya; camera (Eastmancolor), Hajime Koizumi; editor, Choshichiro Mikami and Masanobu Migami. Previewed at Columbia, May 29, '59. Running time, 79 MINS.

Actors: Yumi Shirakawa, Kenji Sahara, Akihiko Hirata, Kazuo Ozawa, Koreya Senda, Bilitzi Sato.

"The H-Man" is a filmy green monster created from a slimy liquid that dissolves human beings as it oozes through Tokyo like jellied consommé. The Japanese Toho Production is well made and seemingly more thoughtful than the company's two other U.S. summer releases (Metro's "The Mysteries" and Warner Bros. "Gigantis") and Columbia will be able to exploit good bookings with the widescreen color production. The story is reminiscent of last year's Paramount release, "The Blob," and while recollective science-fiction addicts may pooh-pooh the idea of an Oriental copy, they should be pleased indeed with the quality of the replica. It abounds in fewer special effects than either "Mysterians" or "Gigantis," but its one effect—namely, the disintegration of the human body—is skillfully and terrifyingly adept.

"H-Man" is as timely a Strontium 90 in describing how hydrogen bomb tests have reduced living things to a gelatinous mass which, in turn, can dissolve any other living tissue it touches. The liquid lives, and to stay alive, seeks a repeat mostly composed of the flesh, heretics and heavies of this picture. Once the authorities believe those who have seen the nuclear monster, it is a comparatively simple matter to do away with it via a manmade holocaust. Yumi Shirakawa, as a delightful

looking nightclub entertainer, is excellent, as are Kenji Sahara, as the chief detective, and Akihiko Hirata, as a scientist. The Takeshi Kimura screenplay (from an original story by Hideo Kaji) is effective, and Inoshiro Honda's direction takes full advantage of the story, the special effect (directed by Eiji Tsuburaya) and the terror generated by both. Tomoyuki Tanaka produced, with the technically excellent production aided by Hajime Koizumi's cinematography. Takeo Kita's art direction, Masuru Sato's music and the sound by Choshichiro Mikami and Masanobu Migami.

Culturally, it is unfortunate the West has made such inroads in the Orient that a Japanese picture, such as this one, looks more like an American film with Japanese actors. **Ron.**

## Teenagers From Outer Space

Unusual sci-fi programmer to be paired, in most situations, with "Gigantis."

Hollywood, June 2.

Warner Bros. release of a Tom Graeff production. Stars David Love, Dawn Anderson, Harvey B. Dunn, Bryan Grant, Joe Rogan, and King Moody. Screenplay by Tom Graeff. Produced and directed by Tom Graeff. Previewed at Warner's, May 29, '59. Running time, 83 MINS.

David Love ..... David Love  
Dawn Anderson ..... Dawn Anderson  
Harvey B. Dunn ..... Harvey B. Dunn  
Bryan Grant ..... Bryan Grant  
Joe Rogan ..... Joe Rogan  
King Moody ..... King Moody  
Miss Morse ..... Miss Morse  
Dr. Brandt ..... Dr. Brandt

"Teenagers From Outer Space" was written, produced and directed by Tom Graeff. He also photographed the film, edited it, supervised its sound and music, created its special effects, played one of its leading roles and released it through Warner Bros. The science-fiction melodrama, an off-beat dueler for WB packaging with "Gigantis," is oddly appealing.

Perhaps due in part to a lower than low budget, the film often is inescapably inept. Lighting is poor, interiors are pallid, the monster is pathetically makeshift. The film is impudently grandiose in its tone and is more likely to elicit shrieks of amusement than horror.

But the film also is carefully thought out, concocted of exploitable elements, yet different from its many predecessors. While Graeff may not have made a good picture, he has made an interesting one that every now and again smacks of brilliance. Several scenes—e.g., a sequence of youngsters peering wide-eyed at their first spaceman—are composed of an artistry that marks Graeff as a filmmaker to be heard from.

The story is of outer-space beings who have scoured the universe for a place to graze their gorgons, crab-like animals that grow as big as houses in a single day and enjoy people more than alfalfa. The spacemen land on Earth, and one of them finds family life here a darn sight better than the automotive society which raised him. He decides to convert and, in the end, is killed while saving Earth from the possibility of being overrun by the herds of man-eating creatures.

The cast carries out its assignment efficiently when allowed to be unpretentious. David Love is especially affable as the good spaceman, and Bryan Grant and King Moody are appropriately nasty as the bad ones. Dawn Anderson is fine as the young love interest, and Harvey B. Dunn, as Grandpa, is sympathetically good. Sonia Torgeson, seen only briefly in a swimming pool sequence, should have stayed around a bit longer before being turned, as were so many, into a bare skeleton via Graeff's focusing disintegration ray gun. **Ron.**

## 'South Pacific'

Continued from page 3

feelings about Rossano Brazzi. Though, in the end, Brazzi's name was removed from the Italian ads, the boxoffice didn't improve. American musicals generally aren't successful in much of Europe. "South Pacific" is the first picture in the Todd-AO process to play in Britain. Prior top grosser there was "Gone With the Wind" with \$3,400,000 in original release and re-release.

In the U.S. Magna and 20th-Fox are using a triple-exposure technique. "South Pacific" is being reshot as a roadshow attraction in many of the places where it played originally. After that, towards the late summer, it's to be made available via regular runs, in the printdown version.

## Film Export Assn.

Continued from page 3

most promising. Eventually, however, as commercial (as against government-controlled) tv spreads abroad, a considerable market for theatrical pictures also may develop. If this has not happened so far it is because of the real and imposed restrictions that exist on foreign tv, particularly in Britain.

However, the U. S. distributors are aware that, in the years to come, overseas tv's programming needs will expand. At that time, they'll have not only tv series, but already dubbed theatrical pix to offer. Later would bring them into open conflict with the local industries, which have been working out tight systems for controlling the flow of films to tv.

Seeking to avoid the U. S. example, where thousands of films flowed to tv and badly hurt the theatre business, Britain, Germany and now also Sweden have formed special outfits to acquire and thus control the sale of pix to tv. Whether the Americans would buck the displeasure of local exhibitors and sell anyway is open to question. For the moment, the governments still seem closely tied to tv service, it appears that nothing will be done to seriously build up tv as competition to the theatres, which contributes heavily via taxes.

Whether the MPEA tv committee would eventually be open to membership by non-MPEA outfits seeking to be rep-exported abroad and to get information is up in the air. The Association is being extremely close-mouthed about the whole business, as indeed the Motion Picture Assn. of America has treated its recent "committee mood" as a dark secret, refusing to state even which committees have been formed.

A number of such MPAA groups have been created on a top level to deal with present problems, and also in an effort to obtain more statistical information. With the exception of the MPAA committee on exhibitor relations, these units aren't as yet functioning.

## Circuit Stocks

Continued from page 3

in part, is maintaining with film production and exhibition.

It's cited that investor interest in Walt Disney Productions had been going up and up on the basis of anticipation of big money for "Sleeping Beauty." Some caution set in at exactly the same time that "Beauty" became established as a good, but not great, boxoffice performer. And now Disney is going up again as "Shaggy Dog" climbs to the big money-making league.

Paramount is another example. Par stock fell \$1.75 per share last week, after a long continuing upgrade, apparently due to the fact that "Ten Commandments" has not been followed with anything else looking like blue-chips b.o.

In mostly all cases Wall Street is playing the film trade day and date. The stock trading indicates the ups and downs of each company's welfare on a near-to-day to day basis. It's not like the old days when the downturners would wait that six months before taking their position.

## Canada Censors

Continued from page 5

backed theatre owners or operators who believed the lack of family entertainment—on the part of producers—was hurting an industry on which this type of entertainment was built.

The fiscal year ending March 31, 1959, showed 567 full-length films submitted for the Board's attention; this a 20-year low. The percentage of foreign films—not in the English language—shows an increase of 35% over the 12-month period, this indicating the extent to which Ontario has been affected by the immigration wave, said Silverthorne.

His annual report showed an even 300 Hollywood-released films as compared with 366 last year. The United Kingdom, 79 vs. 68; Canada and Australia, none; and France down to four this year as compared to 12 last 12-month. Other film imports included West Germany, Italy, Greece, Japan and Russia, these all up.

# COULD BE FILM REVIVAL, IF—

## Barbered Tarzan' Bothers Paper

Boston, June 2.

The Boston Herald editorially spoofed the idea of Tarzan "going adult" in an editorial Saturday (30), in which the newspaper said: "Tarzan producer Sy Weintraub told VARIETY, has been given a haircut, a perfect command of the English language and an 'adult' lovelife.

"We suppose this means the works. No more of that crude 'Me Tarzan, you Jane' stuff, followed by a quick fadeout and pan to a chimpanzee drinking coconut milk in a nearby tree. Now it will be a well barbered Tarzan murmuring to Jane in the best Ronald Colman tradition, 'Darling, you look positively devastating tonight. I think my id and your ego are going to hit it off just perfectly.' And the scene won't be interrupted by any foolish monkey business either.

"Somehow, we long for the good old days. And we'll bet Edgar Rice Burroughs would too, if he were still around."

## Local 4 Spurns Dick Walsh's Personal Campaign in Brooklyn

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, was in effect rebuffed by his home union, Local 4, Brooklyn stagehands, when the membership last week defeated the candidates for office actively supported by him. Walsh put his prestige on the line and vigorously campaigned personally for the election of Tom Murtha as financial secretary-treasurer and for a slate for the executive board and trustees. All Walsh-supported candidates were defeated.

Previously Walsh had been president of the local, but he resigned three months ago along with Murtha, who had been business agent, when the membership revolted against the Walsh-Murtha administration.

In the meanwhile, a slate, headed by Thomas Tierney, was elected to complete the three months remaining of Walsh's reign. Last week's election was held for the purpose of electing officers for a new full two-year term. Walsh himself was not a candidate, but he conducted a "sidewalk" campaign in Brooklyn for his men.

Tierney, who ran unopposed, was reelected prexy unanimously, as were v.p. Frank Mortimer, corresponding and recording secretary Jack Finnerty, and business agent John Coleman. Morris Miller defeated Walsh's candidate, Tom Murtha, by 71 votes to 50 votes for the office of financial secretary-treasurer. Named to the executive board and defeating Walsh's choices were James Collins, Roy Curtis, James Hutchinson, George Murray and Walter Willis. Similarly elected trustees were Frank De Nyse, Frank Pietragali and Charles Saltzman.

## DEPT. STORE GOBBLES UP NEARBY THEATRE

Toronto, June 2. Bay Theatre, 477-seat grind between the south and east of Simpson's head department store (affiliated in Canada with Sears of Chicago), has been sold to Simpson's for \$400,000, as reported by Henry N. Nathanson, partner of Bay Theatres Ltd.

House, which has only a 35-foot frontage, was opened in 1928 by the Frankling brothers who had operated a pawn shop and jewelry store to immediate west site. (Nathanson's late brother, N. L. Nathanson, was former president of Famous Players Canadian.)

## Hallberg to Lincoln

Omaha, June 2.

Herman Hallberg, Omaha branch manager for 20th Century-Fox the past two years and longtime theatreman, yesterday (1) resigned to become the Lincoln, Neb., manager of the Cooper Theatre Foundation.

Hallberg will be succeeded here by Frank Larson, formerly at Salt Lake City for Fox.

Cinema Sound Stage Corp. has filed dissolution papers with the Secretary of State in Albany, through Jaffa, Katz, Moselle & Schier.

## PRODUCT FLOW SUSTAINED GAIN

Theatre business—numbers of people—in the U. S. since last January is definitely up over last year and exhibitors are now cautiously optimistic. Feeling is that the worst is over and that, given attractive product, the theatres can expect to draw increased attendance.

Situation throws the spotlight once again on the perennial theatre beef that the distributors, by "hoarding" the big films for the July holidays, are strangling the business precisely at a time when good product could help push the upbeat trend.

### 17% Attendance Up

According to circuit operator Harry Brandt, the attendance rise in his circuit for the first three months of 1959 amounted to a whopping 17%. However, he said, because of a lack of top films during the past two months, the overall rise for the first five months of 1959 will be cut back to only 5%. "We can do good business if only they give us the product," Brandt emphasized. "Holding back pictures for the holidays amounts to a crime against the theatres."

The overall upturn in attendance isn't phenomenal—it runs anywhere from 4% to 17%—but it's certainly sufficient to indicate that people are coming back to the theatres. There's some special significance in this sense, by general consensus, the product released during the first four months of this year hasn't been as big as during the same period in 1958.

Even areas like Oklahoma, where theatre biz has been slack for some years now, have shown a distinct improvement. Point is that it's not merely theatre gross is up—that could be explained via higher admissions and the pocketing of tax relief at the start of this year—but physical attendance is curving upwards.

Now that summer has started, the industry gets the additional large flow of coin from the drive-ins. It's too early to compare the two drive-in seasons since last year the ozoners were hit by bad weather in the late spring and early summer and were slow to get going.

### Hyman's Point

Edward L. Hyman, American Broadcasting-Paramount Theatre v.p., said last week that, for the past three weeks, weekend business (including Friday nights) has been up on all types of pictures. This will be given an added impetus in the weeks to come since schools over the country let out and youngsters will seek diversion at the theatres.

The distributors, faced with the theatre charge of "hoarding" product, find themselves in a difficult spot. Some, like 20th-Fox, deny flatly that they have such a policy, and they point to specific releases to contradict the exhibitor charge. At Universal, general sales manager Hy Martin noted that "Institution of Life" was being put and that U just didn't have any big pictures available until later in the summer. At 20th, Alex Harrison, the sales top, pointed to "Woman Obsessed" as proof that his company wasn't holding back.

Yet, the exceptions seem to (Continued on page 61)

## Swiss Eidophor, Via Parent CIBA Co., Will Compete in Closed-Circuit Biz

### Schulberg Freres Will Roll Book by Congressman

Budd and Stuart Schulberg have concluded a deal with Columbia for the screen version of "The Bridge of Remagen," based on the book by Congressman Ken Hechler.

Budd Schulberg is currently working on the screenplay and Stuart Schulberg will produce under the Schulberg Productions banner.

### Litigating Question: May Theatre Be Passed Over On 'No Prints' Defense?

Minneapolis, June 2.

Whether film companies are obligated legally to treat all of their theatre customers of the same recognized standard and category on an equal basis is an issue in the \$100,000 damage suit brought in district court here by circuit owner Sol Fisher against Warner Bros.

The action is an outgrowth of alleged discrimination against Fisher's two local neighborhood houses in the earliest subsequent-run clearance slot, 28 days.

There are 11 such 28-day uptown theatres here, but when Warner Bros. released "Auntie Mame" for its initial subsequent-run showings the distributor had only seven prints and did not offer it to all of the 11. Among the four theatres excluded were Fisher's 28-day Varsity and Ritz.

The seven theatres favored by Warner Bros. were in an artificially created area, Fisher contends. "Auntie Mame" did big business in all of these houses so that the Varsity and Ritz were deprived of substantial profits, it's claimed.

Fisher's complaint insists that the Varsity and Ritz, being in the same category as the favored seven theatres, were entitled to get the picture on the same date and terms as other Minneapolis neighborhood houses in the earliest clearance slot.

Prior to the filing of the damage suit, the district court rejected Fisher's motion for a temporary injunction to restrain Warner Bros. from releasing the picture to the seven favored theatres without releasing it to the Varsity and Ritz. Warner Bros. counsel successfully in this instance contended that it has the right to choose its customers. It explained that the picture's great popularity had caused a print shortage.

Warner Bros. now has asked for an extension of time to answer pretrial Fisher interrogatories. These call upon the film company to explain if there was any difference in the licensing of "Auntie Mame" from that of its other top pictures, whether it had been possible to obtain the additional prints to service all 11 instead of only seven earliest clearance slot theatres here and other information.

H. S. Blacker, counsel for Fisher, says that facts brought to light from the interrogatories and testimony at the trial will determine if an anti-trust conspiracy suit will be brought against Warner Bros. in federal court.

CIBA, the Swiss-controlled drug, plastics and dye concern, last week unveiled plans to enter the closed-circuit business in the U. S. with its Eidophor large-screen tv projector. It has formed Eidophor Inc. and plans, for a starter, to be most active in the business meeting field.

Eidophor, which for years has been tested by 20th-Fox for its application to theatre television, is capable of projecting images in either black-and-white or in color, depending on the model. A demonstration of Eidophor last week provided a varying black-and-white picture quality, ranging from a fuzzy image to one that appeared to be quite sharp.

The color transmission failed to impress, with the tint effect appearing to be washed out. Eidophor color shown by 20th several years ago appeared much sharper and real at that time. CIBA execs blamed a variety of circumstances inherent in local conditions for the failure of the equipment to perform at its full potential.

Harry B. Marshall, v.p. of CIBA, Inc., U. S. subd. of the Swiss parent company, confirmed the VARIETY report of last week (27) that CIBA and not 20th—owned the basic patent rights on Eidophor and that the two companies were planning to set up a Swiss outfit to license theatrical use and/or manufacture of the Eidophor equipment. General Electric has been licensed to manufacture the unit in the U. S., but apparently isn't eager to go ahead with it.

### The Mystery Still

Marshall was unable to explain how 20th, which doesn't own Eidophor, was in a position to license the GE manufacture of the equipment.

It was disclosed that Eidophor Inc., which has ordered 40 black-and-white Eidophor units from the Swiss, had signed a contract with Teletalent, Inc., N. Y. tv producing organization, to produce Eidophor's shows in the business, medical, scientific and educational fields. Teletalent is headed by Louis L. Tyrrell and Jay E. Raeben. Eidophor currently has two machines and a third portable unit available. It is capable of projecting color from locations in a radius of from 40 to 50 miles. Due to the required band width, Eidophor can't be transmitted beyond that or over regular lines. There is no such restriction on black-and-white shows, which are being transmitted on a 441 line count.

The N. Y. Eidophor demonstration was from two units, in black-and-white and color, and was virtually all "live." Marshall said 20th, for theatre-tv purposes, would have to find a system of replacing the carbon arc light source used so far. This was denied by a 20th technical spokesman. The black-and-white unit is capable of providing a picture up to 40 ft. wide and 30 ft. high.

## STATE, SAN FRANCISCO, TO BECOME GARAGE

San Francisco, June 2.

One of Frisco's downtown landmarks, a key first-run theatre for 30 years, has been sold and will be wrecked to make way for a parking garage with shops at the street level.

Seller is AB-PT, through its subsidiary California Paramount Corp. Buyers are contractor Del E. Webb and Dr. Simon Garter in what Dr. Garter described as "a \$5,000,000 deal."

Dr. Garter, a retired Frisco dentist, said AB-PT "will stay in the picture."

Scheduled for demolition is the 2,000-seat State, on Frisco's main stem, Market Street.

The house was built in 1917 at a cost of \$2,000,000 and was then named the California. It was one of the biggest and most lavish silent-film theatres built up to that (Continued on page 15)

## Can't Buy Film Sight Unseen

[Harrison Policy on 'Blue Denim']

To underscore the importance of the production and to insure the most effective promotional campaign on the local level, 20th-Fox will not allow its "Blue Denim" film to be booked by any exhibitor who hasn't seen it.

Alex Harrison, the 20th general sales manager who put out the ruling, said he was determined that "Blue Denim" wasn't going to be "just another picture going down the chute." He added that, by forcing exhibitors to see the film before booking it, he was assuring himself of prime theatre consideration and playing time.

Harrison also disclosed that the picture, which is based on the legit hit and has abortion as its main theme, would be withdrawn from August release to permit more time for a massive campaign buildup. Film, while featuring a revamped ending (in the play the girl goes through with the abortion), is said to be unusually candid in its dialog and situations.

Minor distributors occasionally (Continued on page 17)



# Chi Spotty; 'Jane' Rousing \$20,000, 'Pork Chop' Fancy 19G, 'Flesh' 15G, 'Capone' Hep 22G, 'Room' Big 10G, 6

Chicago, June 2. With pleasant weekend weather spurring the holiday exodus, Loop first-run took to post spotty tallies this session. Chief newcomer, Roosevelt's "It Happened to Jane," looks dandy \$20,000. "The Bed" initialer at the World lured a trim \$5,300.

"Pork Chop Hill" had a busy State Lake second session. In same round, Chicago's "Young Philadelphians" took fair coin. Oriental's "Warlock" is slow, also in second. Third round of "World, Flesh, Devil" notched a good total at the Woods.

"Al Capone" is holding up in excellent style in fourth week at Todd's Cinesage. Esquire's "Room at the Top" is rated socko in sixth session.

Eleventh frame of Garrick's "Shaggy Dog" is great while "Some Like It Hot" looks boff in United Artists' 11th week. "Gigi" looms lively in 14th session at the Loop.

## Estimates for This Week

Chicago (B&K) (3,900; 90-\$1.80) — "Young Philadelphians" (WB) (2d wk). Fair \$19,000. Last week, \$24,000.

Esquire (H&E Balaban) (1,350; \$1.50) — "Room at the Top" (Cont) (6th wk). Socko \$10,000. Last week, \$8,800.

Garrick (B&K) (850; 90-\$1.25) — "Shaggy Dog" (BV) (11th wk). Great \$14,000. Last week, \$12,000.

Loop (Telem) (606; 90-\$1.80) — "Gigi" (M-G) (14th wk). Big \$12,500. Last week, \$12,500.

MeVickers (JL&S) (1,580; \$1.25-\$3) — "Diary of Anne Frank" (20th) (5th wk). Dull \$8,500. Last week, \$9,000.

Monroe (Jovan) (1,000; 65-90) — "Gunsmoke in Tucson" (AA) and "King of Wild Stallions" (AA). Good \$5,500. Last week, "These 1,000 Hills" (20th) and "Smiley Gets Gun" (20th), \$4,500.

Oriental (Indie) (3,400; 90-\$1.50) — "Warlock" (20th) (2d wk). Dull \$15,000. Last week, \$22,000.

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinerama) (36th wk). Steady \$20,000. Last week, \$24,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "It Happened to Jane" (Col). Strong \$20,000. Last week, "Imitation of Life" (U) (10th wk), \$13,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Pork Chop Hill" (UA) (2d wk). Trim \$19,000. Last week, \$22,000.

Surf (H&E Balaban) (685; \$1.25) — "Law Is Law" (Cont) (2d wk). Oke \$3,800. Last week, \$4,400.

Todd's Cinesage (Todd) (1,036; 90-\$1.80) — "Al Capone" (AA) (14th wk). Hep \$22,000 or near. Last week, \$24,000.

United Artists (B&K) (1,700; 90-\$1.80) — "Some Like It Hot" (UA) (11th wk). Boff \$16,000. Last week, \$13,000.

Woods (Essaness) (1,200; 90-\$1.80) — "World, Flesh, Devil" (M-G) (3d wk). Good \$15,000 or near. Last week, \$16,000.

World (Telem) (606; \$1.25-\$1.50) — "The Bed" (Kings). Nice \$5,300. Last week, "Horse's Mouth" (Lopert) (12th wk), \$3,100.

# 'Pork Chop' Rich \$7,500, Mpls.; 'Windjammer' Big 13G, 'Phillys' Fancy 8G

Minneapolis, June 2. Such formidable entries as "Pork Chop Hill" and "Young Philadelphians" are apparently being hurt by a long holiday weekend which started for many workers on Friday. It accounted for a considerable exodus from the city. However, "Hill" is fancy at Lyric. Latter is rated sturdy. Daylight savings time continues to be adverse boxoffice influence. Lesser newcomers, "Watasi" and "Naked Maja" are only light. Holdovers include "Windjammer" in its 28th week and "Room at the Top." Latter is lofty in second. "Shane" also in the second, looms unusually big for an oldie.

## Estimates for This Week

Academy (Mann) (947; 85-\$1.25) — "Naked Maja" (UA). Dull \$3,500. Last week, "Compulsion" (20th) (4th wk), \$4,000.

Century (S-W) (\$1.75-\$2.65) — "Windjammer" (NT) (28th wk). Announcement of final weeks bringing in laggards. Gives way

(Continued on page 15)

## Key City Grosses

### Estimated Total Gross

This Week \$2,106,000

(Based on 22 cities and 222 theatres, chiefly first runs, including N. Y.)

Last Year \$2,592,667

(Based on 24 cities and 253 theatres.)

# 'Phillys' Fair 8G, Cincy; 'Seas' 15G

Cincinnati, June 2.

Three newcomers are cushioning a slight uptick in first-run biz here this week to overcome increasing summer competition. "Young Philadelphians" is shaping fair at the Palace, but "Woman Obsessed," looms mild at Albee. Doing better than either as a new entry is "It Happened to Jane," good at Keith's. "Imitation of Life" is winding up a successful seven-week run at the small Grand "South Seas Adventure" is solid in 31st week at Capitol. Besides the home stay of the Cincy Reds, swim pools, a 45-day racing meet at River Downs and Mark Kroll's Summer Playhouse are providing sharp competition.

## Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Woman Obsessed" (20th). Mild \$8,000. Last week, "World, Flesh, Devil" (M-G) \$7,500.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65) — "South Seas Adventure" (Cinerama) (31st wk). Solid \$15,000 or over. Last week, \$14,000.

Grand (RKO) (1,400; 90-\$1.50) — "Imitation of Life" (U) (7th wk). Oke \$5,000 after \$6,000 last week.

Keith's (Shor) (1,500; 90-\$1.25) — "It Happened to Jane" (Col). Good \$7,000. Last week, "Alias Jesse James" (UA) (2d wk), \$5,800.

Palace (RKO) (2,600; 90-\$1.25) — "Young Philadelphians" (WB). Fair \$8,000 or near. Last week, "Shane" (Par) and "Trouble With Harry" (Par) (reissues), \$6,000.

Valley (Wiethe) (1,200; \$1.50; \$2.50) — "Diary of Anne Frank" (20th) (2d wk). Holding to mild \$7,000. Last week, "Rave reviews of Cincy Enquirer E. B. Reichle and Post & Times-Star Dale Stevens, spotlighted in extra ads, credited with some improvements.

# 'Phillys' Top Newcomer In L'ville, Lofty \$6,500; 'Life' Lush 5G in 5th

Louisville, June 2.

"Young Philadelphians" is carrying the ball for newcomers at the Mary Anderson this week. Other new entries are coming in with tepid takes. "Imitation of Life" at the Kentucky, in fifth week, still is big at that main stem house. "World, Flesh and Devil" at the Brown is slow while "Count Your Blessings" at United Artists looms drab. "Al Capone" at Rialto is sluggish in second round. General situation here finds plenty of graduations demanding attention of younger patrons.

## Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90) — "World, Flesh, Devil" (M-G). Slow \$3,500. Last week, "Night Quarter Moon" (M-G) and "Doctor's Dilemma" (M-G), same.

Kentucky (Switow) (900; 75-\$1.25) — "Imitation of Life" (U) (5th wk). Big \$5,000. Fourth week, \$6,000.

Mary Anderson (People's) (1,000; 60-90) — "Young Philadelphians" (WB). Sturdy \$6,500 or near. Last week, "Lonelyhearts" (UA) and "Last Mile" (UA), \$4,000.

Rialto (Fourth Ave.) (600; 60-90) — "Al Capone" (AA) (2d wk). Light \$5,000 after first week's \$10,000.

United Artists (UA) (3,000; 60-\$1) — "Count Your Blessings" (M-G). Dull \$4,000 or near. Last week, "Naked Maja" (UA), \$3,500.

# Seattle Slow; 'Flesh' OK \$4,000, 'Hot' 6½G, 5

Seattle, June 2. Despite the fact that the Music Hall is now shuttered and hence there is one less theatre for competition, Seattle cinema trade is very spotty. Lone newcomer, "World, Flesh and Devil" is barely okay at Music Box. "Some Like It Hot" is rated okay in fifth Paramount round but elsewhere the pickings are mainly mighty thin. An exception is "Al Capone," which looks okay in second at the Coliseum.

## Estimates for This Week

Blue Mount (Hamrick) (739; 90-\$1.50) — "Young Philadelphians" (WB) (2d wk). Poor \$3,000. Last week, \$3,300.

Coliseum (Fox-Evergreen) (1,870; 90-\$1.50) — "Al Capone" (AA) and "Gunsmoke Tucson" (AA) (2d wk). Okay \$6,000.

Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50) — "Compulsion" (20th) and "Panama Sal" (FF) (2d wk). Dull \$4,500. First week, \$7,700.

Music Box (Hamrick) (850; 90-\$1.50) — "World, Flesh, Devil" (M-G). Okay \$4,000. Last week, "Compulsion" (20th) (2d wk), \$3,700.

Orpheum (Hamrick) (2,700; 90-\$1.50) — "Pork Chop Hill" (UA) and "Guns, Girls, Gangsters" (UA) (2d wk). Fair \$6,000. Last week, \$8,300.

Paramount (Fox-Evergreen) (3,107; 90-\$1.50) — "Some Like It Hot" (UA) (5th wk). Okay \$6,500. Last week, \$7,400.

# 'Obsessed' Boff \$16,000 in D.C.; 'Pork' Fat 15G

Washington, June 2.

"Some Like It Hot" has fractured both the endurance and gross marks at Capitol here going into its 11th week. Bardot import "Love Is My Profession" shapes terrific opening week at Plaza. "Woman Obsessed" looms boffo in initial round at Palace. Keith's is sock with "Pork Chop Hill" for opening stanza. "Young Philadelphians" looks good, playing two houses.

## Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-\$1.25) — "Young Philadelphians" (WB). Fine \$15,000. Last week, "Man in Net" (UA), \$7,000.

Capitol (Loew) (3,426; 90-\$1.49) — "Some Like It Hot" (UA) (11th wk). Enduring at big \$12,000. Last week, \$13,000.

Columbia (Loew) (904; 90-\$1.25) — "Compulsion" (20th) (3d wk). Oke \$10,000. Last week, \$12,500.

Keith's (RKO) (1,850; 90-\$1.49) — "Pork Chop Hill" (UA). Sock \$15,000. Last week, "Thunder in Sun" (Par) (2d wk), \$6,500.

MacArthur (K-B) (900; \$1.10) — "Two-Headed Spy" (Col) (3d wk). Nifty \$5,500. Last week, \$6,800.

Ontario (K-B) (1,240; 90-\$1.49) — "Room at the Top" (Cont) (5th wk). Still big at \$6,000. Last week, \$6,800.

Palace (Loew) (2,390; 90-\$1.25) — "Woman Obsessed" (20th). Boff \$16,000. Last week, "Watasi" (M-G), \$10,000.

Plaza (T-L) (276; 90-\$1.49) — "Love Is My Profession" (Kings). Torrid \$12,000. Last week, "Sins of Youth" (Janus) (3d wk), \$2,500.

Town (Ind) (600; 90-\$1.25) — "Shane" (Par) (reissue) (3d wk). Nice \$3,000. Last week, \$4,000.

Trans-Lux (T-L) (600; 90-\$1.49) — "It Happened to Jane" (Col) (2d wk). Tall \$10,000 after \$14,000 opener.

Uptown (SW) (1,100; \$1.25-\$2.50) — "Diary of Anne Frank" (20th) (2d wk). Mild \$8,000. Last week, \$9,000.

Warner (SW-Cinerama) (1,308; \$1.20-\$2.75) — "South Seas Adventure" (Cinerama) (24th wk). Fine \$13,000. Last week, \$13,700.

# 'COUNT' ROBUST 11G, ST. LOO; 'STEAL' \$10,000

St. Louis, June 2.

Although major houses here are nearly all sporting new bills, currently, it does not mean much because few of them are drawing. "Count Your Blessings" at Loew's is best with okay trade. "Young Philadelphians" shapes modest at the St. Louis. "Man in Net" is mild at Orpheum. Only one holdover, "Gigi," and it is sharp in eighth stanza at Shady Oak.

## Estimates for This Week

Apollo Art (Grace) (700; 90-\$1.25) — "Begger Student" (Indie). (Continued on page 15)

# Frisco Uneven; 'Pork' Wow \$20,000, 'Phillys' Loud 13G, 'Obsessed' Lean 9G

## Broadway Grosses

### Estimated Total Gross

This Week \$451,400

(Based on 20 theatres)

Last Year \$600,667

(Based on 22 theatres)

# 'Room' Huge 10G In Mild Toronto

Toronto, June 2.

Apart from the sensational biz being done by "Room at the Top" at the Towne, new product is mild to loud. "It Happened to Jane" looks light at vast Imperial. "Danger Within" shapes dull in four spots. Leading the city on holdover is "Some Like It Hot," great in seventh frame. "The Matting Game" in third frame is okay. The University going back to Cinesage with "Tempest," light in second.

## Estimates for This Week

Carlton, Danforth, Fair Lawn, Humber (Rank) (2,318; 1,330; 1,165; 1,203; 75-\$1.25) — "Danger Within" (Rank) and "Behind Mask" (Rank). Shocking \$15,000 for four-house combo. Last week, at Carlton only, "Mam'zelle Pigalle" (Astral), \$8,000.

Century, Downtown, Glendale, State (Taylor) (1,338; 1,059; 995; 694; 50-75) — "Giant Behemoth" (AA) and "Speed Crazy" (AA). Sad \$15,000. Last week, in 10-house tein, "Bandit of Zhobe" (Col) and "Westbound" (WB), \$25,000.

Hollywood (FP) (1,080; \$1-\$1.25) — "Sound and Fury" (20th) (2d wk). Okay \$8,000. Last week, \$11,000.

Hyland (Rank) (1,057; \$1) — "Carry on Admiral" (Rank) (2d wk). Sturdy \$5,000. Last week, \$7,000.

Imperial (FP) (3,343; 75-\$1.25) — "It Happened to Jane" (Col). Light \$10,500. Last week, "Rio Bravo" (WB) (3d wk), same.

International (Taylor) (557; \$1) — "Gigi" (M-G) (44th wk). Sturdy \$3,500. Last week, \$4,000.

Loew's (Loew) (2,093; 75-\$1.25) — "Some Like It Hot" (UA) (7th wk). Wham \$12,000. Last week, \$14,500.

Tivoli (FP) (995; \$1.75-\$2.40) — "South Pacific" (Magna) (47th wk). Fanatic \$8,000. Last week, capacity \$9,000.

Towne (Taylor) (695; 75-\$1.25) — "Room at the Top" (Cont). Sensational turnaround biz at \$10,000. Last week, "Too Many Crooks" (Rank) (4th wk), \$3,000.

University (FP) (1,556; 75-\$1.25) — "Tempest" (Par) (2d wk). Light \$6,000. Last week, \$8,000.

Uptown (Loew) (2,743; 75-\$1.25) — "Mating Game" (M-G) (3d wk). Okay \$8,000. Last week, \$11,000.

# 'Phillys' Bangup \$9,000, K.C.; 'Dog' Still Socko 15G, 'Mansions' Fair 8G

Kansas City, June 2.

Holiday weekend has some of the edge taken off by the Saturday Memorial Day although the lineup of product is fairly strong. "Young Philadelphians" at Paramount is nice. "Green Mansions" shapes only fair at the Midland. "Shaggy Dog" continues slow in three box Midwest theatres, its third week downtown. Missouri Theatre reopened Friday under RKO operation with "Around World in 80 Days" but take-off was mild. Roxy closed Monday for several weeks of remodelling. "Imitation of Life" finally wound up a six week run plus 5 days at the Roxy.

## Estimates for This Week

Brookside (Fox Midwest) (750; 75-\$1.50) — "Sleeping Beauty" (BV) (10th wk). Light \$4,000. Last week, \$4,500.

Capri (Durwood) (628; \$1.50, \$2.25, \$2.50) — "South Pacific" (Magna) (10th wk). Modest \$4,500. Last week, \$5,000.

Kimo (Dickinson) (504; 90-\$1.25) — "Henry V" (Indie). Back after several years, and first time at comparatively pop scale. Nifty \$2,000. Last week, "My Uncle" (Cont) (8th wk), \$1,000.

Midland (Loew) (3,500; 75-\$1) — "Green Mansions" (M-G) and "New Orleans After Dark" (AA). Fair \$8,000 but stays nine days to get

(Continued on page 15)

San Francisco, June 2. First-run biz here this stanza is somewhat spotty although the newcomers are supplying plenty of steam. "Pork Chop Hill" shapes wow in first session at the Golden Gate while "Young Philadelphians" looks solid for initial round at the St. Francis. On other hand, "Woman Obsessed" is mild in eight days at the Hugo Fox, and "World, Flesh and Devil" looms only okay at Warfield.

"It Happened to Jane" is slipping to a dull figure in second week at Paramount. However, "Some Like It Hot" still is socko in sixth United Artists session. "Gigi" looks hotly in 47th round at Stagedoor. "South Pacific" is rated okay in six days of 48th stanza at the Alexandria.

## Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25) — "Pork Chop Hill" (UA) and "Machete" (UA). Wow \$20,000 or close. Last week, "Alias Jesse James" (UA) and "Menace in Night" (UA) (2d wk), \$9,500.

Fox (FWO) (4,651; \$1.25-\$1.50) — "Woman Obsessed" (20th) and "Last Stagecoach West" (20th). Mild \$9,000 for eight days. Last week, "These 1,000 Hills" (20th) and "Smiley Gets Gun" (20th), \$10,000.

Warfield (Loew) (2,656; 90-\$1.25) — "World, Flesh, Devil" (M-G) and "Persuader" (AA). Okay \$13,000 or a bit over. Last week, "Watasi" (M-G) and "Rawhide Trail" (AA) (2d wk), \$6,700.

Paramount (Par) (2,646; 90-\$1.25) — "It Happened to Jane" (Col) and "City of Fear" (Indie) (2d wk). Down to dull \$7,000. Last week, \$13,500.

St. Francis (Par) (1,400; \$1.25-\$1.50) — "Young Philadelphians" (WB). Solid \$13,000. Last week, "Room 43" (Indie) and "Girl in Bikini" (Indie) (reissue), \$11,000.

Orpheum (SW-Cinerama) (1,456; \$1.75-\$2.65) — "South Seas Adventure" (Cinerama) (27th wk). Up to big \$16,000. Last week, \$14,000.

United Artists (UA) (1,151; \$1.25-\$1.50) — "Some Like It Hot" (UA) (6th wk). Excellent \$11,000 or close. Last week, \$12,500.

Stagedoor (A-R) (440; \$1.25-\$3.00) — "Gigi" (M-G) (47th wk). Hep \$8,000. Last week, \$8,500.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Bolshoi Ballet" (Indie) (reissue) (3d wk). Slick \$4,200. Last week, \$4,000.

Vogue (S. F. Theatres) (364; \$1.25) — "Ballad Romeo and Juliet" (Indie) (2d wk). Fancy \$2,400. Last week, \$2,300.

Alexandria (United California) (1,170; \$1.50-\$3.50) — "South Pacific" (Magna) (48th wk). Okay \$10,000 in 6 days. Last week, \$11,000.

# 'Diary' Modest \$8,000 In Balto; 'Pork' Thin 5G, 'Obsessed' Fair \$5,000

Baltimore, June 2.

Biz has picked up slightly but not enough to excite exhibitors who are hoping for better things with the coming of hot weather here. Leading is "Diary of Anne Frank" but it looks only fairish seat basis at the New. "Room at the Top" is holding big in fifth round at the Playhouse but "Young Philadelphians" looms mildish in second at the Stanley.

"Man in Net" shapes slow at Mayfair as does "Pork Chop Hill" at the Hippodrome, both in first weeks. "It Happened to Jane" is light in second at the Century. "Woman Obsessed" is rated fair in first at the Towne.

## Estimates for This Week

Century (R-F) (3,200; 50-\$1.25) — "It Happened to Jane" (Col) (2d wk). Light \$4,000 after \$7,000 in first.

Cinema (Schwaber) (460; 90-\$1.50) — "Love My Profession" (Kings). Good \$3,500. Last week, "Eight Day of Week" (Cont) (4th wk), \$1,200.

Five West (Schwaber) (460; 90-\$1.50) — "He Who Must Die" (Indie) (2d wk). Big \$3,000 after \$1,800 in first.

Hippodrome (R-F) (2,300; 50-\$1.25) — "Pork Chop Hill" (UA). Thin \$5,000. Last week, "Shane" (Par) (reissue) (2d wk), \$4,000.

Little (R-F) (300; 50-\$1.25) — "Milkmaid" (Indie) (2d wk). Mild \$1,500 after \$1,200 in first.

Mayfair (R-F) (900; 50-\$1.25) — "Man in Net" (UA). Slow \$4,000. Last week, "Imitation of Life" (U) (9th wk), \$3,000.

New (R-F) (1,600; \$1.25-\$2) — (Continued on page 15)



# DET. CONTINUES FAST PACE

**L.A. Soft Albeit 'Pork' Rich \$21,000; 'Flesh' Hot 19G, 'Mysterians' 19½G; 'Dog' Boff 26G, 'Room' Big 10G, 3d**

Los Angeles, June 2. Local first-runs continue on soft side this stanza despite fairly brisk biz over holiday weekend, with few hills showing much drawing power. "Pork Chop Hill" paces newcomers with a hefty \$21,000 likely at three theatres. "World, Flesh and Devil" looks big \$19,000 for two houses.

"Mysterians" paired with "First Man Into Space" is rated okay \$19,500 for three sites. "Woman Obsessed" should do so-so \$13,000 or close spots.

"Shaggy Dog" still is city's leader, with fine \$26,000 in third round, three sites, including Downtown Par where a stagershow last Sunday helped. "Young Philadelphians" looks sturdy in second Hollywood Paramount frame.

"Some Like It Hot" is lush \$15,000 in eighth Chinese week. "Room At Top" is pushing to big \$10,000 in third at Fine Arts. "Around World in 80 Days" ended 12-week run at the Carthay with a terrific \$2,727,000 total on 1,415 paid performances.

**Estimates for This Week**  
Los Angeles, Fox Beverly, Pantages (FVC-RKO) (2,017; 1,170; 2,815; 90-\$1.50) — "Woman Obsessed" (UA) (1st general run). So-so \$13,000 or near. Last week, Los Angeles with Hollywood, "House on Haunted Hill" (AA), "Cosmic Man" (AA) (2d wk), \$10,000. Fox Beverly, Pantages with Downtown Paramount, Uptown, Loyola, "Shaggy Dog" (BV), "Alias Jesse James" (UA) (Fox Beverly), "Golden Age Comedy" (DCA) (reissue) (other houses) (2d wk), \$27,000.

Egyptian, State (UATC) (1,392; 2,404; \$1.25-\$2) — "World, Flesh, Devil" (M-G). Big \$19,000. Last week, Egyptian, "Diary of Anne Frank" (20th) (8th wk—4 days), \$5,500. State with Hawaii, Wiltner, "Watusi" (M-G). "Nowhere To Go" (M-G). \$11,500.

Orpheum, Fox Wilshire, Hollywood (Metropolitan-FWC) (2,213; 2,296; 75¢; 90-\$1.50) — "Pork Chop Hill" (UA) and "Machete" (UA) (Orpheum, Hollywood). Hefty \$21,000 or close. Last week, Orpheum with Warner Beverly, Vogue, "Man in Net" (UA). "Gunfight at Dodge City" (UA). \$9,700. Fox Wilshire, "Sleeping Beauty" (BV) (17th wk-6 days), \$3,800.

Hillstreet, Wiltner, Iris (Metropolitan-SW-FWC) (2,752; 2,344; 825; 90-\$1.50) — "Mysterians" (M-G) and "First Man Into Space" (M-G). Okay \$19,500 or near. Last week, Hillstreet, "Imitation of Life" (U) (4th wk). "Menev. Women, Guns" (Indie). \$2,700. Iris, "Gigi" (M-G) (8th wk), "Gidget" (Col) (4th wk), \$3,600.

Vogue (FWC) (825; 90-\$1.50) — "House on Haunted Hill" (AA) (m.o. and "Macabre" (AA) (reissue). Mid \$2,200.

Downtown (SW) (1,757; 90-\$1.50) — "Battle Cry" (WB) and "Battle Hymn" (U) (reissues) (5 days). Soft \$2,500. Last week, "Heroes and Sinners" (Indie) and "La Parisienne" (UA) (reissue) (2d wk), \$3,800.

Hollywood Paramount (F&M) (1,468; \$1.40-\$2.40) — "Young Philadelphians" (WB) (2d wk). Hefty \$13,500. Last week, \$18,500.

Hawaii (G&S) (1,106; 90-\$1.50) — "Question of Adultery" (Breg) (repeat) and "Susan Slept Here" (U) (reissue). Dull \$1,500.

Downtown Paramount, Uptown, Loyola (ABPT-FWC) (3,300; 1,715; 1296; 90-\$1.50) — "Shaggy Dog" (BV) (3d wk) and "Golden Age Comedy" (DCA) (reissue) (3d wk). Downtown Paramount, Loyola, "Thunder in Sun" (Par) 1st wk, Uptown, Fine \$26,000 or near.

Fine Arts (FWC) (631; 90-\$1.50) — "Room at Top" (Cont) (3d wk). Big \$10,000. Last week, \$9,600.

Four Star (UATC) (868; \$1.25-\$2) — "Compulsion" (20th) (6th wk). Stout \$5,000. Last week, \$6,500.

Chinese (FWC) (1,408; \$2-\$2.40) — "Some Like It Hot" (UA) (8th wk). Rousing \$15,000. Last week, \$14,700.

New Fox, El Rey, Warner Beverly (FWC-SW) (765; 961; 1,612; 90-\$1.50) — "Auntie Mame" (WB) (8th wk). New Fox, 3d wk, El Rey, (Continued on page 15)

**'Some Hot' Fine \$6,500, Port.; 'Windjammer' 8G**

Portland, Ore., June 2. Biz is unexciting here currently despite the launching of new fare. Two holdovers continue in high gear. "Some Like It Hot" is fine at Fox in fourth round. "Windjammer" holds for a fourth rousing frame at the Hollywood. "Pork Chop Hill" at Paramount is dull. "Young Philadelphians" shapes slow and "World, Flesh and Devil" dim at Broadway for opening weeks.

**Estimates for This Week**  
Broadway (Parker) (1,890; \$1-\$1.50) — "World, Flesh, Devil" (M-G) and "Panama Sal" (Rep). Dim \$4,000. Last week, "Watusi" (M-G) and "No Place To Land" (Rep), \$3,300.

Fox (Evergreen) (1,536; \$1-\$1.49) — "Some Like It Hot" (UA) (4th wk). Fine \$6,500. Last week, \$7,600.

Hollywood (Evergreen) (1,200; \$1.49-\$1.75) — "Windjammer" (NT) (4th wk). Solid \$8,000 or near. Last week, \$9,200.

Orpheum (Evergreen) (6,100; \$1-\$1.49) — "Young Philadelphians" (WB) and "Westbound" (WB). Slow \$6,000. Last week, "Al Capone" (AA) and "Gunslinger Tucson" (AA), \$6,400.

Paramount (Port-Par) (3,400; \$1-\$1.50) — "Pork Chop Hill" (UA) and "Wink of Eye" (UA). Dull \$6,000. Last week, "Shane" (Par) and "Tokyo After Dark" (Par). (reissues), \$4,200.

**'Pork' Bangup 19G, Philly; 'Flesh' 7G**

Philadelphia, June 2. Wholesale exodus from the city because of soaring temperatures over the weekend is clobbering the boxoffice at many spots currently. However, there are several bright spots. "Pork Chop Hill" is the standout new pic, with a great take at the Fox. "World, Flesh and Devil" looks tame at Goldman while "Thunder in Sun" is only fairish at the Viking.

"Young Philadelphians" looks boffo in second round at the Stanley. "Shaggy Dog" is big in fifth session at the Randolph and "Imitation of Life" continues socko in seventh frame at Arcadia. "Al Capone" is rated hep in fourth week at the Stanton.

**Estimates for This Week**  
Arcadia (S&S) (536; 99-\$1.80) — "Imitation of Life" (U) (7th wk). Socko \$8,000. Last week, \$9,000.

Boyd (SW-Cinera) (1,430; \$1.10-\$2.60) — "South Seas Adventure" (Cinera) (15th wk). Big (Continued on page 15)

**'PHILLYS' OK \$7,000 IN OMAHA; 'THUMB' 6G**

Omaha, June 2. A rainy holiday weekend plus a lack of strong product put the kibosh on Memorial Day week biz at the downtown first-runs. Only hotsty entry is "Tom Thumb" at the State. "Young Philadelphians" is okay at the Omaha but "Woman Obsessed" shapes slim at the Orpheum. Hard-ticket "South Pacific" is still handsome in the 32d round at the Cooper.

**Estimates for This Week**  
Cooper (Cooper) (708; \$1.50-\$2.20) — "South Pacific" (Magna) (32d wk). Good \$6,500. Last week, \$5,000.

Omaha (Tristates) (2,066; 75-\$1) — "Young Philadelphians" (WB). Okay \$7,000. Last week, "Compulsion" (20th), \$4,000.

Orpheum (Tristates) (2,877; 75-\$1) — "Woman Obsessed" (20th). Tame \$6,000. Last week, "Gidget" (Col), \$6,500.

State (Cooper) (772; 90) — "Tom Thumb" (M-G). Hotsty \$6,000. Last week, "Green Mansions" (M-G), \$5,500.

**'PORK,' 'LIFE,' 'DOG' STANDOUT**

Detroit, June 2. Fast pace continues this week though some of newcomers are not so big. "Woman Obsessed" shapes only okay at the Fox. "It Happened To Jane" looks good at the United Artists while "The Mysterians" is fine at the Adams. "Shane" is rated good on reissue at Broadway-Capitol. "Love Is My Profession" was great in first round at the Trans-Lux Krim. "Shaggy Dog" continues smash and leader of the strong holdovers in fourth session at the Michigan. "Pork Chop Hill" looks smash in second week at the Palms.

"Imitation of Life" stays lively in sixth session at the Madison. "South Seas Adventure" shapes socko in 35th week at Music Hall.

**Estimates for This Week**  
Fox (Fox-Detroit) (3,000; 99-\$1.25) — "Woman Obsessed" (20th) and "Juke Box Rhythm" (Col). Okay \$15,000. Last week, "Horrors of Black Museum" (AI) and "Headless Ghost" (AI), \$19,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.49) — "Shaggy Dog" (BV) and "Rawhide Trail" (Indie) (4th wk). Sensational \$20,000. Last week, ditto.

Palms (UD) (2,961; \$1.25-\$1.49) — "Pork Chop Hill" (UA) and "Outlaw's Son" (UA) (2d wk). Great \$18,500. Last week, \$21,000.

Madison (UD) (1,900; \$1.25-\$1.49) — "Imitation of Life" (U) (6th wk). Wow \$14,000. Last week, \$15,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Shane" (Par) (reissue) and "Bernuda Affair" (Indie). Good \$10,000. Last week, "Frankenstein's Daughter" (AI) and "Missile to Moon" (AI), \$8,900.

United Artists (UA) (1,667; \$1.25-\$1.49) — "It Happened To Jane" (Col) and "Young Land" (Col). Fine \$11,000. Last week, "Room at Top" (Indie) (3d wk), \$5,500.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Mysterians" (M-G) and "First Man Into Space" (M-G). Good \$10,000. Last week, "Count Blessings" (M-G) (2d wk), \$6,500.

Music Hall (SW-Cinera) (1,208; \$1.55-\$2.65) — "South Seas Adventure" (Cinera) (35th wk). Great \$15,000. Last week, \$15,400.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49-\$1.65) — "Love Is My Profession" (Indie) (2d wk). First week ended Monday (1) was great \$13,000.

**Heat Bops Hub But 'Pork' Trim 15G; 'Mansions' \$13,000, 'Sun' Fair \$8,000**

Boston, June 2. Hot weather is sloughing biz in current round, holiday upbeat failing to materialize. Memorial Day, patrons moved out to the outdoors in droves. "Pork Chop Hill" at Memorial tops newcomers with fancy takings. "Green Mansions" looks fairly good at Orpheum. "Thunder in Sun" is rated fair at Paramount.

"Room at Top" is holding smash at Kenmore in third. "Diary of Anne Frank" is picking up some in fifth on hard-ticket at the Saxon. "Young Philadelphians" looms great at Gary in second. "Gigi" is holding hotsty in the 22d round at Beacon Hill on grind.

**Estimates for This Week**  
Astor (B&Q) (1,371; \$1.25-\$1.50) — "It Happened To Jane" (Col) (4th wk). Third week was good \$6,500. Last week, \$7,500.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Gigi" (M-G) (22d wk). Nice \$4,500. Last week, same.

Boston (SW-Cinera) (1,354; \$1.25-\$2.65) — "South Seas Adventure" (Cinera) (8th wk). Hotsty \$18,000. Last week, ditto.

Capri (Sack) (1,150; 90-\$1.50) — "Third Sex" (Indie) (5 days). \$3,000. Last week, "He Who Must Die" (Indie) (6th wk), \$3,000.

Gary (Sack) (1,240; 90-\$1.50) — "Young Philadelphians" (WB) (2d wk). Great \$13,000. Last week, \$15,000.

Kenmore (Indie) (700; \$1.25-\$1.50) — "Room at Top" (Cont) (3d wk). Smash \$11,000. Last week, \$12,000.

**Holiday Fails to Perk B'way; 'Pork,' Stagershow Fair \$50,000, 'Obsessed' Tall 31G, 'Girl'-Stagershow Sock 142G**

**Estimates Are Net**

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

**'Obsessed' Brisk \$10,000, Denver**

Denver, June 2. "Shaggy Dog" is still wowing them with record grosses in third week at Denver Theatre. Unsettled weekend weather helped box-office take in general. "Woman Obsessed" is rated fine at the Centre. "Pork Chop Hill" is tall in second. "World, Flesh and Devil" shapes sad at RKO Orpheum, also second.

**Estimates for This Week**  
Centre (Fox) (1,270; \$1-\$1.45) — "Woman Obsessed" (20th). Fine \$10,000. Last week, "Imitation of Life" (U) (3d wk), \$8,500.

Denham (Indie) (1,584; 75-\$1) — "Floods of Fear" (Rank). Sad \$3,000 and pulled after 5 days. Last week, "Hangman" (Par), \$7,000.

Denver (Fox) (2,432; \$1-\$1.25) — "Shaggy Dog" (BV) (3d wk). Mighty \$16,000. Last week, \$25,000.

Esquire (Fox) (650; 90) — "One Summer of Happiness" (Indie). Good \$2,500. Last week, "Adultery" (Indie), \$2,500.

Orpheum (RKO) (2,690; 75-\$1) — "World, Flesh, Devil" (M-G), (2d wk). Sad \$5,500. Last week, \$7,500.

Paramount (Indie) (2,100; 75-\$1) — "Pork Chop Hill" (UA) (2d wk). Excellent \$11,000. Last week, \$17,500.

Memorial (RKO) (3,000; 60-\$1.10) — "Pork Chop Hill" (UA) and "King of Wild Stallions" (AA). Fancy \$15,000. Last week, "Alias Jesse James" (UA) and "Cop Hater" (UA) (2d wk), \$9,000.

Metropolitan (NET) (4,357; 70-\$1.10) — "10 Commandments" (Par) (rerun) (3d wk). Second week ended Sunday (31), slow \$5,500. First week, \$7,500.

Paramount (NET) (2,357; 70-\$1.10) — "Thunder in Sun" (Par) and "Hangman" (Par). Fair \$8,000. Last week, "Imitation of Life" (U) (2d wk), \$9,000.

Pilgrim (ATC) (1,000; 60-\$1.10) — "Riot in Juvenile Prison" (AA) and "At War with Army" (reissue). Oke \$5,000. Last week, "Accused" (AA) and "Al Capone" (AA) (rerun), \$4,500.

Saxon (Sack) (1,100; \$1.50-\$3) — "Diary of Anne Frank" (20th) (5th wk). Good \$9,000. Last week, \$8,000.

Trans-Lux (T-L) (730; 75-\$1.25) — "Venus on Broadway" (Indie) and "Untouched" (Indie). Oke \$4,000. Last week, "Joined For Life" (Indie) (2 days), "Wife for Night" (Indie) and "Street of Shame" (Indie) (5 days), \$3,000.

Orpheum (Loew) (2,900; 90-\$1.50) — "Green Mansions" (M-G) and "Menace in Night" (UA). Fairly good \$13,000. Last week, "Some Like It Hot" (UA) (5 days), \$7,500.

State (Loew) (3,609; 90-\$1.50) — "Doctor's Dilemma" (M-G) (2d wk). Slight \$6,000. Last week, \$8,000.

Much cooler weather Sunday (31) arrived too late to do Broadway first-run business much good on the holiday weekend. With Memorial Day falling on Saturday (30), there wasn't the usual influx of visitors to N.Y. And the torrid weather through which the deluxers suffered on last Thursday and Friday kept others away. This heat also sent thousands outdoors and away from Broadway. All of which is making for a routine week at the wickets.

"Woman Obsessed" is heading for a fine \$31,000 opening stanza at the Paramount. "Pork Chop Hill" with stagershow looks only fair \$50,000 in opening session at the Roxy, and likely will move up the opening of "This Earth Is Mine" at this house. Reissue of "Here to Eternity" looks like a good \$10,500 for first week at the small Odeon.

"Ask Any Girl" with stagershow is holding with socko \$142,000 in second round at the Music Hall, insuring it of at least a third session. It probably will hold longer. "Some Like It Hot" climbed ahead of the previous week to land a great \$36,000 in ninth stanza at the State.

Second week of "Young Philadelphians" shapes nice \$21,000 at the Criterion. Second for "World, Flesh and Devil" is down to fair \$19,000 at the Capitol. Third round of "Alias Jesse James" is heading for a good \$14,000 at the Astor.

"Room at Top" edged up to great \$16,500 in ninth session at the arty Fine Arts. "Mirror Has Two Faces" is rated only okay \$7,500 for opening round at the Baromet. "Virtuous Bigamist" was in much the same category with \$7,500 for opener at the Normandie.

"Al Capone" looks fancy \$15,600 in 10th round at the Victoria. Both "Compulsion" in ninth week at the Rivoli, and "Diary of Anne Frank," in 11th frame at the Palace, are traveling at light gait currently. "John Paul Jones" is due into the Riv shortly.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2) — "Alias Jesse James" (UA) (3d wk). This session winding up Friday (5) is heading for good \$14,000. Second, \$19,000.

Baronet (Reade) (430; \$1.25-\$1.80) — "Mirror Has Two Faces" (Cont) (2d wk). First round ended Monday (1) was only okay \$7,500.

Capitol (Loew) (4,820; \$1-\$2.50) — "World, Flesh, Devil" (M-G) (3d wk). First holdover stanza finished yesterday (Tues.) dipped to fair \$19,000. Initial week, \$27,500.

Criterion (Moss) (1,671; 95-\$2) — "Young Philadelphians" (WB) (2d wk). This round finishing today (Continued on page 15)

**'Phillys' Hot 8G, Prov.; 'Jane' 7½G**

Providence, June 2. Strand is finding "The Young Philadelphians" a healthy draw and is leading the city. Majestic is a close contender with "It Happened To Jane." RKO Albee is rated good with "Tempest." Loew's State, with "Night of Quarter Moon," looks drab.

**Estimates for This Week**  
Albee (RKO) (2,200; 65-80) — "Tempest" (Par) and "Great St. Louis Robbery" (UA). Good \$7,000. Last week, "Al Capone" (AA) and "Arson for Hire" (AA), \$9,000.

Majestic (SW) (2,200; 65-80) — "It Happened To Jane" (Col) and "Two Headed Spy" (Col). Rep \$7,500. Last week, "Warlock" (20th) and "Alaska Passage" (20th), \$8,000.

State (Loew) (3,200; 65-80) — "Night of Quarter Moon" (M-G) and "Nowhere To Go" (UA). Dull \$6,500. Last week, "Mating Game" (M-G) and "Man Inside" (Col) (2d wk), \$6,000.

Strand (National Realty) (2,200; 80-\$1.25) — "Young Philadelphians" (WB). Nice \$8,000. Last week, "Thunder in Sun" (Par) and "Gideon Scotland Yard" (Col), \$5,000.

# Weather Ups London B.O.; 'Pork Chop' Smash \$12,800; 'Some Hot' Wow 14G, 2d; 'Sapphire' 8G, 'Buccaneer' 7 1/2G

London, May 26.

The break in the weather over the Whitsuntide holidays was some help to West End first-runs, although on the whole the results were slightly below hopes. Apart from the well-established blockbusters, the best impression was made by "Some Like It Hot," which hit a record \$14,000 opening week and held near that in second at the London Pavilion.

Also in the chips was "Pork Chop Hill," which looks smash \$12,800 or near in first round at Odeon, Leicester Square. "Sapphire" was okay with \$8,000 in its third week at Leicester Square Theatre.

"The Buccaneer" was sold \$7,500 in third Plaza stanza. "Room At Top" looks great in 13th Rialto week. "Shaggy Dog" was sturdy at Studio One in second session.

Among the holdovers, "Seven Wonders of World" led the field with a great \$19,500 in its 65th Casino week. "South Pacific" was just behind at \$19,000 in 57th week at the Dominion. "Gigi" was just below capacity at the Columbia with a great \$12,600 in 15th.

## Estimates for Last Week

Astoria (CMA) (1474; \$1,20-\$2.15) "Around World in 80 Days" (CA) (89th wk). Fine \$6,400. Carlton (20th) (1128; 70-\$2.15) "Serious Charge" (Eros) (24 wk). Fair \$4,200 or near first was \$4,500. "Diary of Anne Frank" (20th) follows June 3.

Casino (Indie) (1155; 70-\$2.15) "Seven Wonders of World" (Robin) (65th wk). Great \$19,500. Columbia (Col) (740; \$1.05-\$2.50) "Gigi" (M-G) (15th wk). Fancy \$12,600 for 13 shows, just below capacity.

Dominion (CMA) (1712; \$1.05-\$2.20) "South Pacific" (20th) (57th wk). Boff \$19,000.

Empire (M-G) (3,099; 55-\$1.70) "Little Hut" (reissue) (M-G) and "Til Cry Tomorrow" (M-G) (reissue). Moderate \$5,800. "Look Back In Anger" (ABP) opens with Royal preem on May 28.

Gaumont (CMA) (1,500; 50-\$1.70) "The Hangman" (Par). Poor \$4,500.

Leicester Square Theatre (CMA) (1376; 50-\$1.70) "Sapphire" (Rank) (3d wk). Okay \$8,000 or near. Second, \$11,500. "Shake Hands With Devil" (CA) follows May 27.

London Pavilion (CA) (1,217; 50-\$1.70) "Some Like It Hot" (CA) (2d wk). Heading for wow \$14,000 or near, same as record opening week.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) "Pork Chop Hill" (CA). Looks to finish at smash \$12,800 or close.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) "Day Of Outlaw" (CA) (2d wk). Fair \$4,000. First was \$5,700.

Plaza (Par) (1,902; 70-\$1.70) "Buccaneer" (Par) (3d wk). Steady \$7,500. Second, \$10,100.

Rialto (20th) (592; 50-\$1.30) "Room At Top" (20th) (13th wk). Fancy \$4,600.

Ritz (M-G) (432; 50-\$1.30) "Some Came Running" (M-G) (3d wk). Modest \$2,500. Second was \$3,000.

Studio One (APT) (600; 30-\$1.20) "Shaggy Dog" (BV) (2d wk). Sturdy \$4,500. First was \$5,000.

Warner (WB) (1,785; 50-\$1.70) "City Jungle" (WB) (2d wk). Neat \$7,500. Opening week was \$9,500. "Rio Bravo" (WB) follows June 4.

## ORMANDY CONDUCTS

### AT RED SEA PORT

Tel Aviv, May 26.

An audience of about 2,200 heard the first full-scale symphony ever given at the Red Sea Port of Eilat in the southern-most part of Israel when Eugene Ormandy, of the Philadelphia Orchestra, conducted the Israel Philharmonic Orchestra in a classical program of Beethoven and Brahms. Isaac Stern was the violin soloist.

Orchestra was flown to Eilat in three Dakota planes in the afternoon and returned at night after the concert (flight is one and a quarter hours from Tel Aviv). The event took place in the open air theatre of the township, which has a population of 10,000.

## Alpersen Preps 'Nymph'

Madrid, May 26

Producer Edward Alpersen has started preparations for "Sea Nymph" this week and plans to shoot the entire film on the Isle of Majorca and in offshore waters. He starts late in June, with Stuart Heister directing from a W. R. Burnett screenplay for 20th-Fox. Alpersen left here for Paris to sign Mylene Demongeot before casting male lead.

## Películas Topper Would Sew Up All Cinemas In Mex City For Local Pix

Mexico City, June 2.

Blas Lopez Fandos, head of Películas Nacionales, sounded off in what may well be a bid for producer-backing to sew up all cinemas in this capital city for Mexican product. And at the same time squeeze out, or reduce to a minimum the exhibition time all foreign screenings (predominantly Hollywood product).

In a statement admitting the lack of film houses here in which to show national product, Fandos said: "It would be ideal if we could count on having all motion picture theatres in the Federal District (this city and suburban environments) because this would mean a distinct success at the boxoffice for the Mexican picture industry. What we have achieved until now is a definite conquest of the exhibition market, and we will never give up in the drive to improve our exploitation conditions."

In effect, Fandos is only echoing the sentiments of a considerable segment of the producing fraternity who, for years, have been bellyaching about the long waits for exhibition of their "pics." However, it is this selfsame Fandos who, in a contradictory second-breath statement, at the same interview denied that there is an outside number of Mexican films in cans. (According to producers, the amount fluctuates between a low of 50 to a high of 80 pic awaiting exhibition dates.)

Fandos said that last year a total of 88 Mexican films were premed as compared with the annual production of 84 for the company (producers, allied with Películas Nacionales, with major part of this product aimed at the local market and some of it exploited in Central and South America).

Therefore, the exhibition picture is not too grave. The chief trouble, according to Fandos, is that every Mexican producer wants to have his picture shown in the three top houses: Roble, Variedades and the Alameda. This is a physical impossibility since these houses also have major commitments for showing Hollywood product.

As for the so-called total of 80 films in cans, Fandos brushed this off by saying that he considers a film ready for exploitation when it has trailers completed, a sufficient number of copies awaiting distribution and the press books, advertising and other exploitation material also ready to go. Only about a dozen films now fulfill this requirement, Fandos said, including "Flor de Mayo," "Happiness," "When One Loves, One Loves," "Born To Love," etc.

Fandos also said that more pic theatres can be secured if producers will "hurry up and finish their pictures quickly" so that these new houses can count on a steady supply of product.

## Rank's Hi-Fi Co.

London, June 2.

Continuing its penetration into business not directly concerned with films, the Rank Organization has taken over the Wharfedale Wireless Works at Bradford in Yorkshire. No price for the deal has been revealed.

Wharfedale, which specializes in making Hi-Fi loudspeakers, has a flourishing export trade, particularly in the U. S.

## Callas Gives Germans Her Full Performance Starting With No-Show

Frankfurt, May 26.

With temperamental prima-donna antics not seen here in decades, Maria Meneghini Callas won herself thousands of admirers—and some detractors—with her first concert tour of this land.

First off, Callas didn't show up for her starting German concert May 10 at the Wiesbaden Fest Hall. Four separate airlines (Italian, Spanish, Swiss and German) all announced that the Italian wonder would be aboard, and all invited the press out to meet and greet—a Callas-less plane.

Some 1400 tickets had been sold to the first concert, at prices up to a nifty \$17—and the Wiesbaden promenades were thronged with mink-coated and tuxedoed couples who hadn't gotten the word of the no-show. Likewise, the luxury Wiesbaden hotel where she had reservations, her German manager and even the conductor didn't find out until later that Callas wasn't coming—due to a cold that held her up in Milan. Concert was ultimately postponed two weeks.

Callas did appear May 15 in Hamburg, and created a sensation, with 1,897 cramming into the town's Musikhalle. Tickets there went from \$2.50 to \$25—with last-minute black-marketers trying to peddle ducats for as much as \$75 each, some succeeding, and some at the last minute having to drop the price below that printed on the tab as not too many showed up to buy these last-minute extravaganzas.

Two hours before the concert started, the Cologne record company Electrola announced special release of the entire Callas repertoire of 16 complete operas and 19 singles on the German market. On her way to the opera, an autograph-seeker smuggled his way into her car, the street was strewn with her favorite roses, and the opera house manager had the forethought to completely redecorate her star dressing room.

She received a 30 minute ovation and police broke a way for her and her miniature French poodle thru the crowds and back to her luxury hotel's six-room suite.

On May 20, at Munich, the press, television and radio reps waited three hours for her to appear—while she made a tour of the Daimler-Benz factory at Stuttgart which had presented her with a 300 Mercedes for her German tour—and when she finally arrived, she swept into her hotel over the flower-strewn path, refused all interviews and went to bed with the sniffles, her manager reported.

## Douglas Fairbanks Due In Mexico in Film, TV

Mexico City, June 2.

Douglas Fairbanks Jr., expected here this month to talk a film deal, also will be sought out by other Mexican producers for his services. Chief contender for the actor is producer Jesus Sotomayor who, in association with Robert Lippert, want to sign Fairbanks to appear with George Raft in an as yet unselected picture. Only things refused so far is that it will be produced in Mexico and will be done by a Mexican director.

Fairbanks wants to obtain the services of Luis Bunuel as director for a film he has in mind. Reps of the producer-actor are already holding prelim talks with the Union of Film Industry Workers and the National Assn. of Actors, to comply with requirements. Actor may also do a television series here.

## Irish Daily Censors

### 'Savage' in Film Ad

Dublin, June 2.

CA stereo block for "Shake Hands with the Devil" was censored by the Evening Press here after one appearance bearing the catch-line "When you join his savage underground army..." The word "Savage" was chipped from the block, following protests from readers.

Film is concerned with Irish Republican Army during the Anglo-Irish War of 1921 and many veterans resented the adjective, "savage." Other newspapers apparently did not receive protests, or ignored them.

## 2 Major British Film Co. Toppers Fight Over Newsreels for Quota

London, June 2.

### Russo Dancers To London

London, June 2.

The Georgian State Dance Co. from the Caucasus will be making its first visit to Britain for a season at the Royal Albert Hall Nov. 9 through to Nov. 25. This is a sequel to an agreement signed in Moscow in December last between the Ministry of Culture and Victor Hochhauser, who is sponsoring the British tour.

The 80-strong troupe will follow the London season with a two-week engagement at the Manchester Opera House beginning Nov. 30.

## Royal Chain's 1,200-Seat House, Costing \$500,000 Is First on Waikiki

Honolulu, June 2.

Ground is being broken this week for a \$500,000 theatre in Waikiki, to be built by Royal Theatres, Ltd. Circuit hopes to hold the grand opening during the Christmas holidays. The 1,200-seat theatre will be Hawaii's first international showcase, according to Lewis P. Rosen, Royal prexy, drawing first-run product from Hollywood, Japan and Europe.

To be known as the Royal State, it will be opened coincidental with the circuit's 25th anni. Theatre's name, of course, recognizes Hawaii's admission to the U. S. as the 50th state.

Located behind the Princess Kaiulani hotel, the Royal State will have a considerable adjacent parking area plus 300 earmarked stalls in a soon-to-be-built parking garage across the street. It will be built on two acres of land. The court gardens, an oversize foyer area and lush landscaping, including huge 100-year-old trees, will enhance the "old Hawaiian" atmosphere of the modern theatre.

The screen will be able to show any current film processes. Instead of a conventional stage, there will be a podium arrangement permitting the auditorium's use for conventions, lectures and private programs.

This is the Royal circuit's initial inroad into Waikiki, an area served to date exclusively by Consolidated circuit's Waikiki and Kuhio theatres. Circuit plans a continuous performance policy, also a "first" in Waikiki.

Rosen expressed himself enthusiastically. He said that jet pack service (starting this fall) will double Hawaii's tourist business within two years. Rosen said that the Royal State, representing an overall development investment of about \$1,000,000, indicates the circuit's tremendous confidence in the future.

## DIPLOMATS AT GENEVA SHOWING OF 'MOUSE'

Geneva, June 2.

Diplomatic and political brass as well as an international contingent of newsmen, gathered here for the foreign ministers' confab, were guests at a special screening of "Mouse That Roared" at Dome Theatre Saturday (23).

Among those who attended the special showing were the U. S. Consul General Henry Villard; Ernest Wiener and Katie Meltzer of the USIA; Gromyko's secretary and the Secretary General of the Soviet delegation; and members of all other delegations. The fourth estate contingent included three Pravda reporters, as well as reps of Ivestia, Radio Moscow, the TASS Agency, CBS, CBC, NBC, BBC, N. Y. Times and Herald Tribune, Washington Evening Star, N. Y. Daily News, Associated Press and Peking Press.

The film, produced by Walter Shenson and directed by Jack Arnold for Carl Foreman's Highroad Productions, is based on Leonard Wibberley's novel. It tells a story of the smallest country in the world declaring war on the U. S.

The rival heads of Britain's two major film corporations appear to be involved in a tussle as to whether or not newsreels should be accepted as British quota and, therefore, qualify additionally for the Eady levy. Sir Philip Warter, chairman of Associated British Picture Corp., whose company produces the Pathe News, advocates a change in the Films Act, but John Davis, deputy chairman of the Rank Organization, whose company has abandoned its two newsreels, opposes the move.

The issue came to the fore last week when the Cinematograph Films Council considered a joint memorandum from Sir Philip Warter and Lord Rothermere on behalf of Pathe News and Movietone News, and a statement from Davis, who was unable to attend the meeting.

Both Warter and Rothermere argued that newsreels, while performing a public service, particularly in presenting the British way of life in overseas markets, were running at heavy losses in the British market, estimated at around \$3,000 weekly per reel. If they were to be continued there would need to be an additional attraction and their acceptance as British quota, plus the compensating levy, would go some way towards easing the load.

John Davis opposed this viewpoint and argued for the status quo on the main assumption that the Films Act was designed to foster feature and short production as distinct from topicals.

Although the Films Council deferred a decision until further info is made available, it is considered unlikely that it would eventually recommend the Board of Trade prexy to propose an amendment to the Films Act to allow newsreels to rate as quota. In recent years the influence of the topical has been on the wane, and only a small percentage of British theatres is now playing newsreels as part of the regular weekly program. The unions, however, mainly from an employment angle, are siding with Warter and Rothermere, in a bid to protect their members working in laboratories.

## CHILE DISBANDS ITS SYMPHONY ORCHESTRA

Santiago, May 26.

The 1959 concert season of the Chilean National Symphony, scheduled to start May 22, has been cancelled as the result of strife between musicians and the Musical Extension Institute of the U. of Chile, which manages orchestra. The Institute now has been authorized by the president of Chile, Jorge Alessandri, and the rector of the university, Juan Gomez Millas, to "suspend" the musicians and reorganize the aggregation.

Personnel of the orchestra are on the government payroll and, as government employees, are subject to the mandates of the Chilean authorities through the university, a state institution, and the Institute. Squabble started when the men refused to make a recording on the grounds that it was for commercial gain for which they would not be paid. The Institute, which was to receive some six % royalty on the RCA recording, offered to turn over the receipts to the musicians but this didn't appease the group.

Institute, through its director, Juan Orrego Salas, made public its discontent over lack of discipline on the part of the musicians. Charges flew back and forth in the press, finally ending with the government's decree to pink slip the musicians and reorganize the orchestra. The latter, in turn, is seeking a congressional probe and demanding the ouster of Orrego Salas.

Cancellation of the season will mean refunding of season tickets which had already been sold and cancellation of contracts with foreign guest conductors including Walter Sukind, Juan J. Castro, Rafael Kubelik and Luis Herrera de la Fuente, besides various soloists.



## Int'l Theatre Meet in Finland

Helsinki, May 26.

International Theatre Institute's World Congress, marking the organization's 10th Anniversary, opens here Monday, June 1. Promising to be ITI's most impressive meeting with delegates from 27 countries, the congress for the first time has enlarged its program to include a general discussion about artistic principles and trends.

Theme of this discussion, accepted upon France's and Finland's proposal, will be: "Avantgarde trends in the theatre of today," and the preliminary report will be presented by one of the most discussed modernists, Eugene Ionesco, from Paris, with the French conservative drama specialist Gabriel Marcel being the second speaker. This discussion is scheduled for two of the seven days reserved for the meetings.

Delegates will visit Tampere, where one of the world's most beautifully-situated open door stages, the Pyyntikki Summer Theatre, will be inspected. This theatre has recently got a technical sensation, the world's first rotating auditorium, and therefore stands out as a quick special attraction even for professional stage people.

In Helsinki, the congress is going to see, among other plays, the Finnish National Theatre version of Shakespeare's "Julius Caesar" (in Edwin Laine's direction), of Gogol's "The Revisor" (guest director: W. F. Dudin from the Mayakowsky Theatre in Moscow), of Faulkner's "Requiem for a Nun," and Williams' "Suddenly Last Summer." A Chinese play, "Tshou-Yan," will be shown as a rehearsal performance in the direction of Jack Witikka.

United States may have biggest delegation, nine persons, of whom ITI's vice president is Miss Rosamond Gilder. Also coming are critic John Beaufort of Christian Science Monitor, former Equity president Clarence Derwent.

Great Britain sends critic Harold Hobson from Sunday Times and Stephen Thomas from the British Arts Council. Among France's delegates is Jean-Jaques Bernard. India's critic Som Benegal is due and from Germany critic Friedrich Luft and Prof. Walter Unruh.

Australia, Chile, Poland, Mexico, and of course, all Scandinavian countries are among the participating nations. Soviet Union sends three "observers," but the country is as not itself a member of ITI.

## 'New Wave' of French Pix-Makers Taken Seriously After Fest Awards

Paris, June 2.

Since the so-called French "new wave" (la nouvelle vague) of young film-makers walked off with most of the top prizes at the recent Cannes Film Fest, they are being taken seriously by old guard producers and directors in these parts. Since their vehicles also seem to be spelling boxoffice, even more attention is focused on them.

This has led to some talk of a film revolution here, with pro and con sides taken. The most vociferous "new wavers" come from the highbrow film-crit field which for years has railed against outmoded, conventional film methods in France. They especially harp on the system of writer teams who systematically adapted classics to the screen. This group feels that films had to treat topical, contemporary subjects even if in a highly personalized way. They also felt that the director should also write or at least conceive the scripts for best results. Stars, high production values and spectacle are out for them.

**27-Year-Old Wins Key Prize**  
The most virulent young critic of them all, Francois Truffaut, 27, won the direction award for his incisive look at youth and revolt in "The 400 Blows." The pic was sold practically internationally for high prices (\$100,000 for the U.S.) despite its offbeat quality and lack of star names.

Marcel Camus' "Orfeu Negro," won the Golden Palm. This was more conventional in adapting the Orpheus legend to modern Brazil. Camus is 47 and comes from the more conventional assistant director route.

Documentary maker Alain Resnais (30) made the controversial "Hiroshima Mon Amour," concerning the hopeless love affair between a French woman and a Japanese man with the A-Bomb in the background. This unusual pic garnered two prizes at Cannes although it may be primarily an arty entry.

**Youngsters in 'New Wave'**  
Claude Chabrol, 30, and two pix, "Le Beau Serge" and "Les Cousins," both doing well boxoffice-wise, came to pictures after being a critic and in publicity. Louis Malle, 27; Alexandre Astruc, 33; Edouard Groussin, 30, and Roger Vadim, 32, all proved themselves at the box-office in a more commercial vein using known names or creating them like Vadim did with Brigitte Bardot in "And God Created Woman."

Jean-Daniel Pollet, the youngest at 23, made a pic with his father's help on adolescent crises, "Demarcation Point."

Oldtimers feel the "new wave" of film-makers is just a natural phase and that they too were once "new." They still feel that the

"wave" will only really prove themselves when they have to use stars and be responsible for big budgets.

The government seems to be behind this fresh approach to films as evidenced by the quality hand-outs to these filmmakers as well as the selection of their pix for Cannes. It is perking up jaded public interest in films, and also forcing the oldtimers into different type films.

## Rasch Envisions Mex Film Upbeat

Mexico City, June 2.

Herman Rasch, general manager of Peliculas Nacionales, distributing Mexican product internally, said that "Mexican motion pictures are on the upgrade in box-office triumphs, following the trend established in 1958."

Covering the outstanding hits of last year, Rasch enumerated a series of boxoffice successes:

"Larceny School," in simultaneous exhibition at the Roble, Orfeon and Ariel theatres, chalked up \$140,004 in four weeks.

"Pulgarcito" (Mexican version of "Tom Thumb") hit \$119,872, in 10 weeks of exhibition.

"Miercoles de Ceniza" (Ash Wednesday), at the Roble, produced \$79,650 in six weeks.

The Alameda Theatre took in \$71,162, with "Your Child Has a Right to be Born" in six weeks.

**Lists Big Hits**  
This year's big hits include "The Senoritas Vivanco" which chalked up \$61,200 in five weeks at the Mariscala and "Rebellion of Adolescents," \$38,400 in four weeks at the Real Cinema.

There are big boxoffice hopes for such productions as "Flor de Mayo" (long in cans), "Island For Two," "Born to Love," "Impatient Heart" and "800 Leagues Across Amazon."

Though "La Cucaracha" did not make a hit at the Cannes Film Fest, it is expected to break boxoffice records here, Rasch claimed.

The consistent money makers of the national industry in the most important theatres (Roble, Alameda and Variedades) prove that Mexican producers can turn out noteworthy boxoffice successes, Rasch said. He added that the Mexican public is showing a greater preference for national film now that quality is being upheld. He claimed that boxoffice returns at 36 cinemas here (including first-run and rerun theatres as well as large nabes) have given first place to Mexican product.

## German Film Industry Still Refuses Promotion For U.S. Market—Podhorzer

Question of the U. S. representation for Germany's Export Union is up for discussion again at the forthcoming Berlin film festival, which runs June 26 to July 7, Munio Podhorzer, the Union's rep in the States, will attend and report on his activities.

It's no secret that Podhorzer isn't happy with the lack of support he's been getting from the German industry. He was appointed as the Export-Union man in 1957. Last year, again at Berlin, his status was continued. Indications are that, unless the Germans decide on the desirability for greater activity in the U. S., Podhorzer may not continue in the job.

"It isn't fair either to the progress of German pictures or to myself to continue on the same basis," Podhorzer said last week. "I feel that this is the ideal time for an energetic German effort in the American market. A great deal could and should be done, but it can't be done on a shoestring and with a token effort. At least \$50,000 to \$100,000 a year are needed to do the job."

Podhorzer and also several of the independent distributors frankly say they can't fathom the German reasoning, particularly at a time when the U. S. market for foreign films is obviously opening up, and the Germans themselves are eagerly looking for expanded export markets. Yet, the German industry—via Export-Union, which is its export promotion arm—year after year fails to agree on a united push in the Yank mart.

### Indifference

"The indifference to the American market potential for German films is puzzling," Podhorzer said. He added that the promotion of the German pix couldn't be reasonably left to distributors who, occasionally, pick up a German film for release.

Podhorzer, who also heads Casino Film Exchange and United German Film Enterprises, commented on the considerable volume of work and correspondence imposed on him in his capacity as Export-Union representative, and noted that his compensation consists of a very small expense allowance. "I don't mind that so much," he said, "because I've worked long and hard to see the German film succeed here. I do mind what appears to be almost a lack of interest on the German side to exploit German films in the U. S. to the limit of their possibilities and to give them a chance to realize their full potential."

German imports have made progress during the past year or so. However, with no coordinated effort to back them, they're still very limited.

### NEW PUBLICITY GIMMICK

**Kim Novak's Father Drives Old Locomotive Into Milan**

Milan, May 26.  
Kim Novak accompanied by her mother and father arrived in Milan hot and dusty after a straight drive from Cannes after the termination of the Film Fest there. Chaperoned by Jack Wiener, Columbia Pix European publicity manager, and Italian Rep Enzo De Bernardi, Miss Novak faced the barrage of photographers and reporters before leaving up.

In the meantime, father Joe Novak was taken out to nearby Lambrate to drive one of Italy's oldest steam locomotives into Milan's central station (on its last trip before going to the scrap yard) where daughter Kim, her mother and the whole gang were waiting to cheer him in. Despite 35 years of service on the Milwaukee Railroad in the U. S., Novak brought his train in a couple of minutes late.

Accompanied by the railway's brass band, the party moved over to the rustic setting of the railroad's afterwork club garden where a reception was given the honored guests. Kim patiently posed for 23 local painters for a half hour, after which she hurried to De Bernardi that she was grateful to have such simple pleasure, which reminded her of her childhood in Chicago.

### Stoll Theatres, Moss

## Empires Merger Gives Latter Full Control

London, May 26.

The terms of the merger between Moss Empires and Stoll Theatres, both of which companies are helmed by Prince Littler, were announced last week. Moss will acquire the \$224,000 management stock in Stoll for 320,000 of Moss 56c common shares. Holders will receive 120,000 Moss common shares direct and the balance of 200,000 shares out of their entitlement in liquidation of Stoll and \$42,000 in cash.

The scheme provides that Stoll will sell to Moss all its assets other than Stoll's holding of 2,215,545 Moss ordinary (common) shares. If the plan is approved by stockholders of both companies by June 17, Moss Theatres' capital will be increased from \$4,200,000 to \$5,600,000.

Properties of both companies have been revalued and in the case of the Moss group the valuation at over \$9,200,000 is more than \$2,500,000 above the book valuation while the Stoll group valuation is more than \$1,500,000 up on the book value of \$3,500,000.

In a financial editorial comment, the Socialist Daily Herald referred to Prince Littler's compensation for loss of office as chairman of the Stoll group, who will receive \$42,000 free of tax, plus a superannuation policy. Notes the Herald: "Which proves that it is better to have been born a Prince than a commoner."

### Nat'l Film Center In Mex City Ready by Aug.

Mexico City, June 2.

The National Film Center will open its doors within two months, housing all official agencies as well as a select top group of producers.

The building on Avenue Division del Norte, is ample, having nine floors. Here will be located the Film Bank as well as the three official Mexican distributorships: Peliculas Nacionales, Peliculas Mexicanas and Cimex.

The Mexican Assn. of Producers and Distributors also will transfer to the building this September. Producers occupying offices will include Raul de Anda Productions, Rosas Priego Productions, Grovas Films, Calderon Films, Zacarias Productions, Diana Films, Oro Films, Antonio Matouk, Abel Salazar, Alfredo Ripstein and a few others.

### 'Room' for W. Germany

Munich, May 23.

Bavaria Filmverleih has acquired the distribution rights to "Room at the Top" for Western Germany and Berlin.

This is the Simone Signoret starrer which has scored already in the U. S.

## Rank Abandoning Plan for Distrib Setup in Japan; Govt. There Objects

London, June 2.

As a result of objections by the Japanese authorities, the Rank Organization is having to abandon its plan to set up its own distribution headquarters in Tokyo, together with a network of exchanges. In its place, the release of British films in Japanese territories will be handled probably by a new company to be created by the British Commonwealth Film Corp.

It was only two months ago that news first leaked of the Rank plan to establish a Japanese exchange which would take over the eight available licenses for British films in the area. Selection of suitable pix for the territory would have been subject to the overriding decision of the Rank execs.

However, now it appears that that project has to be jettisoned.

### SZILARD TAKES WING

## Japan First Stop—Readying Western Tour of Asahi Symphony

Paul Szilard departed his N. Y. headquarters June 1 to hit 28 cities in a global air trip in connection with his concert attractions. More immediately he's concerned with the entrepreneurial aspects of bringing to the U. S. the 70-man Asahi Broadcasting Symphony of Japan.

There are 60 dates set for the Japanese musicians in Europe so far.

Szilard has handled Oriental-European dates of late for the N. Y. City Ballet, Dancers of Bali, Luisillo's Spanish Dance Theatre Troupe and Ballet Tchernia.

## 3 Yank Films At Vichy Film Fest

Paris, June 2.

The Vichy Film (Festival) Refereendum started Saturday night (30) with a selection of specialized out-of-competition shorts. Manifestation runs through June 13 and gives out prizes based via public voting. Mainly a touristic affair, this has some commercial importance and five countries are entered with the U. S. sending "Houseboat" (Par), "Torpedo Run" (M-G) and "Plunder Road" (20th).

Program for showings follows: Italy's "The Challenge" on June 1, already at the Venice Film Fest of 1958; Russia's "Ilya Mouremetz" June 2; Britain's "Orders to Kill" June 3, shown in Cannes last year; "Plunder Road" on June 4; "Torpedo Run," June 5; West German "The Sky Clears" on June 6; French "Tentations," June 7; Italy's "Donatella" on June 8; "Houseboat" on June 9; West Germany's "False Pride," June 10; French "Prisoners of Bush" on June 11; French "Mariage de Figaro," June 12, and the out of competition showing of the French-made, "The Girl Hunters" on June 13. Latter goes to the Berlin Film Fest as the official French entry.

Prizes are for best film, most popular foreign and French pix, and the best French and foreign actors. Prizes are called Celestines and are the symbol of the Vichy waters.

### Dr. Schwarz Resigning As Bavaria Film Mgr.

Munich, May 26.

Dr. Wolf Schwarz, manager of Bavaria Filmkunst AG in Muenchen-Geiselgasteig, will not renew his contract with this firm when it expires June 30. Schwarz, co-owner of the production firm NDF (Neue Deutsche Filmgesellschaft), owns 10% of Bavaria's stocks.

Hans W. Kubaschewski, formerly with Warner Bros. in Germany, took over his new job as one of Bavaria's managers last week.

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At a secret council meeting of the British Film Producers Assn. last week, a report from Tokyo made it clear that the authorities in Japan would not welcome such a setup and the BFPA in consequence, is having second thoughts.

In the past the distribution of British films in Japan has been undertaken through the British Commonwealth Film Corp., a company controlled by the association, and a new deal with that outfit now seems the logical course to follow. Ralph Bromhead is the BFPA nominee at the head of the BFCF.

Outside the ex-Korda licenses which are handled by the Kawakita group in Tokyo there are eight remaining permits for British films in Japan. The selected entries will be chosen by the BFCF or behalf of the whole industry.



20<sup>TH</sup> HAS THE HAPPY SHOW  
FOR SUMMER WHEN  
THAT 'GIGI' GIRL  
AND 'MISTER  
ROBERTS'  
START TO DO  
THE MOST  
DELIGHTFUL  
THINGS  
TOGETHER!



Be back for  
a Paris for  
some dancing  
and singing  
a Frenchman  
look it over there!



LESLIE  
**Caron** HENRY  
**Fonda**

# The Man Who Understood Women

co-starring

CESARE DANOVA

with

MYRON MCCORMICK · MARCEL DALIO · CONRAD NAGEL ·

Produced and Directed from his screenplay by

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from Hollywood  
to Paris to Nice...  
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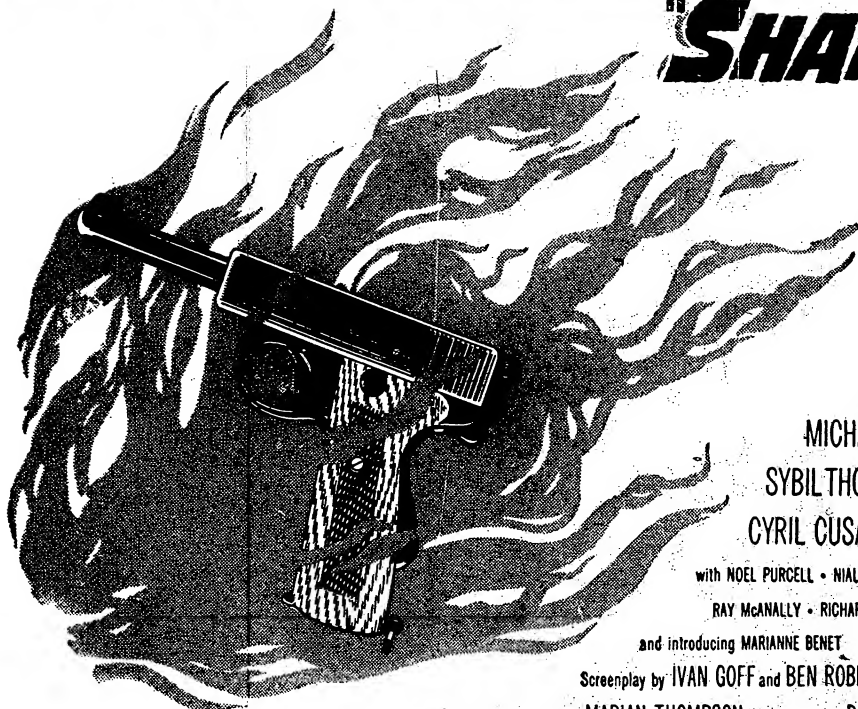
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**JAMES DON DANA GLYNIS  
CAGNEY-MURRAY-WYNTER-JOHN**



# "SHAKE HANDS WITH THE DEVIL"



also starring  
**MICHAEL REDGRAVE**  
**SYBIL THORNDIKE**  
**CYRIL CUSACK**

with **NOEL PURCELL • NIAL MacGINNIS**  
**RAY McANALLY • RICHARD HARRIS**

and introducing **MARIANNE BENET**

Screenplay by **IVAN GOFF** and **BEN ROBERTS**

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## Picture Grosses

### 'Capone' Smash \$17,000, Buff; 'Obsessed' Dull \$6

Buffalo, June 2.  
Biz is scraping the bottom at first-runs here this session except for a couple of spots. One of these is the Lafayette where "Al Capone" looms beho. The other is the "Young Philadelphians" should be okay in second stanza. "Pork Chop Hill" is very weak opening week at the Buffalo while "Woman Obsessed" looms mild at Paramount. "Some Like It Hot" is near the end of its run at the Teck but still oke in 10th session.

#### Estimates for This Week

Buffalo (Loew) (3,500; 70-\$1)—"Pork Chop Hill" (UA) and "Lady of Vengeance" (UA). Week \$7,000 or less. Last week, "Watusi" (M-G) and "Fury at Showdown" (UA), same.

Center (AB-PT) (2,000; 70-\$1)—"Young Philadelphians" (WB) (2d wk). Okay \$7,000. Last week, \$9,400.

Century (UATC) (2,700; 70-\$1)—"Go, Johnny Go" (Indie) and "Gawling Eye" (DCA). Droopy \$8,000. Last week, "Room at Top" (Cont) and "Ambush at Cimarron Pass" (20th) (2d wk), \$6,000.

Lafayette (Basil) (3,000; 50-\$1)—"Al Capone" (AA) and "Joy Ride" (AA). Torrid \$17,000 or over. Last week, "Imitation of Life" (U) (5th wk-5 days), \$6,500.

Paramount (AB-PT) (3,000; 70-\$1)—"Woman Obsessed" (20th) and "Ride Violent Mile" (20th). Mild \$8,000 or under. Last week, "Horrors of Black Museum" (AI) and "Headless Ghost" (AI), \$9,900.

Teck (Loew) (1,200; 70-\$1.25)—"Some Like It Hot" (UA) (10th wk). Okay \$3,500. Last week, \$4,000.

Cinema (Martina) (450; 70-\$1.25)—"Bolshoi Ballet" (Indie). Okay \$1,800.

### ST. LOUIS

(Continued from page 8)

NSH. \$1,700. Last week, "He Who Must Die" (Indie) (2d wk), \$2,000.

Fox (Arthur) (5,000; 60-90)—"Never Steal Anything Small" (U) and "The Trap" (Par). Mild \$10,000. Last week, "Warlock" (20th) and "I Mobster" (UA), \$12,000.

Loew's (Loew) (3,600; 60-90)—"Count Your Blessings" (M-G) and "Good Day for a Hanging" (Col). Oke \$11,000 or near. Last week, "Mating Game" (M-G) and "Bandit of Zohbe" (Col) (2d wk), \$9,500.

Orpheum (Loew) (1,900; 60-90)—"Man in Net" (UA) and "Kill Her Gently" (Col). Modest \$6,000. Last week, "Last Mile" (UA) and "Edge of Fury" (UA) (reissues), \$4,500.

Pagant (Arthur) (1,000; 60-90)—"Tunnel of Love" (M-G) and "Written on Wind" (U) (reissues). Slow \$3,000. Last week, "Houseboat" (Par) and "Teacher's Pet" (Par) (reissues), \$3,200.

St. Louis (Arthur) (3,800; 60-90)—"Young Philadelphians" (WB). Moderate \$10,500. Last week, "Shane" (Par) and "Trouble With Harry" (Par) (reissues) (2d wk), \$9,000.

Shady Oak (Arthur) (760; 60-90)—"Gigi" (M-G) (8th wk). Fancy \$3,700. Last week, \$3,500.

### MINNEAPOLIS

(Continued from page 8)

to "South Seas Adventure" (Cinema) about July 1. Big \$13,000. Last week, \$11,000.

Gopher (Berger) (1,000; 85-\$1)—"Watusi" (M-G). Friday night sneak preview little help. Slim \$3,500. Last week, "Never Steal Anything Small" (U), \$3,800.

Lyric (Par) (1,000; 90-\$1)—"Pork Chop Hill" (UA). Fancy \$7,500. Last week, "Some Like It Hot" (UA) (3th wk), \$6,000 at \$1-\$1.25 scale.

RKO Orpheum (RKO) (2,800; 85-\$1)—"World, Flesh and Devil" (M-G) (2d wk). Bad \$3,000. Last week, \$4,500.

RKO Pan (RKO) (1,800; 85-\$1)—"Shane" (Par) (reissue) (2d wk). Here's another oldie that really has delivered. Tall \$5,000. Last week, \$7,000.

State (Par) (2,200; 90-\$1)—"Young Philadelphians" (WB). Newman a draw name. Fine at \$8,000. Last week, "Count Blessings" (M-G), \$4,500.

Suburban World (Mann) (800; 85)—"Too Many Crooks" (Lopert). Good at \$2,000. Last week, "3 Strange Loves" (Indie), \$1,400.

World (Mann) (400; 85-\$1.25)—"Room at Top" (Cont) (2d wk). Continues fast at \$5,500 or near. Last week, \$3,000.

### BROADWAY

(Continued from page 9)

(Wed.) looks to reach good \$21,000. First was \$25,000.

Fine Arts (Davis) (468; 90-\$1.80)—"Room at Top" (Cont) (10th wk). Ninth session completed. Sunday (31) pushed to get \$16,500 as compared with \$16,300 for eighth.

Beekman (R&B) (590; \$1.20-\$1.75)—"Of Love and Lust" (Indie) (2d wk). First frame completed Sunday (31) was good \$7,600. In ahead, "He Who Must Die" (Kass) (22d wk-8 days), \$6,600.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Virtuous Bigamist" (Union) (2d wk). First week which wound up yesterday (Tues.) was okay \$7,500.

Guild (Guild) (450; \$1-\$1.75)—"Embezzled Heaven" (Indie) (6th wk). This round is heading for good \$9,500 with \$11,500 in fifth week.

Palace (RKO) (1,700; \$1.50-\$3)—"Diary of Anne Frank" (20th) (12th wk). The 11th round finished yesterday (Tues.) was mild \$10,000 or near. The 11th week, \$9,700.

Odeon (Moss) (813; 90-\$1.80)—"Here To Eternity" (Col) (reissue). Initial week ending tomorrow (Thurs.) looks to reach good \$10,500 or near. Holding. In ahead, "Gideon of Scotland Yard" (Col), hit \$11,000 in 10 days, before jerked.

Paramount (AB-PT) (3,665; \$1.25)—"Woman Obsessed" (20th) (2d wk). Initial session finished yesterday (Tues.) was fine \$31,000 or near. In ahead, "Warlock" (20th) (4th wk-5 days), \$17,000.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Heroes and Sinners" (Janus) (4th-fifth wk). Third frame ended Sunday (31) was okay \$6,800 after \$7,200 in second week.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Ask Any Girl" (M-G) and stageshow (2d wk). This week winding up today (Wed.) looks like socko \$142,000 or close. Opening week, \$146,000. Stays on.

Rivoli (UATC) (1,545; 90-\$2)—"Compulsion" (20th) (10th wk). Ninth session completed yesterday (Tues.) was light \$7,000. Eighth week, \$7,500.

Plaza (Lopert) (525; \$1.50-\$2)—"Modern Times" (Lopert) (reissue) (5th wk). Fourth round finished Friday (29) was rousing \$14,300. Third week, \$16,600.

State (Loew) (1,900; 95-\$2)—"Some Like It Hot" (UA) (10th wk). Ninth session ended Saturday (30) was smash \$36,000 to top eighth week, which was \$35,600.

First three days of current (10th) week hit \$13,300 or close.

Sutton (R&B) (561; 95-\$1.80)—"Gigi" (M-G) (31st wk). The 30th round finished Saturday (30) perked to smash \$16,900. (29th) week, \$16,100.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"The Roof" (T-L) (4th wk). Third stanza finished Monday (1) was trim \$8,700. The second, \$12,500.

Victoria (City Inv.) (1,003; 50-\$2)—"Al Capone" (AA) (11th wk). The 10th week completed last night (Tues.) was fancy \$15,600. The ninth was \$17,500. "Modern Times" (Lopert) (reissue) originally due here won't come in now.

Roxy (Indie) (5,705; 90-\$2.50)—"Pork Chop Hill" (UA) and new stageshow. Initial week ending tomorrow (Thurs.) looks like fair \$50,000 or close. In ahead, "Imitation of Life" (U) and stageshow (6th wk). wound up with \$36,000, but concluded a highly profitable extended-run engagement.

### BALTIMORE

(Continued from page 8)

"Diary of Anne Frank" (20th). Fairish \$8,000. Last week, "Shaggy Dog" (BV) (6th wk), \$5,000.

Playhouse (Schwaber) (460; 90-\$1.50)—"Room at Top" (Cont) (5th wk). Big \$4,000 after \$4,500 in fourth.

Stanley (R-F) (2,800; 50-\$1.50)—"Young Philadelphians" (WB) (2d wk). Mildish \$7,000 after \$6,500 open.

Town (R-F) (1,125; 50-\$1.25)—"Woman Obsessed" (20th). Fair \$5,000. Last week, "Compulsion" (20th) (3d wk), \$4,500.

### Herman Levy Sailing

Herman M. Levy, general counsel of Theatre Owners of America, sails tomorrow (Thurs.) on the S. S. Constitution for a two-month business trip in Europe.

He will visit Italy, Switzerland, England and France and in each country will confer with local exhibitor organizations. He's due back in the latter part of July.

### Races Slough Indpls.; 'Obsessed' Dim \$7,000

Indianapolis, June 2.  
First-run biz is tepid here this stanza because of 500' festival parade Friday night and the big Speedway race Saturday. This sloughed holiday trade. "Woman Obsessed" looks boxoffice leader but it's slow at Circle. "Roadracers" at the Indiana got very little play from the speed fans in town.

Estimates for This Week  
Circle (Cockrill-Dolle) (2,800; 75-\$1)—"Woman Obsessed" (20th). Slow \$7,000. Last week, "Shane" (Par) (reissue) and "Forbidden Island" (Col), \$6,500.

Indiana (C-D) (3,200; 75-\$1)—"Roadracers" (AI) and "Daddy-O" (AI). Drab \$6,000. Last week, closed for convention.

Kelth's (C-D) (1,500; 75-\$1)—"Al Capone" (AA) (3d wk). Slow \$4,000 in final stanza. Last week, \$5,000.

Loew's (Loew) (2,427; 75-\$1)—"Watusi" (M-G) and "Great St. Louis Bank Robbery" (UA). Fair \$5,000. Last week, "Alias Jesse James" (UA) and "Escort West" (UA), \$6,000.

### PHILADELPHIA

(Continued from page 9)

\$12,000. Last week, \$12,500.

Fox (National) (2,250; 90-\$1.49)—"Pork Chop Hill" (UA). Bangup \$19,000. Last week, "Man in Net" (UA) (2d wk), \$6,000.

Goldman (Goldman) (1,200; 99-\$1.49)—"World, Flesh, Devil" (M-G). Tame \$7,000 or near. Last week, "Watusi" (M-G), \$6,800.

Midtown (Goldman) (1,250; \$1.10-\$2)—"Diary of Anne Frank" (20th) (3d wk). Neat \$14,000. Last week, \$15,000.

Randolph (Goldman) (2,250; 94-\$1.80)—"Shaggy Dog" (BV) (5th wk). Big \$11,000 or over. Last week, \$12,000.

Stanley (SW) (2,900; 99-\$1.80)—"Young Philadelphians" (WB) (2d wk). Boif \$27,000. Last week, \$28,000.

Stanton (SW) (1,483; 99-\$1.40)—"Al Capone" (AA) (4th wk). Hep \$8,000. Last week, \$10,000.

Studio (Goldberg) (483; 90-\$1.80)—"Love Is My Profession" (Kings) (2d wk). Hot \$5,000. Last week, \$7,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Green Mansions" (M-G) (6th wk). Dullish \$3,000. Last week, \$3,200.

Viking (Sley) (1,000; 75-\$1.80)—"Thunder in Sun" (Par). Fairish \$10,000. Last week, "Compulsion" (20th) (5th wk), \$5,000.

World (Pathe) (604; 94-\$1.80)—"Crucible" (Indie) (2d wk). Thin \$2,200. Last week, \$3,000.

### KANSAS CITY

(Continued from page 8)

house back to regular Thursday opening. Last week, "Naked Maja" (UA) and "Forbidden Island" (Col), \$4,500.

Missouri (RKO) (2,585; 75-\$1)—"80 Days" (UA) (reissue). Opened house Friday with RKO resuming operation. Light \$3,000.

Paramount (UATC) (2,800; 75-\$1)—"Young Philadelphians" (WB). Nice \$9,000; may hold. Last week, "Night To Remember" (Rank), \$3,500.

Roxy (Durwood) (879; \$1.25-\$1.50)—"Imitation of Life" (U) (7th wk-5 days). Oke \$2,500, and closing out a successful run. Last week, \$3,500.

Shawnee, Leawood (Dickinson) (1,100 cars; 900 cars; 90c)—"No Greater Sin" (Indie) (2d wk). Great \$8,000. Last week, \$12,000.

Uptown Fairway, Granada (Fox Midwest) (2,043; 700; 1217; 75-\$1)—"Shaggy Dog" (BV). Third week at Uptown; first week in other houses. Sock \$15,000. Last week, Uptown \$14,000. Last week: Isis (1,360), Fairway, Granada, "Wild and Innocent" (U) and "Silent Enemy" (U), \$6,000.

Rockhill (Little Art Theatres) (750; 90-\$1.25)—"Bolshoi Ballet" (Indie). Sparkling \$2,000.

### LOS ANGELES

(Continued from page 9)

and "Rally Round Flag, Boys" (20th) (1st wk. New Fox), "Bell, Book and Candle" (Col) (reissue) (3d wk, El Rey), "Indiscreet" (WB) (reissue) (1st wk, Warner Beverly). Perky \$8,000. Last week, New Fox, El Rey, \$6,300 ("Alias Jess James") UA, 4th wk, New Fox.

Warner Hollywood (SW-Cinema) (1,389; \$1.20-\$2.65)—"South Seas Adventure" (Cinema). Started 36th week Sunday (31) after great \$18,000 last week.

Carhay (FWC) (1,138; \$1.75-\$3.50)—"Around World in 80 Days" (UA). Finished closing 127th wk (9 days) with great \$27,300. House goes dark until July 15 opening of "Porgy and Bess" (Col).

## Jorge Stahl Mulls Offer of French Combine for His San Angel Studios

Mexico City, June 2.

### UPA's 2d 'Magoo' Feature

Hollywood, June 2.

UPA, with one "Magoo" feature cartoon, "1001 Arabian Nights," nearing completion, has sketched a second feature twirling around the little near-sighted character, "Robin Hood Magoo." Al Bertino and Dick Kinney are prepping a storyboard—corresponding to film script—for cartoon.

No definite release yet is set, although Columbia Pictures, which will distrib "Nights," has an option. UPA and Col recently dissolved their pact for release of UPA shorts.

### Drive-In Advertisers Its Disney's Doings If Kids Must Pay Extra 35c Fee

Albany, June 2.

Three Albany area drive-ins utilized a new technique, over the holiday weekend, to place the advertised responsibility for exacting a children's charge to see "Shaggy Dog," on the distributor.

The Marotta Brothers' Carman, in Guilderland, Alan V. Iselin's Auto-Vision, at East Greenbush, and Albano's Drive-In (operated by Sylvester Albano) in Ravena, all, listed in newspaper copy, "Disney's Price for Children" or "Disney's Policy for This Feature" at "Children 35c."

There had been criticism, most openly by Iselin, of the 35-cent tap for "Shaggy Dog," but this had not heretofore gone to the point of advertising that the rate was "Disney's Policy" or "Disney's Price."

One area automobiler played "Shaggy Dog" as the holiday attraction and spotlighted the charge for youngsters, but did not attribute it, in copy, to Disney.

### WALD'S 1959 FEATURES WILL ADD UP TO 11

Hollywood, June 2.

Jerry Wald will put a total of 11 pix before the 20th-Fox cameras during 1959. Producer, who currently is filming "The Best of Everything," has skedded 10 to follow before the end of the year, with screenplays on all but one already completed.

June starter will be "Beloved Infidel," pairing Deborah Kerr and Gregory Peck, with three to role in July: "The Story on Page One," Clifford Odets original for which Marilyn Monroe is penciled in as star; "Hound Dog Man," to star Fabian; and "Wild in the Country." "Sons and Lovers" is slated for August, with Wald pitching to Alec Guinness. "The Billionaire," original by Norman Krasna, gets away in September, "Return to Peyton Place" and "The Bohemians" in October. "The Jean Harlow Story" carries a November starting date, and "The Hell Raisers," story of the Boxer Rebellion, in December.

### Under the Tinsel

(Continued from page 3)

conservative in their operations, and other outsiders who diversified into production-exhibition, have influenced a more business-like approach on the part of film companies' top echelons, it's claimed.

The era of free, and sometimes reckless, spending has passed. With the important stockholders looking over their shoulders, the film industries have become more careful about where every dollar goes.

It's noted, too, and for a different reason, that the champagne economy of many Hollywood personalities has become a thing of the past. Lots of frivolous living still goes on, of course. But the business of picture making has become a highly serious business. This is for the reason that the stars and others, for the most part, being "incorporated," usually have a participating stake in their pictures and are not out to jeopardize this via temperament or indifference.

### State As Garage

(Continued from page 7)

time, included one of the first theatre organs installed west of the Mississippi (it's still there) and was the home of the Frisco Symphony for a number of years.

The California remained a first-run house almost until World War II. In 1941 it was remodeled and renamed the State. During the war it became a moveover house for the larger Paramount, though occasionally used as a first-run. It was a consistent money-maker until after the war, when nighttime foot traffic in that area dwindled.

In the late '40s Paramount operated the theatre on an on-again, off-again basis, and in the early '50s AB-PT shut it except for a brief try at an artie first-run policy. Since then the theatre has remained shuttered except for occasional rentals for evangelists and as temporary political headquarters.

The theatre property, more than 20,000 square feet, includes several small shops. Dr. Garter said demolition would start in about four months.

### Stock Divvy by Columbia

Board of directors of Columbia at a meeting last week declared a stock dividend of 2 1/2% on the company's outstanding common stock and voting trust certificates. Divvy is payable July 30 to stockholders of record June 30.

### George Mason Retires

Buffalo, June 2.  
George A. Mason, manager of the Century, has resigned and plans leaving Buffalo for retirement in Florida.

Mason has been active in downtown picture theatres for over 30 years. Started with the late Mike Shea in the early '20s and managed five of the six Shea theatres until he joined U.A. and the Century 10 years ago.

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## What Films 'Ought Not' Be Exported?

[Tricky Side-Issues to 82 'Unfit' Titles]

The film companies, innocent bystanders in the squabble between Congress and the U.S. Information Agency, feel they're being hurt by the reams of unfavorable publicity that resulted from the disclosure that 82 Hollywood pictures had been banned by USIA as "inappropriate" for showing in certain countries abroad.

To make matters worse, accounts of the USIA action made it appear that the agency had "black-listed" these films for export generally. Actually, they were nixed only for some or all of the four countries where the Government's Media Guaranty program operates—Poland, Turkey, Yugoslavia and Vietnam.

What the flareup has done is to spotlight—once again—a problem that has plagued the film biz almost from the beginning: How to select exports to keep in mind the larger interests of the United States and yet not appear to exercise the kind of arbitrary censorship which the industry has been battling both at home and abroad.

### Common Overseas

Other nations have little compunction about limiting export of films where the Government feels their showing abroad isn't desirable. The French just did that with one of their films, and they've done it on several recent occasions.

There have, from time to time, been efforts of a kind of self-limitation on the part of the Americans, too, but nothing ever came of them, partly because of the economic structure of the industry and partly because it's so difficult to gauge accurately what does or doesn't harm American prestige abroad.

Some, even within the industry, favor some kind of industry-controlled screening device that would sift out and prevent the exportation of pictures that might tend to show the U.S. in a bad light overseas. Others feel equally strongly that only by providing the world with a balanced picture of the

U.S. via both positive and negative images can the interests of this country be best served.

There is unanimity on the view that the Government in Washington should not be permitted to block exports or to determine what can or can't be sent out. And yet Media Guaranty is virtually the only means through which such selectivity can be accomplished. Apart from the principle involved, film company executives are frankly puzzled by the reasoning that goes into the USIA determination of what picture is good for export into what country within the framework of the Media Guaranty program.

### Decision For Red Lands

The agency has at times nixed pictures for Turkey, but approved them for Yugoslavia. It may okay a feature for Poland but turn it down for another country. Turner B. Shelton, the USIA film chief, does exercise an authority that goes way beyond the countries involved in the guaranty program, since no producer will sell to Czechoslovakia, Hungary or any of the Iron Curtain countries unless he's approved the titles. His reasoning in refusing to accept given films isn't made public, but isn't always easy to follow, being based on what appears to be Washington's own "sixth sense" of how people in the Communist countries might react.

It is precisely this free-wheeling and rather complicated procedure involving in clearing titles which makes the industry generally suspicious of allowing the Government to dictate in any way what is or isn't a "sound" export.

Though it is directly affected, the Motion Picture Export Assn. to date hasn't moved to either make plain its stand on exports or to clarify the mixup that resulted from the Washington hearings on the Media Guaranty program. Individual company executives, however, are deeply concerned lest the resultant publicity create a move in Congress to legislate against the free flow of films abroad.

## Media Guaranty Fund Suspected Of Censoring Films Via Concern For Good Name of U.S. Overseas

Washington, June 2.

The list of 82 feature films disapproved by the United States Information Agency to benefit from the Informational Media Guaranty program made grist for the Washington news mill. In the process the story was extensively garbled.

One wire service account, and at least one New York daily, characterized this as a "blacklist," carrying the implication that USIA had set itself up as a bureaucratic arbiter of exported film fare.

These widely-circulated press reports prompted some daily newspaper editors to dispatch somewhat indignant queries to their Washington correspondents. One went something like this: "What about this USIA blacklist? What right does it have to tell Hollywood what pictures they send abroad?"

The answer is simple. There is no "blacklist" as such, and USIA has no authority (and doesn't seek it) to dictate to Hollywood. Here's an attempt to unravel:

The Informational Media Guaranty program is a handy extra arm of the USIA cold war propaganda effort. It enables dissemination of U. S. books, newspapers, magazines and film abroad at a relatively small cost to the taxpayer.

Motion Picture Export Assn. president Eric Johnston estimates that during the last ten years of the program, about \$150,000,000 of informational matter has been distributed. Of this, the government has had to pay only about \$15,000,000 as a result of foreign currency depreciation—or about 10c on the dollar.

But the fact remains that the taxpayer is footing part of the bill. For this reason, USIA is under no obligation to guarantee a dollar return on any film a distributor wants to export to the four nations under the motion picture phase of IMG: It is a government program designed to spread a "good impression" of America to foreign nationals. And there's no reason why this convenience must be extended to distribution of films featuring high school junkies or hypersexual rednecks, etc.

In USIA's view, the 82 films rejected last year for Media guaranty coverage would not enhance America's prestige in the unnamed country concerned. Agency is frank to admit the obvious—that some of them would do actual harm to our interests. But contrary to at least one press account, the pictures do not comprise any sort of international film blacklist. The rejection applies to four countries only.

### 'Hercules'

Continued from page 7  
In Minneapolis have spotted their pictures in one or two neighborhood houses or drive-ins when loop first-run bookings couldn't be obtained for them or when the terms were better uptown.

Also, in several cases independent distributors, unable to secure a satisfactory loop first-run, turned over important foreign pictures to neighborhood theatres. A recent such instance was "The Horse's Mouth" which premiered at the local uptown St. Louis Park instead of downtown, running five weeks at advanced \$1.25 admission.

Distributor of low-budget theatrical films seeks producers with new projects or completed film.

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## 'Windmill' Set to Spin In Chicago After Ban & 'Interference' in '55

There's an element of irresponsibility in the long-delayed decision of the Chicago police censor to okay the showing of the French "Letters from My Windmill," the Marcel Pagnol picture, Thomas J. Brandon and Herbert Steinman partners in Tohan Pictures Co, charged last week.

"Letters," a Tohan release, was first released back in 1955. The Roman Catholic Legion of Decency "C" rated the film and the Chicago censor subsequently nixed it. Now, however, Chicago has cleared the picture.

"Why did they have to wait this long?" Brandon asked. "There's a lack of responsibility in the way the Chicago censor is handling these things. The picture hasn't been edited. It's the same version they saw before. Three years later, they've now changed their minds, but of course the value of the picture has diminished. It's now considered an 'old' film. If it's okay now, why wasn't it okay in 1955?"

The Legion objected to "Letters" primarily because of the episode involving a gluttonous priest who hurries through Mass to get his food.

As a result of the Legion "C" rating, the picture played off only one third of the country, Brandon held. He explained that, in sexploitation pic, the condemned tag didn't matter. On other type films, however, it hurts.

### PROJECTOR ALIGNMENT

Hollywood, June 2.  
Motion Picture Research Council has developed a 70m projector alignment film. While primary purpose, according to technical director William F. Kelley, is to pinpoint proper aperture dimensions, film also can be used for checking travel ghost, steadiness, jump and weave, focus and film buckling.

Test film carries magnetic stripes without sound along both edges outside the perforation, thus making it identical in thickness with 70m release prints.

## Par Stockholders

Continued from page 5

excitement that comes when at least a couple of investors are in a hostile frame of mind. One individual asked about the possibility of an extra melon for stockholders. Nothing doing now, said Balaban, and no more was mentioned about the matter.

Here are the highlights of Balaban's report to the conclaves—

There is no limitation placed on the studio so far as talent and story acquisitions are concerned or number of pictures produced. Company has an open mind pertaining to diversification, including expansion into non-show business fields.

Total of about \$8,000,000 was spent last year in buying in 200,000 Par shares on the open market but this rate of purchases is not going to continue.

Nothing as of now ament the sale of the post-1948 pictures to television and in any case a big consideration will be the channeling of this product to toll tv.

Prospects are favorable for collection of the \$50,000,000 maximum called for under the formula deal with a Music Corp. of America subsidiary covering the pre-1948 film sale.

Balaban and all other directors were reelected at the meeting.

## Congressman Jibes 'Media Guaranty'

But U.S. Information Agency Gets \$113,057,000 From Appropriations Committee

Washington, June 2.

The House has passed an appropriations bill carrying \$113,057,000 for U.S. Information Agency after tart assaults on the Informational Media Guaranty Fund as a "lush subsidy" and "gravytrain" for film producers.

Appropriations Committee version, \$7,492,700 short of the Administration request, was approved intact despite criticism hurled by Rep. H. L. Gross (R-Neb.) at IMG and some disparaging remarks about Eric Johnston.

Gross noted that Johnston, whom he described as a "lobbyist" for Motion Picture Export Assn., had plugged for a \$16,000,000 grant to the IMG fund to help further distribution of American films abroad. (The Administration asked for \$3,500,000, which the Appropriations Committee cut by \$1,000,000.)

Gross, foe of USIA and other Government ventures abroad, de-

avenue is costlier to trade elements than the city, which, after all, spends taxpayer money to "defend" purity. Be that as it may, the importers, producers et al who've successfully harassed the cops in recent years don't figure to drop their fight at this point.

## Council Keeping Chicago In Censorship Business; Deaf to Objectors

Chicago, June 2.

A bill to abolish pre-censorship of pictures for Chicago adults was killed last Thursday (28) by a City Council committee in a manner that did violence to at least one quaint, parliamentary custom.

In their alacrity to squelch the proposal, opposition aldermen precedentially denied a "pro" witness—Ken Douthy, Illinois director for the American Civil Liberties Union—the chance to finish his testimony after he had restated ACLU's claim that "Chicago should get out of the censorship business."

At both the local and national level, ACLU has long been an ardent foe of censorship.

Consensus had the measure foredoomed, but by full council after floor debate rather than in committee. It would have curbed pre-censorship to cover only persons under 18. Opposition to it reflected either ignorance or indifference to a lot of court-composed "handwriting on the wall." Freshman Ald. Thomas Rosenberg, saying filmmakers have no public responsibility but are only interested in the boxoffice, disregarded a U. S. Supreme Court determination that films disseminate ideas entitling them to constitutional free speech guarantee.

Same alderman seemed to have lost sight of the first and 14th amendments when he further said "we don't censor newspapers because they are established and responsible." He also thought it "unfortunate that we have no censorship for television." Thus viewed, early settlement of the bill's fate was no surprise.

Famous Producers' Releasing Corp. has been authorized to conduct an entertainment business in New York, with capital stock of 200 shares, no par value. Phillips, Nizer, Benjamin, Krim & Balfon were filing attorneys at Albany.

## Chi Cops Going Holier-Than-Thou?

O'Connor Picks a Fine Family Man as New Censor—Trib Kids Serg's Qualification: His Own Fertility

Chicago, June 2.

Chicago's new police censor board chief is a sergeant, having succeeded a lieutenant, which may or may not say something for Commr. Tim O'Connor's attitude toward cinema and stage art expression.

Whereas his predecessor was thought to have had a relatively liberal stance re censorship, the new boss, Sgt. Vincent Nolan, is represented as not one to brook the slightest contamination of Windy City morality. Further, the scuttlebutt maintains Nolan is under his superior's order to crack down, a troubling buzz for the trade which sees the censors as quixotic enough.

Report that Nolan has been so forewarned has already elicited the expected exhibitor and distributor whelps, though the latter are doing most of the whining. The "get tough" attitude has drawn press attention too, the most significant reaction contained in a Chi Tribune editorial recently which questioned whether the sergeant's fecundity was sufficient to qualify him for the job.

Sure, He's a Fine Man  
It quoted O'Connor thus: "He (Nolan) always has been a capable police officer. But what is more he is a family man. He has... four splendid children. A man like that can't help but be one who can realize what is wrong and... right for children, and the general public, to view or read."

Nolan was also quoted, saying he will have his wife's "help and advice" in reaching decisions. "Two heads are better than one, aren't they?" he said.

Needed the Trib: "We are not thinking of hiring M. or Mme. Dionne, who leaped to fame (and, according to Commr. O'Connor's standards, competence to serve as censors) by becoming the parents of five daughters at once. We are thinking rather of employing at least one person who can apply informed critical standards to the suspect movie or play in its entirety, and in the context of the history of the art form it represents."

The boding of a harsher policy by the board puzzles in view of the serious court setbacks sustained by Chi censorship in recent years, latterly in a Federal District Court decision washing out the "adults only" restriction. A toughening now can only mean increased litigation; but it's pointed out this

# EQUAL TIME ISSUE SEEN INVITING D.C. RHUBARB ON POLITICAL INFLUENCE

By LES CARPENTER

Washington, June 2. Rep. Oren Harris' House Legislative Oversight Subcommittee, publicly dormant for some five months, has grabbed a political bear by the tail. And there's no telling how much growling and jaw-snapping might result.

As it starts, the subcommittee's Democrats (with the subcommittee's Republicans strongly objecting all the way) have demanded an explanation of White House and Justice Dept. pressure to force the Federal Communications Commission to reverse itself on the Lar Daly "equal time" issue. The row is over political influence, not what should be done about "equal time."

In a quick response, U. S. Attorney General William P. Rogers told Rep. Harris (D-Ark.) by letter Saturday (30) that he was well within his legal rights when he sent FCC a brief recently calling on FCC to flipflop on the Daly decision.

There may be more involved than just the Daly case. At least some Democrats on the subcommittee would like to see broad investigation of Justice and White House influence on the various independent Government agencies. This is along the line of the sensational Harris probes of 1958, although Justice was not investigated in those.

By previous admission, Justice entered the Daly issue under President Eisenhower's personal instruction.

The attorney general, explaining the action, cited various federal laws and court decisions to support Justice's right to file the "memorandum" (a brief) with FCC urging FCC to about-face on the Daly ruling. Besides, Rogers said, all he was really doing was telling FCC that the Justice Dept. would be unable to defend the previous FCC Daly decision in any federal court test. He claimed authority for that.

Rogers ended his letter with a potent paragraph: "I would hope that the subcommittee's inquiry in this matter was not intended to reflect and will not be construed to be in opposition to the position of the U. S. Justice Dept. in the matter. Certainly the best interests of the nation require a reversal of that [Daly] decision."

Rogers there was taking the same line as subcommittee's Republican members who had solidly opposed authorizing Harris to write both Rogers and FCC last week. All Democrats had voted to authorize the Harris letters which asked this double question: what authority does Rogers have to tell FCC to reverse a decision and what authority does FCC have to receive or consider such a brief from Rogers?

Senior GOP subcommittee member, Rep. John B. Bennett (R-Mich.), argued it is "unwarranted, unethical and unlawful" for the subcommittee to get involved in a pending case before FCC (Daly matter) prior to final FCC action. Bennett said subcommittee Demo-

(Continued on page 36)

## Reiner's 5 Guest Shots On Dinah's Chevy Show

Hollywood, June 2. Carl Reiner will appear in a minimum of five "Dinah Shore Chevy Shows" next season, and will double as writer for entire season's product, under a deal inked for NBC-TV program.

Jack Brooks also signed pact as special material writer for program. Deal is for six shows, with option for additional 14.

## Como & 'Danger' Color Tapes Set For Japanese TV

Tokyo, May 26. Two of Japan's webs will soon be broadcasting NBC color shows. Arrangements have been concluded by the Nippon Television Network (NTV) and the semi-Governmental Japan Broadcasting Corp. (NHK) for color video tapes of the "Perry Como Show" and "Danger Is My Business" for the respective networks.

This marks the first time that color video tapes will be sent outside the U.S. for regularly-scheduled programming. Most areas of the world have a difference in lineages and standards than the U.S., but those of Japan are matching.

Prez Akira Shimizu of Pacific TV Corp., NBC's rep in Japan, laid the groundwork for the negotiations which concluded with the visit of Alfred R. Stern, NBC director of international operations, and Thomas S. O'Brien, the network's director of Far Eastern operations.

Thirteen episodes of the hour-long Como show are expected to begin their NTV-casting this fall. Depending on local hurdles and programming, Stern believed that the shows could be on the air in Japan within two or three weeks after their live New York performances.

Non-color versions of the Como hour are now seen in some 17 countries. "He will be an unqualified success in Japan," Stern said. "He has been a big success in every country. It's hard to

(Continued on page 36)

## New NBC Radio Biz

New biz at NBC Radio added up to \$2,734,255 in net revenue for the four-week period ending May 22. International Swimming Pool Corp. ordered a heavy concentration of announcements on "Monitor" for July 4th weekend.

U.S. Rubber and Socony Mobil Oil also bought extensive summer schedules as did Grove Labs, Savings and Loan Foundation, RCA, General Motors, Hudson Vitamin and Scott Paper Co.

## Einstein Medical Center Gets 150G; Proceeds Of 'Manie's Friends' Spec

Philadelphia, June 2. A gift of \$150,000 to the Albert Einstein Medical Center was announced (30) by trustees of the Emanuel Sacks Foundation. The proceeds came principally from the March 3 hour-and-a-half television spectacular "Some of Manie's Friends."

Half of the gift is earmarked for the memorial dedication of the Hematology Department at the Center's Northern Division. The remainder consists of three annual grants of \$25,000 to aid the extensive program of research in leukemia at what will be known as the Emanuel Sacks Hematology Department.

The department is headed by Dr. Irving Woldow, who was Sacks' physician for many years. The initial check for \$100,000, covering the dedication fund and the first year's grant, was presented to Paul J. Johnson, president of the Center, and Samuel H. Daroff, chairman of its board.

The presentation was made by Lester Sacks, brother of Manie (Continued on page 38)

## 'Farm Hour,' Last Chi Stand, Bumps 40 Live Tooters

Chicago, June 2. With sponsor Allis-Chalmers dropping live music in favor of canned on its "National Farm and Home Hour," staff musicians at Chi's NBC plant have lost their last outlet for on-the-air exposure. All 40 of the WNBQ-WMAQ tooters have now been silenced, although, of course, they continue to pick up their weekly paychecks.

The move by Allis-Chalmers was essentially an economic one, although the package price for the show remains the same. In switching to recordings, show is now able to afford additional writers and promotion. Also, with records, sponsor expects to get a broader variety of entertainment than it was able to get from a 21-piece band. Where before it was limited to marches and old standbys mainly, it's now able to feature semi-classical, hymns and voices as well. "Home Hour" cut back from a 31-piece orch to a brass marching band last March.

A further consideration is that the elimination of live music will make an easier production job of the 25-minute Saturday radio oldtimer.

Art Van Damme swing quintet, which took a leave of absence from the stations to tour in person, has returned to staff to find its former workbench on WMAQ. "The Chan Show," replaced by a deejay stanza.

## WIP 'Shouldn't Play In Sand'

Atlantic City, June 2. Radio station WIP, Philly, was all set for a whopping two-week remote from Atlantic City to be staged the last two weeks of July. But a wire of protest today (Tues.) to the FCC from an Atlantic City station may botch the deal.

The wire, from Mrs. Dorothy Bremmer, general manager of WLDB, reportedly objects to the WIP promotion on grounds of FCC regulation 3.30 (a station's main studios must be within city limits).

WIP officials consider the two weeks of broadcasts from the resort city a remote. They also say that at a final meeting for approval of the broadcasts, all three Atlantic City stations, including WLDB, were represented and gave an okay. WLDB's president, husband of general manager Bremmer, was said to be at the meeting. WIP lawyers are preparing an answer to the WLDB protest.

If WIP gets approval from the FCC against the protest, the Philly station will originate all programs from Atlantic City with the exception of Phillies baseball and two daily races from Monmouth (N.J.) racetrack.

Staff will base at Haddon Hall with programs—aired from niteries, hotels and other attractions—wired into the Philly studios. Plan has the backing and approval of Atlantic City civic orgs, including C of C and Hotel Assn. Trustees.

## Top 10-At the Home Stretch

Nielsen's first May Top 10 report, as the shows are preparing to go off for the season or move into rerun time, finds "Gunsmoke" still leading the pack and with five westerns still riding the charmed circle. CBS cops seven of the Top 10; NBC two and ABC one.

Here's the average-audience returns:

Gunsmoke (CBS)	37.8
Emmy Awards (NBC)	33.9
Rifleman (ABC)	31.0
Have Gun (CBS)	30.7
Danny Thomas Show (CBS)	30.4
Wagon Train (NBC)	29.9
I've Got A Secret (CBS)	28.8
Zane Grey Theatre (CBS)	28.2
Father Knows Best (CBS)	27.8
Red Skelton Show (CBS)	27.7

## 22% of TV Webs' Prime Evening Time Will Still Be Oaters '59-'60

### NBC's 'Talking' Order

Mutual of Omaha has put in a bid to slot the "Keep Talking" panel show on NBC-TV next season. Show is currently riding on CBS-TV.

However, NBC has expressed some doubt as to whether it can fit it into the '59-'60 sked.

## Femmes in Hub Declare War On Daytime Radio

Boston, June 2. A move towards getting women broadcasters back into radio is underway here with the establishment of a Committee for Better Broadcasting. At an organization press conference in Hotel Vendome last week, the battle lines were formed.

The Mass. Federation of Women's Clubs are monitoring seven Greater Boston radio stations from 8 a.m. to 6 p.m. in an effort to force more balanced daytime radio programs, it was reported at the committee's first meeting.

Rock 'n' roll disk jock programs make for discontented housewives it was contended at the meeting, because there is nothing to stimulate the housewives' intellect.

Radio as a constructive influence upon the Hub is threatened with extinction, Alden Eberly of Needham, chairman of the committee, told the meeting.

In an outline of principles the committee stated:

"The drift of the past few years has brought this once great medium of communication to the point where every stop on the dial produces disk jockey music interspersed with repetitions of news bulletins.

"Programs of an adult nature are (Continued on page 38)

## Producers Chosen For CBS Pubaffairs Specials; Mickelson Lists Entries

Toronto, June 2. "The Population Explosion" and "600,000,000 Miles Per Hour" will be among the prime-nighttime specials on the CBS-TV fall roster, Sig Mickelson, veep of CBS Inc. and general manager of CBS News, told Canadian broadcasters Monday (1).

The news chief also revealed that his staff of producers for the series of tv specials will include Fred Friendly, Leslie Midgley and Av Westin, Don Hewitt, Paul Levitan, Albert Wasserman and Stephen Fleischman. Bell & Howell will co-sponsor six of the programs in the '59-'60 series.

"Population Explosion" will examine the growth of human population around the world. "600,000,000 Miles Per Hour" will explore the problems of propulsion, rocketry, nuclear reactors, etc.

Mickelson assured the broadcasters that his production staff was able to meet the challenge of drawing decent-sized nighttime audiences "without diluting the serious values" of the program fare.

Hollywood, June 2.

Television's western boom goes into its third year unabated this fall, with more oaters scheduled than ever before. Though the network schedules for next season are far from firm, the three webs so far have scheduled a total of 25 of the oaters, measuring 16½ hours per week, or 22% of all prime evening time.

Last year, there were 23 westerns, accounting for 14 hours a week. These accounted for nearly 25% of network prime time, difference being that this year the three webs will all fill the 10:30-11 p.m. periods and expand their nighttime schedules to a full 7½ hours a week.

Although last season saw the demise of the live comes as a major programming force, the coming year will have the same amount of comedy, a total of 19 shows accounting for 10 hours a week. Last year there were also 19 comedy shows, but the coming season will find virtually all of them in the filmed situation or family comedy category as against last season's boom in standup comedians.

Big difference this year is in mystery shows, which along with comedy rank in the No. 2 position, 19 of them, taking up 11 hours a week of prime time. A year ago, the webs had scheduled only seven of the stanzas. Big increase is attributable mainly to success of "Peter Gunn" and "77 Sunset Strip."

Newcomers this year are the outdoor adventure shows ("The Alaskans," "Adventures in Paradise," "Troubleshooters") and the science-fiction ("Space," "Challenge," "Twilight Zone"). An-

(Continued on page 38)

## Sports Billings Fatten NBC-TV

NBC-TV continues to reap a harvest on sale of its sports segs for next season. On top of the whopping Bayuk Cigar deal on multiple programming as detailed in last week's VARIETY, the network has firmed up the following orders:

Hygrade Food Products and Carter Products will jointly sponsor the pro football championship game on Dec. 27; Kemper Insurance Co. has bought the 15-minute football preview show preceding each week's NCAA game; Falstaff Brewing has purchased a fourth of the NAB Saturday basketball tv sked; Minute Maid has paced for the New Year's Day Tournament of Roses.

## Cecil Bernstein To N.Y. on Granada Biz

London, June 2. Cecil G. Bernstein, managing director of the Granada Group, is going to New York next Friday (5) for a 10 day look-see of the U.S. tv scene and also to negotiate a vidpic co-production deal.

Granada has so far steered clear of telefilm production, but has now decided that the time is right to take the plunge. It's a strong possibility that Bernstein may negotiate a deal with Alfred Hitchcock, who is already partnered with Sidney L. Bernstein in a production company.

## Fonda's 'Deputy' As Kellogg Series

A new half-hour anthology series, "The Deputy," with Henry Fonda as the host, (he also will star in a minimum of six installments) has been bought for next season for the Saturday night at 9 period on NBC-TV. Kellogg has bought half the show, marking the return of the cereal client to the network for the first time since the days when it sponsored "Howdy Doody." Liggett & Myers may take the other half of the show.

"Deputy," out of the MCA Revue shop, will displace "Johnny Staccato," which was originally designed for the Saturday berth next season. Instead "Staccato" moves into the Thursday 8:30 period under joint sponsorship of R. J. Reynolds and Bristol-Myers.



# THE WORD IS OUT: 'WATCH NBC'

## A Most Unhappy Network

Two incidents over the past week have thrown the whole question of network program control into sharp focus and has created no little distress within the CBS-TV precincts in wondering just how far it can go without inviting fresh alarms on the D.C. probing-and-sleuthing scene.

One involves the Sunday 7:30 period, which has been purchased by Oldsmobile. The network has been trying to pitch up a couple of its own shows, the "Wonderful World of Julius" situation comedy series or "Guestward Ho." On the other hand, Olds has bought the new "Dennis O'Keefe Show" from United Artists TV, with full intention of slotting it in the Sunday period. However, it's subject to CBS okay and thus far CBS has refused to okay it on the grounds that it does not regard it as the kind of qualitative entry required for Sunday 7:30. CBS feels, quite aside from the fact that it owns the show, that "Julius" is far superior entertainment.

Then there's the Thursday 8:30 story, over which CBS is presently doing a fast burn. Just when it looked like Johnson's Wax and Lorillard were going to buy the network's "Hotel De Paree" western as the successor show to "Yancy Derringer" (which CBS never wanted in the first place), the sponsors turned around and purchased "Johnny Ringo" from MCA for the Thursday period.

CBS makes no bones over the fact that it regards "Ringo" as "another Derringer" and would rather skip it. But "Paree," which it regards highly, is a CBS-owned property, and the network realizes that to exert undue pressure to force a sale can invite an H-bomb from the Washington precincts. As result, it was obliged to firm up the "Ringo" deal.

As for Sunday 7:30, it's a toughie any way you look at it. On the one hand, CBS doesn't want to lose its newly-acquired Oldsmobile biz. An O'Keefe reject could mean D. P. Brothers, agency on the account, moving the show to either NBC or ABC. On the other hand, the agency feels that, based on wide audience pretests of the pilot, CBS is unfair in underestimating the impact and quality of the O'Keefe entry as its 7:30 attraction.

## NBC-TV's 1-Shot Sponsor Policy For 'Sunday Showcase' Dramas

NBC-TV is incepting an unusual sales pattern for its "Sunday Showcase" 8 to 9 p.m. weekly series of dramas. There's a lot of excitement inherent in the whole freewheeling policy behind the series, which will give a considerable boost to the whole cause of live tv drama originating in New York. For example, the major accent will be on the teaming of writers, producers and directors who initially cut their creative teeth in tv.

Thus the whole idea is to permit a sponsor to come in on a one-shot basis with an order for a Paddy Chayefsky-Delbert Mann writer-director collaboration or yet again a John Frankenheimer-Robert Alan Arthur teamup, etc. This is the kind of creativity that NBC is shooting for on the Sunday series.

Herb Sussan, the tv network's director of specials, has been huddling with a whole flock of writers, producers and directors, including Chayefsky, Mann, Frankenheimer, Alex Segal, Reginald Rose, J. P. Miller, David Shaw, Tad Mosel, N. Richard Nash, Lee Pogostin, Bob Mulligan and others with an eye toward packing each of them to at least one entry during the season's run. Some have already chimed in an okay.

The in-again-out-again sponsor policy being incepted by the web, (Continued on page 36)

## ABC Odds & Ends Fatten TV Purse

ABC-TV has been picking up some odds and ends in the way of sales, which fatten up nicely the fall advertising picture on the network. National Carbon has inked for a short-term sixth of the hour-long "Cheyenne" on Mondays, in a deal running until Johnson & Johnson starts its own "Cheyenne" campaign next January.

Carbon is a 13-week deal, beginning when the show starts next fall. In addition, ABC tabbed Block Drug for a weekly 15-minute in daytime programming. Show has not been chosen as yet, but the Block buy begins in early July, and runs 26 weeks.

Whitehall has ordered a sixth of the "Sugarfoot"-Bronco Tuesday alternators for three weeks in September, and Procter & Gamble has bought "Colt 45," a half-hour as a summertime-only entry.

### Miltie, Desi & Lucy

If negotiations currently under way tell, NBC-TV's "Sunday Showcase" 8 to 9 series next season will bring together Milton Berle, Lucille Ball and Desi Arnaz for at least one of the 60-minute entries.

It's part of an exchange plan whereby, for one Desi & Lucy contrib on NBC, Berle will move over to the "Desilu Playhouse" series on CBS as a guestar.

## Monroney Intends Making Big Deal Over TV Ratings

Washington, June 2. Sen. Mike Monroney (D-Okla.), who rates ratings as the television industry's Beelzebub, disclosed he's taking a preliminary step to Senate Communications Subcommittee hearings on the effect of numbers on tv programming.

Monroney said he hopes busy Senators of the subcommittee will find time "soon" to get the long-delayed hearings going.

In an interview, Monroney said he's preparing a letter to the Federal Communications Commission asking:

- (1) What's FCC now requiring tv stations to report on how much public service programming each carries—and at what hours?
  - (2) How much more does FCC think stations should report on the public service shows they carry?
  - (3) What weight should FCC give to public service programming policies in renewing station licenses?
  - (4) What's the FCC's view on Monroney's proposed bill which require all tv stations to make a "box score" report to FCC on all public service programs carried and the time each is telecast?
- The ratings hearings, Monroney said, will open with FCC Commissioners who will be asked to answer these and other questions. Officials of television networks will likely be the next before the subcommittee for a quizzing on the effect of ratings on programming policies.
- No date is set for the hearings yet.

## 3-WEB RIVALRY INTEREST PERKS

By GEORGE ROSEN

The departure of Hubbel Robinson Jr. from CBS, coupled with the almost simultaneous revelation of a complete reversal of program thinking at NBC (capped by the fact that Robinson will indirectly be toiling in the NBC vineyards in riding herd on the big "39 for Ford" series), has had the effect of heightening interest in the upcoming '59-'60 tv season.

There's no doubt about it, the three-way NBC-ABC-CBS rivalry for supremacy will be a lulu, and if the word has already gone out to "watch NBC" it's due primarily to the fact that Sarnoff, Kintner & Co. seem bent on perpetrating a new "NBC image" far removed from the low-register concepts evolved during the past season.

Here is a three-way alphabetical capsulization of the nursing, plotting, scrounging and planting as it appears to shape up:

**ABC:** Leonard Goldenson and Ollie Trezz have committed themselves to a "more of the same" formula, which should probably spell out even bigger and better Nielsen than the present season. Unlike NBC or CBS, both of whom subscribe to a "totality of service" programming pattern, ABC makes no bones over the fact that "as the up and coming network we gotta get it in a hurry; when we got it we can move into the broader and more all-encompassing vistas." And since there's no apparent diminution of public clamor for the adventure-crime violence stuff on a hundred and one variations on a western theme (the "easterns," the "southerners," the "southwesterners," etc.), ABC will be dishing it out in all forms and sizes. There are others who are somewhat skeptical over the plea copped by ABC and ask: "How long does it take for a network to be up and coming?"

**CBS:** Regardless of who steps in as Robinson's successor, it's fully anticipated that the same type of programming pattern will prevail; all of which means variegated fare ranging from situation comedy to variety to the "Small Worlds" and "Playhouse 90," to a "Gunsmoke," the specials and the "Perry Masons." It's worked successfully in the past and actually there will be no radical departure from this course, with most of next season's schedule already locked in. Prexy Lou Cowan is an old program man himself, his own thinking reflected in much of the upcoming schedule. Yet the fact remains no one is denying the contribution to the whole Columbia program concept which Robinson made during his 12-year tenure, which gave CBS unquestioned supremacy over a good part of the stretch. And now NBC will be the beneficiary of much of his thinking through his helming of the ambitious Ford series.

**NBC:** Next season will witness the greatest turnabout in program design since Pat Weaver left the network. True, there will be the customary bread-and-butter stuff in half-hour form, but in one fell swoop which almost amounts to a revolutionary switcheroo, Kintner is going whole hog on the bigtime razmatazz with no less than 150 specials on the '59-'60 books. At the same time, he's incepting a major talent-program development division to implement the whole idea that NBC is back in show business in a big way. There will be no less than three full-hour showcases per week dedicated exclusively to the special. It's a calculated risk since specials eat up profits and bad one costs but money and audiences. But the good ones make it all worth while and should give the network plenty to crow about. From this vantage point the "NBC image" looks a lot more attractive.

## Is WBC Returning to Philly With NBC Getting Frisco KPIX to End Westinghouse-RCA Bitterness?

### Divvying The Specials

Westclox and General Mills have had to spread the seven MGM specials they've bought for next season over three networks. Two of the programs are slotted for ABC, ditto CBS and three are designated for NBC exposure.

Deal has its unusual aspect, even for a coming tv season loaded with specials. At no time in the history of tv networking has any sponsor or group of sponsors for the same specials had to take them to three networks. Reason for the three-way split is said to be that the bankrollers simply couldn't clear all the times they preferred on any single web.

Talent Associates will produce the adaptations of the onetime Metro motion pix as live tv entries.

If reports circulating in the trade bear fruition, Westinghouse and RCA are getting set to engage in another station swap — this time as a means of resolving their differences and putting an end to present litigation. There's been no love lost between the giant corporations since the disclosures attending the Philadelphia-Cleveland station swaps, with WBC getting the Cleveland KYW-TV operation, plus \$3,000,000, in exchange for turning the Philadelphia channel (now WRCV) over to NBC.

As unconfirmed reports have it, NBC will call it quits in Philly and return WRCV to the Westinghouse chain. However, WBC will also keep the Cleveland station, which has moved into an enviable status in audience popularity, and instead divest itself of its San Francisco o & o tv station, KPIX, which will move into the NBC family of owned-and-operated stations.

KPIX is a CBS affiliate and should the transfers materialize, CBS would find it necessary to hustle up a new affiliation. (Columbia already has an o & o radio operation in Frisco, KCBS.)

When and if WBC returns to Philly, WRCV would revert to its former status as an NBC affiliate since the two leading stations in that city are committed elsewhere, WFIL being one of the longtime basics of ABC and WCAU a part of the CBS o & o family.

## Talent Assoc. TV Specials To Hit Peak of 33

More bullish than ever since his little spat with NBC, David Susskind and Talent Associates have run their string of live specials for next season up to 33 shows with a 34th on tap and reportedly to be filmed up momentarily. Susskind and partner Al Levy just got BBDO to come through with an okay for six Rexall Drug 60-minute specials, which are slated to go into NBC-TV's newly organized Sunday 8-9 drama lineup.

TA has also got U. S. Steel to buy two Sid Caesar specials for the '59-'60 season. The Caesar shows, the first slated for October exposure (and formatted as a satire on automobiles), will preempt two of the bankroller's regular Wednesday CBS-TV U. S. Steel dramas.

Sheaffer Pen is virtually lined up for another TA-produced special for next semester. Nature and length of this one was not divulged.

New biz pushes the TA gross take for next season well over the \$11,000,000 mark, making the Susskind-Levy combo the hottest packaging house in the tv biz for the coming season.

Rexall's buy includes four straight dramatic shows and two stories with music, all of them adaptations.

Besides the new biz, TA has nine DuPont "Show of the Month" stanzas in the bag, plus eight specials with Art Carney and seven MGM specials.

## LOTS OF OFFERS FOR 'VOICE OF FIRESTONE'

"The Voice of Firestone" is faint, but not silenced.

ABC-TV, which bumped the Firestone Tire & Rubber Co. from its Monday night prime time and which later offered 10:30 Sunday, has now agreed to 10 Saturday night.

Sports Network Inc. has offered to try and clear a satisfactory number of local stations and times for a taped "Voice" via AT&T wires and tape distribution.

N. Y. indie radio station WMCA early this week wired the company offering to rebroadcast "Voice" shows on a regular basis.

A Firestone spokesman says the company is just "listening."

## CBS Exits Fail To Dampen Sales

Current exodus of veeps at CBS-TV had little effect on the web's clanging sales register. A big piece of biz was picked for "The Lineup" with P. Lorillard for Newport Cigarettes. Deal calls for 12-week sponsorship beginning July 3. Web had planned to sustain the series in order to set the stage for the full-hour version which preems in the fall.

Additional sales resulted last week for "Captain Kangaroo," New clients were Kitchens of Sara Lee, Colorforms, Tootsie Rolls and Hollywood Brands. Score card reveals "Kangaroo" with 11 out of 15 quarter hours now sold, considerably brighter picture than a few months ago when clients were in the port of missing persons.

Another hot weather deal was consummated with S. C. Johnson which has alternate-weeks of "Zane Grey Theatre" during the regular season. It decided on weekly sponsorship during the hot spell.

There were renewals, too, on the CBS-TV sales charts, with P&G pacting a batch of soapers including "Search for Tomorrow," "Guiding Light," "Brighter Day," "As the World Turns" and "Edge of Night." Campbell Soup also renewed for 52 weeks of "Lassie" starting Sept. 6.

### 100 for U.S. Steel

U. S. Steel Hour's 100th CBS-TV presentation on Wednesday, June 17 will have Maurice Evans in "No Leave For The Captain."

It is an adaptation by Robert Van Scoyk from a novel by Gerhard Rasmussen about a British officer during World War II assigned to disarming mines off the British coast.

Others in the cast are Diana van der Vlis, Geraldine Brooks and Nicholas Coster. Paul Bogart will direct.

## Edelman: TV Not as Dependent On Foreign Market as Pix Biz

Tokyo, May 26. Vacationing indie producer Louis F. Edelman said he didn't think TV would become as dependent on the foreign market as has the motion picture industry during the post-war period.

The exec producer of "Wyatt Earp" and the "Danny Thomas Show" said the main problem in cultivating the market lies in distribution. "It would push the costs too high," he said.

Edelman added: "And not all of the product has mass appeal. I would say a great deal of it does not. Dialog comedy very often cannot be translated. How do you translate a way of life in America to a way of life in Japan? What if someone is singing a song—how do you translate the lyrics?" he questioned.

Although he has no particular interest in such a venture, Edelman gave scant encouragement to the TV production interests that are descending on Japan in increasing numbers. "The idea of just making film would not be my desire," he said. "You'd have to have somebody who could write the stuff for you and I don't have any answers on that."

"You're at the mercy of people who know the background because if you haven't got that, you haven't got anything," Edelman continued. "It would have to be in the hands of artists who know what the background is about. I suppose, he acknowledged, if someone came out here and got familiar with the operation he could do a fair job."

Of the current heavy programming of Westerns on TV, Edelman thought the good shows would survive as fixtures. Comedy, he hoped, would mark the next cycle. "And I think the comedy that lasts will be situation comedy of one kind or another," he said.

## 130 'Ding Dongs' For Par's KTLA

Hollywood, June 2. H. G. Saperstein Associates has signed a deal with Paramount Television Productions-KTLA, in Los Angeles, for the video taping of 130 half-hours of "Ding Dong School." Series, starring Dr. Francis Horwich in her familiar role, is being distributed by Independent Television Corp. for fall airing. Jim Schukei, v.p. of Paramount TV Productions, called the deal the largest single video tape production contract to be made since the advent of the process. Production will begin on the Coast this month.

## WHDH-TV's Pix Bundle From Screen Gems' File

Boston, June 2. WHDH-TV, Channel 5, nabbed new package of films, distributed by Screen Gems, comprising 54 Columbia and 50 ITC films. The package contains 104 films dating back as far as 1931 with "The Lion Man," with Lew Ayres and Jean Harlow, and up to 1948 with "Tap Roots," Susan Hayward and Van Heflin, and "River Lady," with Yvonne DeCarlo and Dan Duryea.

In addition, WHDH-TV bought a package of 11 post-1948 films, which have been made available to TV. Included are: "Magnificent Matador," Maureen O'Hara and Anthony Quinn; "New Faces," Robert Clary, Eartha Kitt; "Blue Gardenia," Anne Baxter, Richard Conte; "San Francisco Story," Joel McCrea, Yvonne DeCarlo.

## Schubert Taps Stewart

Bernard L. Schubert, Inc., has signed Herb Stewart as exec producer of its forthcoming series "Counterspy," which will go before the cameras at the Goldwyn Studios on the Coast this month.

Thirty-nine episodes are slated for the series. Other projected Schubert skins include "Alexander the Great," and "New Adventures of Mr. & Mrs. North."

## Helen Winston's Rights To Bedford's Autobiog

London, June 2. Helen Winston, New York TV packager and producer, has acquired the rights to the Duke of Bedford's autobiography, "Silver Plated Spoon," which is to be published in New York in the Fall by Doubleday and Doran.

Miss Winston is hoping to negotiate an Anglo-American co-production deal and to film a large part of the story at the Duke's country residence, Woburn Abbey.

## WCBS-TV's 60G Wkly. Potential On 'Late Show' Alone

WCBS-TV, N.Y., when it bought one feature package after another, culminating in the deal for the Paramount library, raised many an industry eyebrow. How could the station ever recover the millions invested in cinematics was the question bandied among the skeptics.

Station's "Late Show" stripped across the board beginning at 11:15 p.m. has a potential gross billing of about \$60,000 weekly, exclusive of agency discounts. That cinematic showcase usually is practically sold out most of the time. In addition, there is the stripped "Late, Late Show," the "Early Show" and the weekend cinematic showcases, all revenue producers.

Frank Shakespeare, general manager of the CBS N.Y. flagship, is a strong believer in the audience and sponsor pull of cinematics. Important to get results for pix telecast, according to Shakespeare, is to build a big, diverse library so that the station doesn't bore its audiences with repeats or similar type fare.

He acknowledges that some stations may not have the tall capital as WCBS-TV to build a gilt-edged library of Metro, Paramount, and other pix. But he argues that in most cases they have sufficient capital for an initial purchase and if the profits are ploughed back in more cinematics a bigger library can be built.

As to the WCBS-TV library, it numbers 2,150 different pix. Station telecasts 24 different features weekly. At the present rate of usage, taking into consideration the repeats, WCBS-TV feels it has sufficient pix for seven years. In a comparative famine period, that currently exists on new pix being offered to TV, that's a comfortable position to view the future.

## Eurovision TV Film Fest Gets Critical Going-Over by Brandel

Paris, June 2. The second Eurovision Television Film Fest, which unspooled during the recent Cannes Film Fest, came in for criticism by Joseph M. Brandel who reps Ziv here. He felt that this manifestation, in its present form, did little good for television reps or TV filmmakers.

Brandel felt most of the invites were from nationalized video webs and the commercial stations were somewhat ignored though they are the biggest utilizers of vidfilms. He also pointed out that commercial station reps should have been more in evidence on the jury and that there were too many Frenchmen seated on it.

Brandel suggested a special Organization Committee to also seat vidpic makers. He opined that the Eurovision setup missed opportunities to set up meetings between station veps and film producers for an exchange of views

## TV Syndication Review

**BORDER PATROL**  
(Political Killer)  
With Richard Webb, Arthur Batanides, Paul Sorenson, Stuart Randall, Stanley Farrar, Florida Friebus, others  
Producer: Sam Gallu  
Director: Jean Yarbrough  
Writer: Peter Barry  
Distributor: CBS Films  
AMOCO  
30 Mins., Wed., 10:30 p.m.  
WABC-TV, N.Y.  
(Joseph Katz)

Commercially, this may be one of the hotter numbers in the CBS Films distribution house, buoyed by a large AMOCO regional spread. But in terms of quality, of simple entertainment, it's a weak sister.

First outing in the series was hobbled by a routine cops and robbers script, penned by Peter Barry. It need not have been so. Plot told of a Washington State politician who hired a Greek assassin to kill a local political opponent in the States.

Producer Sam Gallu and scripter Barry took this unusual situation—supposedly based on the files of the U.S. immigration service—and made a less than ordinary meller out of it. That takes some doing. Perhaps the dynamite in the inherent situation—hiring a foreign assassin to commit political murder in the U.S.—was too much for Gallu and CBS Films to handle. So the script played it vague, very vague. The viewer knew little about the situation, except that the bad politico was involved in shady lumber deals in the northwest. (And you had to listen carefully to catch that.)

Instead the script and camera focused on the actual slaying, knife plunged into man's stomach, the slow detection and the capture. To give credit where due, the finale was a humdrum, riotously. The assassin, played effectively by Arthur Batanides, was caught in a vacant amusement park. He was stalked in a horror house and finally was beaten off a loop edifice, plunging to his death. But the last few minutes hardly compensated for the preceding tedium.

Richard Webb, running star, slayed the U.S. immigration cop okay in the action bit, but he wasn't too convincing as the master detective. Supporting cast was all right. There was some good location shooting, Frisco streets, docks, amusement park, etc., but director Jean Yarbrough was boxed in by a routine pulp script. *Horo.*

## Coast CBS-TV Resolves Most of Studio Problems

Hollywood, June 2. CBS-TV has all but restored the status quo in placing its film series at studios, following blowup of its five-series rental deal with Sam Goldwyn. Only stanza still without a studio berth is "Perry Mason." Web last week signed with Metro for filming of "Twilight Zone," its new Rod Serling stanza, which goes into production June 15. It's the second CBS show at M-G, other being the "Rawhide" segment. Earlier, CBS had set "Gunsmoke," "Have Gun, Will Travel" and "The Lineup" at California Studios.

on pic usage, possible vidpic co-productions, etc. He said that films should have been chosen by countries instead of allowing individual participation by companies, and that there should have been two categories, documentary and dramatic, instead of lumping all types of pix together for the awards.

He felt that only pix specifically made for TV should be entered. He also felt that the organization in Cannes did not have a good definite time sked and the press in attendance were not adequately notified to cash in on the big press potential. Many journalists at Cannes, according to Brandel, did not even know about the Eurovision affair.

Brandel spoke for himself and Ziv. MCA and Screen Gems also had pix entered but have made no beefs or statements officially though admitting that Brandel had many good points. The prizewinning pix were French.

## WOR-TV's \$1,000,000 Pix Bundle

WOR-TV, the RKO Teleradio outlet in N.Y., has made its biggest feature film buy in five years. Station has paid approximately \$1,000,000 for 78 full-lengthers, which come from the Columbia and Universal libraries.

Deal was closed by the station to pump up the supply of flicks to "Million Dollar Movie," the multi-run feature film format that WOR has been using since it first got the RKO library. Station closed about a month ago for a block of 20-odd films from Show Corp. of America.

Screen Gems sold the pix, which include "Tap Roots," "Cover Girl," "Arizona," "Ride a Pink Horse," "Song of India" and "Follow the Boys."

WOR, short on new stuff, also bought a package of 26 features from Bernard Schubert's distribbry.

## Sterling Sets NAACP's Mind At Rest on Use of 'Birth of Nation'

### BREAKDOWN OF PAR PIX

43% of Purchasing Stations Tied To CBS; 21% ABC, 19% NBC

MCA TV has racked up three new sales of its Paramount pre-48 library. New stations inking include KTVH, Hutchinson-Wichita; WAPI-TV, Birmingham; and WTPA-TV, Harrisburg, putting the Paramount library in 54 markets.

Breakdown of sales since the pix were brought out into the market last spring shows that 43% of the purchasing stations are CBS affils, 21% ABC, 19% NBC, 9% duals NBC-ABC, 2% NBC-CBS-ABC, and 4% indies.

Evaluating the number of stations in each sold market, MCA TV has found that 89% have three or more stations, and 11% of the total are two-station markets. No sales to date in one-station markets.

## WPIX's 3-Client 'Night of Impact' Sales Formula

Unique plan, offering advertisers product exclusivity and de-commercialization of break periods, has been instituted by WPIX, N.Y. for Wednesday nights.

Plan, titled "Night of Impact," has been bought by three leading advertisers. Sponsors Liggett & Myers, Procter and Gamble and Bristol Myers have bought the entire "Mystery Night" block of programs every Wednesday from 7:30 to 10:30 p.m. Station programs its telefilms thematically, one night comedy, another action-adventure, etc.

Deal guarantees a whole night of product protection for the sponsors, in contrast to the customary 15-minute protection offered in the N.Y. market. In addition, the usual 10-second and 20-second announcements and station "plugs" are being eliminated at the "break periods" between programs and only one announcement will be telecast in their place.

Daily News indie "Impact Night" offers each advertiser half-sponsorship of two different programs every Wednesday night and an additional announcement between other programs in the night. Station, most of whose revenues are derived from participation biz as opposed to program buys, is going in for some heavy ad-promotion on "Impact Night." Wednesday's schedule is being backed by a \$37,000 print advertising campaign and heavy on the air promotion. Dancer, Fitzgerald and Sample, inked for L&M Cigarettes P&G for Spic and Span through Young & Rubicam; and Bristol Myers for four of its products, Ipana, Vitasil, Bufferin and Ban, via various agencies.

## Kiermaier Exits ITC

Jack Kiermaier, assistant to Walter Kingsley, prez of Independent Television Corp., has resigned. There will be no replacement, with Kiermaier's functions being absorbed by other execs.

Another anking at ITC is that of Robert Gaertner, research director. ITC currently is looking for a replacement in the research post.

## N.Y. Key TV's Locked Up Tight

Indications of how tight the situation is for syndicated telefilms on WCBS-TV and WRCA-TV in the New York market is supplied by the respective fall plans of the o&os.

WRCA-TV at this point is only planning two first-run slots for syndication properties. Tuesday nights from 10:30 to 11 p.m. and Thursday from 7 to 7:30 p.m. WRCA-TV just bought "Lock-Up" from Ziv for fall airing. There may be a few others if the network opens up some 7:30 and 10:30 periods.

WCBS-TV only has one evening slot open next fall for first-run syndication product, 7 to 7:30 p.m. Saturday nights. Four syndicated shows are set for daytime stripping. They are "Burns & Allen" and probably "Suzie" for 9 to 10 a.m.; "Our Miss Brooks," 1:05 to 1:30 p.m.; and "Life With Riley," 5 to 5:30 p.m.



# TV: SHOWCASE OF THE 'B'S'

## Cummings' \$2,595,000 Rerun Coin

Hollywood, June 2. Deal under which Bob Cummings has sold rerun rights to his "Bob Cummings Show" telepic to ABC-TV will bring the comedian a minimum of \$2,595,000 over a three-year span, it's been learned. If options for two additional years are exercised, total gross to Cummings would come to \$4,325,000.

Figures are predicted on a \$5,000 per run per episode fee to Cummings for daytime use of the series. There are 173 of the half-hour shows, which ran for five seasons on NBC and CBS under R. J. Reynolds sponsorship and are winding their network run this spring. ABC's deal calls for three runs per episode, or \$15,000 per show, over the three-year basic period of the pact.

Out of the proceeds, Cummings' Laurel Productions and McCadden Corp., with which he is partnered, will have to pay residuals to actors, writers and directors. Some shows have already been rerun during the summer, so that the deal will take part of the payments up to the fifth run, the remainder to the fourth. After the contract period, films revert to Cummings, who can then make another deal, either for additional network reruns or for syndication.

Similar arrangement was made with John Payne for his 77 "Restless Gun" films, also set for daytime rerun, by ABC-TV. Here again, deal calls for \$15,000 per episode plus options, for a three-run arrangement over two years, with films reverting to Payne after that period. Total payment to Payne and partner MCA, excluding options, is \$1,155,000.

## Fineshriber Sees 35% of Telefilm Gross From O'seas in Next 5 Years

By MURRAY HOROWITZ

Steady growth of the foreign market from its current estimated 15% of total telefilm grosses to about 35% in five years was forecast by Bill Fineshriber, Screen Gems, director of international operations.

Fineshriber, in making the forecast, spoke of the overall American telefilm industry, rather than Screen Gems alone. The vet foreign topper found both the skeptics and optimists wrong in their assessment of the foreign field. "It won't grow by leaps and bounds as generally believed," but there will be a general progression, according to the SG foreign topper.

Growth territories as telefilm markets are Australia, Japan and Brazil. In Australia, new stations are due to go on the air in Adelaide and Brisbane. Additional stations are slated for Perth and Hobart. And each of the new markets will have a commercial as well as a government-operated station. Set count in Australia was put at 1,600,000 now.

In Brazil, where the set count was put at close to 1,000,000 sets, two new stations are slated before the end of the year, one in Recife and the other in Porto Alegre. Brazil has three other stations now operating, Rio de Janeiro, Sao Paulo, and Belo Horizonte.

West Germany, set count, 2,600,000, and Japan, set count 2,500,000, also was described as fast-growing markets.

Other factors which make Fineshriber feel that the 35% in five years prognosis is realistic are these:

1. Commercial television, com-

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## 112 Markets For Ziv's 'Lock-Up'

Ziv's deal with American Tobacco on "Lock-Up" has been locked up for 60 markets, via BBD&O. Toronto deal, plus other new ones, puts the show in 112 markets.

American Tobacco markets included in the 13 alternate week spread are Chicago, Pittsburgh, Boston, Kansas City, Atlanta, Cincinnati, Baltimore, Detroit, Omaha, and New Haven.

New deals include WRCA-TV, N. Y.; Super Dairy, Austin; Iowa Electric Power, Cedar Rapids; KLFY Industries, New Haven; LUSV, Lafayette, and KTVB, Boise.

American Tobacco pulled out of MCA TV's "SA 7" following a similar 13 over 26-week run. Reportedly, "SA 7" star Lloyd Nolan declined to commit himself beyond 26 episodes.

## 450 HR. VIDFILMS ON '59-'60 SKED

Hollywood, June 2.

Hollywood is experiencing a rebirth of the "B's."

The renaissance has come in the form of over 450 hourlong telefilms to be produced in this coming season. Though somewhat shorter on budget and running time than the average theatrical "B," and an entirely different kind of end-product, the volume of the 60-minuters will spell out the same kind of impact and importance to the industry as did the "B" in its heyday.

In terms of employment for crafts, writers, directors and particularly talent, the hourlong films will serve much the same function of the theatrical "B." In terms of talent development, the hours are already proving an answer to the wherewithal for training and exposing young and promising talent.

Where new telefilm talent at the major studios in the past was built and exposed through the medium of the "B" pic, today studios can afford to telefilm newcomers and spot them in their telefilms. The exposure, in fact, is far more frequent and the impact on the public can come virtually overnight, as with such Warner Bros. tv stars as James Garner, Clint Walker, Efrem Zimbalist Jr. and Edward Byrnes.

While half-hour telefilm production has been a well-entrenched Hollywood field for years, the hourlong field is a comparative newcomer, bursting into major importance for the first time this coming television season. A total of 21 hourlong filmed series will be on the air, comprising nearly 27% of all nighttime hours on the three networks. And the hour format includes some notable differences from the half-hour, not only in terms of production technique but in terms of casting.

Whereas in the half-hour format, the tendency was to play it safe with an "established" name, with the confines of format leaving little room for the development of newcomers, the 60-minute show because of the production problems necessitates a double or triple lead. The producer thereby can be "safe" with one name, yet bring in one or two newcomers. Or he can use all newcomers in the running leads, and use guest stars in individual episodes as a safety factor.

In much the same way, a prevalence of telefilm production at a major studio can enable the lot to sign on new talent with an eye to pictures but pay their way in the meantime with tele assignments. As an example, 20th-Fox producer Herbert Swope Jr. spotted Luciana Paluzzi in a made-in-Italy telefilm a couple of years ago and tried to get the studio to bring her over. 20th execs replied they wouldn't know what to do with her if they did, they were already loaded with

(Continued on page 30)

## 20th-Fox TV Goes On Year-Round Pilot Sked; 2 New Ones in July

Hollywood, June 2.

20th-Fox Television, under Martin Manulis, has joined the year-round pilot club, having determined to film pilots throughout the year, regardless of sales season. 20th will roll two new pilots in July: the Peggy Lee stanza and Daystar Productions' Leslie Stevens-Stanley Colbert "Formula for Adventure."

Herb Swope Jr., tv exec producer at 20th, will produce the Peggy Lee pilot. Stevens and Colbert will produce "Formula," a science-adventure series, with Dominick Dunne as exec producer.

Already on the shelf as January prospects are "Whodunit" and "Hellmarines," both pilots having been somewhat late for this selling season.

## Syndication Scramble for Regional Sponsor Coin Is On; \$6,000,000 Still To Be Committed for Entries

### Over on 'Under'

Hollywood, June 2.

Somebody at Screen Gems has been seeing too many mysteries and spy yarns.

Columbia subsid now has two shows going with the word "Undercover" in the title. One is Rouse-Greene Productions' "Undercover Man," slated for CBS-TV in the fall. Other is a new syndicated entry starring Victor Jory and based on San Diego police files. Title is "Undercover Car."

The hot regional race has opened with a flurry of multi-market spreads on new syndicated properties. But the big buying is in the months ahead, with an estimated \$5,000,000 to \$6,000,000 more in program buys up for grabs from a variety of regional sponsors.

The big regional spenders remain the brewers, food companies, soft drinks, oil companies, cigarets, appliances and insurance companies. In the latter category, Nationwide Insurance which once bought "Mama" is looking around for a possible new entry.

Virtually all of the syndicators now are represented with one or more new properties, most of them slated for airing dates for the new fall season. Same syndicators are in there pitching for the regional biz, either making their presentations or holding their screenings now or pruning the pitch for the near future.

It's a scramble for that gold regional ring. One of the characteristics of most successful syndicated property is this important aspect: 50% or more of the coin on the property is represented by regional sales. Conversely, it's a long, hard sell without some major regional to tie into.

Properties in the current market include "Lock-Up," Ziv; "How To Marry A Millionaire," "This Is Alice," "Man Without A Gun" and "U. S. Marshal," NTA; NTA also has some tape shows; "What Are The Odds" and "Police Station," Official; "The Racers," ABC Films; "Phil Silvers Show," CBS Films; "Seven League Boots," "Behind

(Continued on page 30)

## Denver Station's 'Block Booking' Suit Vs. Loew's

Station KTVR, Denver, has filed an anti-trust suit against Loew's, charging "block booking" and seeking damages of \$375,000.

Suit, filed in N.Y. Federal District Court, grew out of the Oct. '55 deal with the Denver station, under which Loew's licensed its pre-'48 library for \$900,000 over a 60-month period. Station, at the same time, gave Loew's an option for a 25% interest in the station.

Loew's, in a separate suit in N.Y. Supreme Court, is suing Gotham Broadcasting Corp. and Founders Corp. as guarantors of its agreement with KTVR for \$813,570.

KTVR's complaint cites the Justice Department suit against Loew's and others in which the Government alleges block booking of films for tv stations and which the Government asks that Loew's and others be directed to negotiate its existing contracts for block booking and to give tv stations an opportunity to license its features on a pic by pic basis.

## \$1,120,000 Budget For London 'Fate' Series; Each Episode a Pilot

London, June 2.

New gimmick in the making of a 39-strong vidpic skein will be tried out here with the shooting at Elstree studios, tentatively skedded for July commencement, of the ABC-TV series carrying the overall title "Fate." Though all the pix in the \$1,120,000-budget project will, as the label suggests, have some link with the mysterious ways of chance, predestination, luck and what-have-you to sustain the series notion, each one will also be scripted as a potential pilot—so that any half-hour job stands the chance, by intriguing an overseas network, of sparking off a further 39 based on the characters or idea so introduced.

"Fate" is one of a couple of skeins being blueprinted by ABC-TV in association with Gross-Krasne. Other has the provisional title "Have Plane, Will Fly."

## 16 More Stations To Ride With '26 Men'

ABC Films has inked another 16 stations on its "26 Men" series. Outfit also has sold its feature packages in 12 markets.

Stations buying "26 Men" include WLWA, Atlanta; WCTV, Tallahassee; WMBD, Peoria; KDAL, Duluth; and KCKT, Great Bend. Feature markets include WBNS, Columbus, O.; KMOX, St. Louis; KMBC, Kansas City and WRGB, Schenectady.

## SG's Own Subsid To Barter Reruns

Screen Gems is establishing its own subsidiary to barter rerun telefilm and probably features. The production-distribution company hired Sidney Barbett and Charles Weigart, two former executives of Regal Advertising, the outfit owned by Exquisite Form bras and used to handle its own barter time deals.

Unlike some of the other major tv film distributories, SG never has had its own separate rerun selling organization. This is the first step in that direction by the Columbia Pictures' tv company.

Meantime, Regal-Exquisite Form is reportedly dickering with a New York distributery, Medallion Films, to take the latter over. Only official word on that at the moment is that Regal has not yet finalized any deal. Medallion has some 50 post-'48 features in tow.

Barbett and Weigart have not yet been informed of the specific product they will handle for barter, but SG has several old half-hours and some feature film that is already starting its second time around the tv orbit.

## Banner's Cartoons

"Cartoon Classics" and "Jungle," initially distributed by Sterling television, now is being handled by Banner Films.

"Classic" series of five-and-a-quarter minute cliffhanger episodes will be replenished with 104 new episodes, bringing the total number of cartoons to 208. The "Jungle" series has 52 15-minute episodes.

New distribution deal was concluded by William Cayton, prez of Radio and TV Packages, and Charles McGregor, Banner Films topper.

## 'Willie' Briefies

WABC-TV bought the 195 episodes of a short film series for moppets called "Willie Wonderful." Briefies are scheduled for exposure in the N.Y. station's 5-5:30 Sunday slot, beginning June 14.

Show is distributed by Wonderful Productions.

## Urge Syndicators, Producers Unite On a Trade Org

A proposal that leading film syndicators and producers band together to form a trade organization, similar to Television Bureau of Advertising or Radio Advertising Bureau, is made in an open letter, by Leslie L. Dunier, v.p. in charge of radio and tv for Mogul Lewin Williams & Saylor.

With pooled financial support, Dunier suggested, this trade promotional and research syndication organization "would fill a gaping void in the overall television picture. As your industry's research arm, your organization could conduct the kind of comprehensive studies that would provide agencies with sufficient ammunition—qualitative, measurable research data—to justify a recommendation for a film program buy when the conditions warrant it."

Dunier's letter was addressed to 15 syndicators and film producers. The agency exec said his letter was motivated by his desire to ink the best deal for his clients and many times it's a case of a spot buy versus a syndicated program buy.

Addressing himself to the syndicators, Dunier contended that "as a group, your research—if it exists at all—is primitive and archaic."

The Dunier letter addressed to

(Continued on page 30)

## SG'S 'RIN TIN TIN' AS A THEATRICAL

Hollywood, June 2.

Screen Gems' "Rin Tin Tin" tele-series, launched in 1954, will be transferred by Columbia Pictures to the theatrical screen as a feature, with producer Bert Leonard swinging over for some chore. Lending starts Sept. 22.

Rerun rights to series have been acquired by General Mills for five years for telecasting two or three times weekly in the 5-30-6 p.m. time slot on ABC, which should spark interest in feature version.

# Looks Like Rotating Pattern On TV Webs' '60 Politico Coverage Doomed; \$7,000,000 Tab On Tap

Bob Sarnoff's recent suggestion of rotational network coverage of the 1960 national political conventions appears almost as doomed as Alf Mossman Landon's disastrous campaign against Roosevelt in '36. Approximately \$7,000,000 will be spent by the three webs to cover the two conventions next year.

The NBC exec's suggestion for a more effective method of presenting the long-winded political palavers is being brushed aside by the other webs. While they won't divulge any specific coverage plans at this time, the newsmen of the rival nets have indicated that once again the political conventions will force them into almost gavel-to-gavel coverage despite the unsalvageable fact that viewers will be bored with 90% of what they shall see at the 1960 conventions in L.A. and Chi.

Sarnoff, who had given the matter of total coverage by each web considerable thought, pointed out that the rotational system of handling such special events would add up to two plusses, namely that live coverage would be available to everyone "without depriving any viewer of his freedom to choose a program more to his liking" and by the cutting down of the financial strain of long periods of commercial cancellations, webs would find themselves in a better position to offer sustained live coverage of outstanding news happenings.

It was Sarnoff's contention that the conventions, by all means, should be aired "but being on the air and monopolizing the air are not necessarily the same thing."

But the competition is so great among the chains and the race to be first is paramount in the minds of news chiefs and their pubafairs veebs, that from invocation-to-nomination coverage of the 1960 political hooplas is almost inevitable, observers note.

The question that Sarnoff raised: were the webs using good judgment when they gave 95% of the national video followers absolutely no choice but to gander every second speech, every committee report, every exhibitionistic parade—this question will evidently remain on the agenda until the Vegetarian Party candidate is installed in the White House.

Consensus is that Sarnoff's idea is an excellent one but that the other networks simply won't go along in this effort to improve the convention coverage. Naturally, there will be moments when the coverage will shift from the convention hall to other parts of the country in order to pick up different aspects of the story but the webs, as of this moment, have no intentions of rotating live coverage of the political happenings from the convention halls.

Sig Mickelson, CBS's top news chief, indicated that his staff will move around the country considerably more during the 1960 conventions on the theory that the story is not always confined to the convention hall. It is his belief that it also unfolds in hotel rooms and corridors, caucuses and in the home towns of candidates and elsewhere, consequently CBS' correspondents and cameras will be roving around the country during the conventions. Similarly, William R. McAndrew, veeb of NBC News, is making it plain that he'll also dispatch newsmen wherever there's a real story in an effort to break up the grinding monotony of gavel-to-gavel coverage.

Technically, the coverage of the conventions should be vastly superior next year it was said this week. Both NBC and CBS have their operations staffers at work on new gadgets to make the lot of broadcasters easier. Tape, of course, will be invaluable in the upcoming conventions.

McAndrew and his newsmen have been huddling with the RCA researchers in an effort to produce better tv lenses to provide for more depth. There'll be superior two-way radio gadgets that can be slipped into trouser pockets and much lighter hand cameras than those in use at the 1956 conventions.

## Cost Canada 147G To Sustain 'Peter Grimes' Govt. Probers Are Told

Ottawa, June 2. Maintaining his refusal to state cost figures on sponsored shows carried by the Canadian Broadcasting Corp., of which he is v.p. Ernest Bushnell did provide the government committee, probing broadcasting in Canada, with costs on 21 sustainers. Topping the list was the 120-minute "Folio" production of the opera "Peter Grimes," at \$147,376. Lowest was the weekly 15-minute Peter Whittall show, "Mr. Fix-It," at \$1,333.

The House of Commons committee had demanded figures on sponsored shows on the basis that CBC was losing money on almost all of them it carried. Bushnell has consistently countered the committee's persistence with a refusal to table such figures until the corporation's board of directors can be consulted.

He based his refusal on the claim that it would be unfair to the bankers, since the costs were confidential. Actually, the costs were listed for the committee on May 21 but shows were not identified. They showed losses to CBC ranging from \$5,003 to \$12,697. Committee hearings continue.

## It's Now Loew's B'casting

Washington, June 2. Federal Communications Commission has approved a name change of the licensee for WMGM, New York.

New Name is Loew's Theatres Broadcasting Corp.; old one, WMGM Broadcasting Corp.

## Jampel Exits 'County Fair' To Hang Out Own Shingle

Carl Jampel, producer and head writer of NBC-TV's "County Fair," resigned this week from his dual role to hang out his own shingle as packager of quiz and panel shows under the corporate title of Wellington Productions.

Jampel produced and wrote "The Paul Winchell Show," "Name That Tune," "Dollar a Second" and other audience participationers. He now plans working entirely on his own packages and quiz shows.

His successor on "County Fair" has not yet been named, although likelihood is that Bob Quigley, writer-producer of quizers and who recently returned from year's stay in South Africa, will get the nod.

## WOR Radio's 100G Galen Drake Pact

WOR Radio, N. Y., has hired Galen Drake for two daytime stripped shows, guaranteeing the radio performer upwards of \$100,000 per year.

Drake, currently on the CBS web, will wind up his network commitment at the end of August. He begins his WOR Radio commitment, though, on July 20. RKO Teleradio, N. Y. flagship, has him slotted for two chatter shows daily, 9:15 to 10 a.m. and 2:15 to 3 p.m., Monday through Friday.

Signing of Drake is considered a coup for the N. Y. Teleradio outlet which apparently has been sounding out the talent market for a replacement of "Second Breakfast With John B. Gambling." Son John A. Gambling has taken over his father's early morning show. John B., now on leave of absence, is due to retire.

WOR Radio, in its negotiations with CBS web, had to purchase the Galen Drake name, which had been a property of the web.

## 'Global FCC' for Outer Space Waves

Discuss Ways & Means of Censoring Program Content From Orbiting Stations

By JAY LEWIS

Washington, June 2. When global radio-tv networks spring into orbit via space satellites, the world must be protected from "overdoses" of commercials and other "idiosyncrosies" of American broadcasting.

A noted scientist, thus projecting the hassle over programming into outer space, envisions a sort of international (United Nations?) Federal Communications Commission to guard against abuse of the space waves.

British electronics expert Sir Robert Watson-Watt, at a panel discussion here last week, declared that control of program content from orbiting broadcast stations "will have to be faced squarely, fairly and honestly" by individual governments. Panel was sponsored by Electronics Industries Assn.

Raising an ogre, Sir Robert ventured: "Benevolent censorship of program content will be a problem but it will not be among the major problems at least for the next five years." Presumably, he meant that there's no point in worrying about this until the actual time commercial broadcasting might take the space trek.

He also stressed that space broadcast stations steer clear of "political implications" in their international broadcast fare.

Apart from such futuristic worries, the panelists discussed the more immediate problems of getting broadcast satellites into orbit and functioning. They had great expectations on this score.

Feasibility of narrow bandwidth broadcast satellites has already been demonstrated. But for commercial purposes, more complex systems beaming on the broad bandwidths necessary for tv will be needed.

Engstrom's Ideas

RCA vice president Elmer W. Engstrom saw forms which could be used to carry on commercial broadcast activities, including

"passive satellite chain" of two dozen or more space stations which merely bounce back to earth, and the active variety which would be comprised of miniature broadcast stations. Latter has disadvantage of being limited to the particular kind of service for which it was designed, whereas the "passive" reflector-type satellites would be capable of bouncing back all kinds of broadcast service.

Capability of launching either type of satellite is now available. Engstrom said. It's only a problem of money and effort. One hopeful aspect is that space broadcast stations would not have to overcome interference created by the heat from the earth's atmosphere and thus could get along on relatively low-power transmitting equipment.

However, by 1968 a fairly heavy payload of some 50,000 pounds would be necessary to make commercial space broadcasting stations feasible. As rocketry advances, this might not be much of a problem by then.

Because of the expense of present-day space ventures, Philco v.p. David B. Smith said, "the burden is up to the government and not commercial enterprise to put communications satellites into orbit."

Ultimate result, panelists predicted, will be chains of space broadcast stations analogous to towers hundreds or thousands of miles high for instantaneous line-of-sight VHF and UHF transmission across continents and oceans. As a final note of caution, Sir Robert said such space networks must beware of "political implications" in their broadcast fare which at all times will be beamed to the conglomerate of nations within range. But, he added, governments can provide through the new method "great international understanding of culture, habit, and experience"—which could promote peaceful coexistence.

## TV-Radio Production Centres

### IN NEW YORK CITY

CBS board chairman Wm. S. Paley recovering in New York hospital after undergoing surgery for elevated diaphragm. . . Harry Ackerman back on job after two weeks' convalescing at Coast home following hospitalization in Paris with ulcers. . . John F. Day, director of CBS News, addressed the Institute of Appliance Manufacturers in Cincinnati yesterday (Tues.).

Lucius G. Cowan, prexy of CBS-TV, to be featured speaker at Univ. of Chicago's annual communications dinner on June 13. Cowan is alumnus of the school. . . Howdy Dood's Bob Nicholson (Cobb) and Lew Anderson (Clarabell) and Jimmy Blaine, host of "Ruff and Reddy Show," fly to Princeton June 6 in Blaine's plane to perform at fundraising fair for Princeton Hospital. . . Alfredo Antonini, CBS music director, guest conducts Philadelphia Orchestra at Robin Hood Dell on July 2. . . Bill Dozier, CBS-TV Coast program veeb, back to Hollywood after trip east. . . Frank Cooper Associates set William Lundin as emcee of "Mrs. America" contest to be seen over CBS-TV June 20 from Fort Lauderdale. . . Cooper Associates set Mimi Benzell to hostess NBC-TV's "Today" show starting this week. . . WRCA-TV salesman William Whalen chosen chairman of P.S. 14 PTA in Yonkers. . . WRCA-TV's "Hi Mom" performers Jimmy Weldon and Webster Webfoot to New Hampshire June 6 and 7 to shoot film of their visit to Lake Winnepesaukee and state's animal farms for later viewing on program. . . Cliff Evans of NBC-TV's "Today" staff sightseeing in England and due back in Gotham June 9. . . Don Morrow to lecture at his alma mater, Univ. of Texas, on tv as art form, during summer semester. . . Nina Shoehalter, assistant publicity director of WCBS-TV, touring Italy and France, returns next week.

Crossing the pond: George Rosen, VARIETY's radio-tv editor, planned yesterday (Tues.) to Israel and Greece for combined holiday and showbiz looksee. . . Robert Trout headed this week with wife for three-month survey of Europe. . . Mark Richard of Benton & Bowles Film Production staff to present talent showcase (for the trade) featuring another B&B staffer Cynthia Purrell. . . WRCA staffers Steve White, Bud Ford and Eleanor Riger all received Hearts of Gold plaques from Heart Fund. . . Jim Beatty of Family Circle Magazine joined WRCA Merchandising Dept. . . Douglas Parkhurst, featured on CBS Radio's "Whispering Streets," elected prexy of Veterans Hospital Radio-TV Guild, otherwise known as "Bedside Network." . . Alby Lewis into cast of CBS Radio's "Right to Happiness." . . Evelyn Seibold and Martin Blaine into husband-wife roles on CBS Radio's "Ma Perkins" soap.

Christopher Cross moves from veeb of Grey Advertising Agency and director of its publications and promotion dept. to prexy of Pan-American Public Relations Ltd., starting July 6. . . Bud Collyer will be the commentator for 21st annual Mrs. America Pageant hour-long spec over CBS-TV from Fort Lauderdale Saturday, June 20. . . Fred Robbins' guests on his MBS "Assignment Hollywood" program this week include Jack Lemmon, Martha Hyer, Jack Kelly, Maria Schell and Will Hutchins. . . Sid Desfor, manager of the NBC Photographic Dept., NBC Press, lectures on "Shooting Publicity Photos for TV" at Kent State Univ. course in photo journalism June 16 through 19. . . Stan Freeman and Richard Hayes of WCBS Radio set for series of lectures in Gotham high schools. . . Bob Pfeiffer, subbing for vacationing Bob Hite on WCBS Radio's "World News Roundup," Hite is due back June 8. . . WCBS Radio sales manager Tom Swafford returned to his desk after two-week biz-vacation trip to middle west and Coast. . . Bert Lee Jr., this week started on WCBS-TV's "Late Weather and Sports" show, replacing Bob Delaney, who resigned. Lee is son of Bert Lee (Bertram Lebar Jr.) Both father and son formerly did sports on WMGM, N.Y.

Dan Lounsbury, who did the Bell Telephone specials, will produce next season's "Pat Boone Chevy Show" on ABC-TV. . . Gabber Bill Shipley, suffering from a slipped disk after being thrown from a horse, recuperating at Norwalk, Conn., Hospital for next three weeks. . . Sammy Kaye's tv director Marshall Stone bowing as a stage director on Friday (5) at the Horace Mann School Theatre, with the Riverdale Little Theatre's production of "The Time of the Cuckoo." . . Fedora and Pino Bontempi, frontiers on WABC-TV's "Continental Cookery," are videotaping their June 6 and 13 shows, so Fedora can take off two weeks for removal of a gall bladder. . . Mortimer Becker, national counsel of American Federation of Television & Radio Artists, ill with acute tonsillitis.

### IN CHICAGO

Mary Frances Veck, wife of the new White Sox owner, has acquired herself so well on "Bill Veck Reports" on WBKB that she may get a daily hausfrau stanza of her own on the station. . . John Allen mooring here as central division manager of UA-TV, with Howard Christensen continuing as regional sales manager. . . Sports writer Joe Diehl the only man in town working in three media, WBEB-TV-AM-FM. His show biz dog, Rex the Hex, is recuperating from surgery. . . Ralph Knowles, vet radio director of 17 years at WMAQ, is quitting to move to Arizona. . . Joseph Lutke and Robert E. McAuliffe joined WNBQ sales staff. . . Weatherman Clint Youle elected prez of Chl Executives Club. . . Peggy Taylor, former Breakfast Clubber currently at the Chez Paree, spelled Anita Bryant on Don McNeill's ABC show Monday (1). Miss Bryant will guest on "Dick Clark Show" June 13. . . WGN, for the second year, will broadcast Illinois Opera Guild auditions. . . Local NBC newsmen, Alex Dreier and Sander Vanocur, will do the commentary on an hourlong St. Lawrence Seaway spec slated for June 26 on the network. Frank Jordan of the Chi shop is producing. . . Jeanne O'Meara here this weekend on behalf of NBC's "Tie Tac Dough" to find a regional contestant for the quiz show's national championship derby.

### IN WASHINGTON . .

Rep. Oren Harris, Capitol Hill big daddy on radio-tv legislation, planned to Fayetteville, Ark., over the weekend to watch his beauty queen daughter, Carolyn, graduate with scholastic honors from the U. of Arkansas. . . George L. Griesbauer is back at WRC radio, this time as account executive; he served WEED, Atlanta in interim. . . Robert V. Cahill has been elevated in National Assn. of Broadcasters legal staff, replacing the late Walter R. Powell. . . Expanding WTOP news operation, Edward F. Ryan, news director, has made Larry Beckerman, Washington area news editor and Steve Cushing his top aide. . . News enlargement and reorganization also underway at WWDC, with prez Ben Strouse appointing Robert E. Robinson as director of news and editorial operations; Tom Slinkard, manager, news operations; Gerald W. Clarke, news production manager; and Edward Pawlick and Ed Taishoff, news editors. . . CBS radio will mike highlights of National Spelling Bee here June 11, 9:05-9:30 p.m. . . Sydna Broner, WMAL continuity writer, moved up to traffic supervisor, says station manager Ken Carter.

### IN LONDON . .

Robert Helpmann to play the key role in the Associated Television telecast of Noel Coward's "Nude With Violin" next month. . . ABC-TV play "Wedding Day" aired Sunday (31) was the last live assignment till the fall for director John Moxey. He's to direct about 10 eps. (Continued on page 38)



**IT HAPPENED  
ONE  
"LATE SHOW" ... ON WCBS-TV, NEW YORK**

**21.3** ARBITRON  
RATING  
(11:15 P.M.-1:00 A.M.)

**70.3% AUDIENCE SHARE**

**CLARK GABLE · CLAUDETTE COLBERT**

*"It Happened One Night"*



Winner of five Academy Awards, "It Happened One Night" won new laurels on Saturday, May 23, 1959, as the first of the "Schaefer Award Theatre" presentations (WCBS-TV's "The Late Show"). It represented the first single sponsorship of a feature film on a New York channel. This Screen Gems release was viewed in an average 1,032,260 homes, trouncing its nearest competitor by better than 240%.

"It Happened One Night" is just one of the many outstanding features from Columbia and Universal, available through Screen Gems, Inc.



**SCREEN GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

## SUMMER ON ICE

With Tony Randall, Rosemary Clooney, Tab Hunter, cast of "Ice Capades of 1959" (Ronnie Robertson, Cathy Machado, Aja Zanova, Freddie Trenkler, others); Alex Stordahl orch  
 Producer-Director: Alan Handley  
 Writer: Milt Rosen  
 60 Mins., Mon. (1) 10 p.m.  
 N.B.C. BREWERS FOUNDATION  
 NBC-TV, from Hwood

(J. Walter Thompson)  
 Since the perfect complement to beer is an ice show, and since June 1 officially kicks off the summer season, the U.S. Brewers Foundation got together and bankrolled "Summer on Ice." Monday night (1) on NBC-TV, utilizing the entire cast of "Ice Capades of 1959" from the Pan Pacific Auditorium in Hollywood. As marquee lure, Tony Randall, Rosemary Clooney and Tab Hunter were added starters on the full hour special and it's safe to conclude that the trio's services could have been dispensed with. The ice show proper, with its collection of virtuosi on blades, provided the viewer with a succession of skillful and stunning moments. Sharing honors with them were producer-director Alan Handley and the camera men, who pulled off one of the neatest tricks of the evening in bringing the vast confines of the Pan Am auditorium into startlingly bright 27-inch focus.

Randall's chief asset was as beer barker. Miss Clooney, both in solo and trio (with Randall and Hunter) was the vocal attraction and Hunter's rock 'n' roll coupled with a few capers on ice filled out the "Ice Capades" stage waits. The evening belonged to the skaters and they gave the hour some rewarding peaks.

There was the orbiting Ronnie Robertson soloing as the operatic clown in "Pagliacci" and teamed with Cathy Machado in a graceful adagio turn; there was Bill Henry and his son in their tricky balancing act; there was Freddie Trenkler in his surefire comedy bit plus the comedies of Paul Castle; there was the "Frozen Gun Smoke" frolicking by the camera men, and Brocque and Gray; there were the Old Smoothies (60-year-old Mrs. Irma Thomas and 67-year-old Orrin Markhus, both 18-year vets of the entourage) and there was Aja Zanova, ice-dancer's counterpart of the prima ballerina. Plus, of course, the inevitable production numbers. All were in peak form as masterful performers and made "Summer On Ice" a refreshing prelude to the hot tv months ahead.

Rose.

## THE NEW YORK COP

With Bill Ryan, narrator, others  
 Producer: Al Perlmutter  
 Writer: Pat Trese  
 30 Mins., Thurs. (28); 7:30 p.m.  
 WRCA-TV, N.Y. (film)

Profiling the large New York Police Force isn't an easy assignment. It's personnel and functions are complex and less than dramatic—if the cop in action isn't part of the essay.

Producer Al Perlmutter and WRCA-TV's public affairs department tried to do the job, but it didn't come off too well. First, the quality of the film wasn't up to top grade standards; second, the pictorial essay didn't move sufficiently to envelop the viewer over the course of the half-hour.

The script by Pat Trese was much better than the pictorial portion. As narrated by Bill Ryan, the script had pertinence, liveliness and color. Meeting some of the individual patrolmen and their wives also was interesting. The program was sympathetic to the plight of the underpaid patrolman and the individual cops on screen (forgetting my last parking ticket) were winning.

Perhaps the pitfall of the show's concept was its intent to take the day-by-day activities of the patrolman, to focus on the average cop, as an antidote to the few criminal cops who grab the headlines and give the body politic a shudder. To take the "average" or focus on "day-to-day" activities and yet to create a superior documentary needs more talent than displayed on N.Y.'s Finest.

Station preempted parent web's Texas Rodeo for the public affairs show.

Horo.

## Campus Kudos Time

This being kudos season at colleges, the following video performers are getting in flowing robes and mortar boards for honorary degrees:

Pauline Frederick: Doctor of Laws from Mount Holyoke College.

Lawrence Spivak: Doctor of Laws from Wilberforce Univ.

## ACROSS THE BOARD

With Ted Brown  
 Producer: Hal Davis  
 Director: Hal Tulchin  
 30 Mins., Mon.-thru-Fri., noon  
 PARTICIPATING  
 ABC-TV, from New York

"Across the Board" is a primitive version of the daily crossword puzzle. ABC-TV only plans to let it as a summertime filler for the noon-to-12:30 slot. It was just plain dull in its initial outing, Monday (1), and the flat format didn't suggest that anything much could be done to make the show more appetizing.

Emceed by Ted Brown, who was adequate, the program had two contestants from the audience pitted against each other in a game of crosswords. They got cartoon clues to elemental English words and as insufficient as they were, the cartoon clues constituted the only genuine visual aspect of this tv blotto. By the 10-minute mark, the first day's program was dragging badly. Afterwards, nothing happened to change the pace.

Art.

## OUT OF THIS WORLD

With Dr. Daniel Q. Posin  
 Producer: Harriet Atlas  
 Director: Phil Ruskin  
 Writer: Dr. Posin  
 30 Mins., Sat. 3 p.m.  
 WCBS-TV, N.Y.

Dr. Daniel Q. Posin, a physics professor, is a delightful tv lecturer. He's a popularizer of the sciences of the first order. His gift doesn't rest solely in simplification but more in his personality which bubbles, laughs, and lights up his subject.

The initialed taped episode (30) dealt with such heady stuff as sun spots, the possibility of the sun disintegrating, how can a rocket move in a vacuum, etc. Dr. Posin, aided by props and an on-stage cast, moved from one subject to another with wit and dexterity, using in most cases everyday language, to explain all the points. The Chicago physics professor is freer in his movements and voice than a good many pro entertainers. To illustrate the lack of gravity on the moon, he ambled in a shoe gait. His sound effects for rockets was, to borrow a phrase, "out of this world."

In short, he's a real personality (Continued on page 30)

## FREEDOM

With John Tillman, moderator  
 Writer: Manasseh Moore  
 Producer: Bremer Hofmeyr  
 Director: Ricard Tegstrom  
 120 Mins., Fri., 8 p.m.  
 WPIX, N. Y.

Aims and purposes of the Moral Re-Armament movement were presented "as a public service" Friday (29) by WPIX, N. Y., in a two-hour "spectacular." Bulk of the presentation was a lengthy film outlining how MRA had solved native unrest in an imaginary African land. At the film's conclusion WPIX news commentator John Tillman introduced a number of individuals who told why they had become followers of the movement.

Produced by Moral Re-Armament, the filmed "Freedom" was said to be making its world tv preem. Previously, an announcer asserted, the picture had been shown in 15 languages in some 46 countries. Its message is that the basis of any national policy must be adherence to absolute moral standards. These embrace honesty, unselfishness and purity, among other virtues.

Had the film been preceded by the panelists' discussion, what MRA is all about might have been somewhat clearer. For the picture was an overlong recitation of political strife in a make-believe country where the various parties, the native king, and foreign governor were all at odds with one another until they decided to be ruled by "what is right and not by self interest."

Picture was lensed in Nigeria by a Swedish cameraman. Cast, as well as writer-director and producer, were all Africans. Prints are in both color and black-and-white. Particularly faulty was the apparent decision to have the dialog of the players serve as an explanation of the MRA movement. As a result there was an excess of talk and little action. Much of this wordy repetitiveness could have been eliminated through occasional use of a concise, hard-hitting narration.

"Spectacular" tied in with the World Conference for Moral Re-Armament which is being held this summer at Mackinac Island, Mich. Among the panel guests were an American scientist who recently returned from an MRA convale in Kyoto, Japan; a native African leader and a onetime Italian Communist. They emphasized that "you can't join MRA—you can only live it. It is our only hope."

Gib.

## Tele Follow-Up Comment

## Playhouse 90

Rod Serling's bustling 90-minute portrayal of a tough and ambitious labor leader in "The Rank and File" is bound to draw cries of both pain and pleasure, depending on whose weekly pay envelope or bonus incentive it touches.

The Serling drama on CBS-TV's "Playhouse 90" Thursday (28) was in the nature of "equal time" to his 1955 "Playhouse 90" presentation of "Patterns" which probed the rancid cross currents of executives on management's skullduggish front. "Patterns" proved a better play but this is not to demean the value of the playwright's pulsating looksee into the unquenchable lust for power as depicted by Van Heflin in the role of Kilcoyne in "The Rank and File."

The more legit trade unionists will undoubtedly single out the program for commendation; on the other hand, there will be squawks from fringe and dubious union functionaries charging CBS with union busting halitosis. It is conceivable too that those who wear the badge of NAM may grouse about the manner in which scrip Serling and his band of fine actors depicted management's imperious behavior in attempting to settle what appeared to be a justified strike on the part of its employees.

Despite the fact that Serling reportedly had to do several rewrites before "The Rank and File" met with the apostolic blessings of the web's chieftains as well as sponsors, the script managed to retain a truckload of verbal dynamite. It was a scrupulously produced 90 minutes with enormous attention paid to settings, acting, directing.

The credo of the decent labor man, as flashed in this script, came through with considerable impact. Whatever injunctions were handed down to Serling, he nevertheless managed to get across the idea that labor was not corrupt and that ultimately the hoods would get their comeuppance.

Heflin was surrounded by a splendid cast, notably Luther Adler as the decent union leader who had, unfortunately, played footies

for a brief period in his youth with the Commies; Charles Bronson, the corrupt Kilcoyne's aide who saw the rottenness behind his leader's drive for power; Cameron Prud'Homme, Harry Townes, Bruce Gordon and Addison Richards in other outstanding secondary roles.

Franklin Schaffner, directed with quiescent pace. "The Rank and File" was notable video fare about a highly carbolic situation on the labor front. It called for dramatic handling and Serling punched the time clock on this occasion with a writer's proper indignation.

Rais.

## Lux Playhouse

As aimed at women as the Lux soap that sponsored it, "Mirror, Mirror," last week's CBS-TV offering, presents the charms of Anne Jeffreys and Diane Jergens in a wholly digestible package. Basically, it's the familiar story of a woman and young girl trying for romance and beauty, but the basic is the light, exact touches of scripser Hagar Wilde and director Robert B. Sinclair, making this "Lux Playhouse" segment a highly pleasant one.

The turn-of-the-century story, by Edith Morris, has Miss Jergens visiting her beautiful aunt, Miss Jeffreys, who has a secret lover, Liam Sullivan, and an attentive husband, David Lewis. Sullivan turns his attentions to Miss Jergens who has tried to mirror her aunt's personality, and Miss Jeffreys's jealous turns her to her husband, Sullivan's a fickle cad, it seems, and he's found out in time for both ladies to be happy.

Misses Jeffreys and Jergens are excellent, the former playing a mature, luscious quality against the latter's youthful zest. Sullivan, Lewis and Henry Daniell, as a town leader, also are very good.

The S. Mark Smith production is technically fine, with especially good work from art director George Patrick, set decorator John McCarthy and costumer Vincent Decy along with cameraman Ray Cory and editor Victor C. Lewis. A special nod should go to hair stylist Florence Bush whose creations are an asset to this woman's show.

Ron.

## Foreign TV Reviews

## FEAR BEGINS AT FORTY

With John Paul, Ann Castle, Beckett Bould, Noel Howlett, Patricia Mort, John Baskomb, Paul Eddington, Michael Duffield, Hugh Manners, Jean Cell, Dandy Nichols  
 Producer: Antony Kearney  
 Writer: Julian Bond  
 60 Mins., Thurs., 8:30 p.m.

Associated Television, from London  
 Though suffering from overcondensation and a strong dose of over-bleaching in characterization, this documentary-style play nevertheless succeeded excellently in conveying the feelings of a man entering middle age and taking stock of his life and prospects. Overcondensation comes into it because everything happened to the central character on the one day—his 40th birthday—to bring home his inadequacies and minor achievements, while the overwhitening was apparent in that everyone involved was pretty good underneath, after all.

With some humor and considerable realistic dialog, the "plot" covered Jerry's (John Paul) 40th birthday decision that his wife's aged father is too much of a burden to live with the family, his reluctant acceptance of a minor promotion in the ad agency where he works because—at 40—he's unlikely to get a job elsewhere, and his decision to let the old man live with his menage after all. The framework was adequate, but the writing didn't stay within it: at one time it seemed to be sliding away into a study of old age, via the central character's father-in-law. Latter, however, was still treated with mature understanding and compassion. A great deal was forgivable. Indeed, it's maybe the best tribute one can pay to the whole effort to say that although it went astray it pricked conscience and aroused thought processes in appealing and entertaining fashion.

John Paul came across with an attractive portrayal of Jerry and was backed by admirable general cast work. In particular Beckett Bould scored as the old, unwanted man, while Paul Eddington had some effective moments as Jerry's pal and boss. Production throughout was tops.

Erni.

## VOM ALEX ZUR GEDAECHTNIS-KIRCHE

(From Alex to Memorial Church)  
 With Wolfgang Mueller, Werner Finck, Willy Schaeffers, Rudolf Nelson, Trude Hesterberg, Stachelschweizer, others

Producer: SFB, Berlin  
 Director: Curt Flatow  
 Writer: Curt Flatow  
 Music: Olaf Blenert  
 120 Mins., Fri., 8:20 p.m.

This two-hour program is a dedication to the history of the Berlin cabaret. Latter is a rewarding subject. After all, Berlin used to have a world-wide reputation of first-class cabaret and, fortunately enough, could regain some of its former (pre-1933) reputation via some outstanding ensembles such as the local "Insulaner" (Islanders), a satirical group of the U.S.-sponsored RIAS radio station or the "Stachelschweine" (Porcupines). Latter, an institution in town, are featured in this program which may easily be acclaimed as one of the most successful offerings turned out by SFB-Berlin this season.

Show is a surefire item for average audients and has enough wit and esprit to take care of fastidious tastes as well. Written and directed by Curt Flatow, a cabaretist himself, program concerns the entire span of city's cabaret history. Photographs and old celluloid footage are neatly woven in. It starts out with the turn of the century when Ernst von Wolzogen's "Ueberbrettel," the first literary cabaret here, created much word-of-mouth via its sharp satirical numbers. Mention finds "Schall und Rauch" (Sound and Smoke), another famed cabaret of the pre-WW I era. "Roland von Berlin" came up next. The twenties brought the aggressive type of cabaret. Names like Willy Schaeffers, Kurt Tucholsky, Rudolf Nelson, Friedrich Hollaender, Trude Hesterberg, Rosa Valetti made headlines here. The year 1933, the beginning of the Hitler era, meant the end of Berlin's glorious political cabaret epoch.

Wolfgang Mueller, top cabaretist in town, walking through all the scenes, gave the whole thing a story line. A special treat for the nostalgia-conscious. The appearance of old still living local cabaret greats such as Willy Schaeffers,

Werner Finck, Rudolf Nelson (still on the piano), Trude Hesterberg (who still knows how to sell a song), to name a few.

Hans.

## A TOUCH OF THE SUN

With Michael Redgrave, Rachel Kempson, Constance Cummings, Roger Livesey, Basil Henson, John Salew, Charles Stapley, Jayne Muir, John Stride, John Taylor, David Toms, Alan Carmel, Raymond Platt, others  
 Writer: N. C. Hunter  
 Adaptation: Lionel Harris  
 89 Mins., Tues., 8:30 p.m.

Associated Television, from London  
 Continuing its kick of bringing theatreland's greats to the small screen, Associated Television introduced Michael Redgrave in a play that had already earned him much kudos on stage—same like John Gielgud a short while back. The result was nearly a case of history repeating itself: the actor scored indisputably, but there was an edge of disappointment to the whole venture in the very fact that he'd played so safe and in that the vehicle didn't adapt to tv so very triumphantly.

For though N. C. Hunter's work may be hailed as masterly when seen in its footlights setting, the electronic eye shows it clearly to be slick rather than searching, professional instead of profound. And here the story of a dedicated, hard-up schoolmaster (Redgrave) whose sense of values has to withstand all kinds of pressures when he takes his family to stay with rich relations in Cannes scarcely rang true. All the same, it offered some shrewdly maneuvered situations that played on emotional strings effectively. And it certainly gave Redgrave, in distinction to Gielgud who debbed in another N. C. Hunter play, "A Day By The Sea," ample opportunity to dominate the action.

Redgrave supplied much, and notably a quality of sympathy to the essentially priggish, immature and selfish schoolmaster. He was competently complemented by Rachel Kempson as his wife, though she didn't have the same resources to suggest depth of character; and right down the line the supporting contributions were excellent. Direction was expert, even when a certain amount of lingering stagey manipulation was unavoidable, while the settings—granting that impecuniousness is a comparative thing, for the schoolmaster's home didn't exactly resemble an unfurnished rabbit hutch—were tops.

Erni.

## Foreign TV Followup

## Hippodrome

Final program in Associated-Rediffusion's amalgam of vaude and circus acts before its summer layoff was aired Wednesday (27). It proved to be a topnotch example of the species, offering a well-balanced bill that progressed with packed and sparkling variety.

Top-of-bill item was a minor triumph of production teamwork: instead of relying on a big name or a sensational act, the show came up with a parade by the Band of the Coldstream Guards preluding an excellently-choreographed scene presenting The Hippodrome Dancers as Olympic Games entrants. Rest of the lineup drew on talent from all over. Rudi Althoff, from Austria, showed that bears can be as disciplined and ridiculous as human beings; the Walton Pazo puppets, from France, were startlingly realistic; Ingvar Anderson, from Sweden, stripped while on the back wire; the Cottas Trio had a couple of Great Danes from Vienna, if that ain't confusing; to add to their slick acrobatic act, Lester Ferguson put across the theme tune from "Summer Madness" with appropriate romantic fervor; The D'Angloys Junior juggled expertly to the rhythms of their native Brazil; America's The Grimaldis clowning amusingly; The Antialis, from Sweden, had a couple of startling aerial trapeze stunts; and the Orlandos, from Germany, roller-skated with style.

From which catalog it can be seen that the program packed 'em in, meaning the performers. The Michael Sammes Singers and Norrie Parramore and his Orchestra aided efficiently, though the musical backing was too pronounced and the repertoire was a shade worn, while Derek Waring compered adequately. Whole show was an excellent climax to a series that has figured more than once in the top ratings.

Erni.



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# VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: APRIL 6-12, 1959

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "SPELLBOUND"— Gregory Peck, Ingrid Bergman; 1945; NTA	Repeat	Pic for Sunday Afternoon Sun. April 12 1:00-4:00 p.m. WCAU-TV	15.7	18.9	12.3	46.1	Major League Baseball ..... Hollywood Playhouse .....	WFIL ..... WRCV .....	20.5 10.4
2. "SHE WORE A YELLOW RIBBON"— John Wayne, Joanne Dru, John Agar; 1949; RKO; C&C	Repeat	Early Show Mon. April 6 5:30-7:00 p.m. WCAU-TV	14.6	14.9	14.1	34.8	Mickey Mouse ..... Popeye .....	WFIL ..... WFIL .....	14.7 26.3
3. "HUNCHBACK OF NOTRE DAME"— Charles Laughton, Maureen O'Hara; 1939; RKO; C&C	1st Run	Late Show Fri. April 10 11:15-12:45 p.m. WCAU-TV	11.9	12.8	11.2	37.8	World's Best Movies—"Never Say Good-bye".....	WFIL .....	11.7
4. "CLASH BY NIGHT"— Barbara Stanwyck, Paul Douglas; 1952; RKO; Show Corp. of America	Repeat	Early Show Wed. April 8 5:30-7:00 p.m. WCAU-TV	11.6	12.5	10.7	35.3	Mickey Mouse ..... Popeye .....	WFIL ..... WFIL .....	10.4 22.4
5. "ARMORED ATTACK"— Dana Andrews, Anne Baxter; 1943; NTA	Repeat	Early Show Fri. April 10 5:30-7:00 p.m. WCAU-TV	11.5	11.7	11.2	30.8	Mickey Mouse ..... Popeye .....	WFIL ..... WFIL .....	13.8 25.4
5. "TOP HAT"— Ginger Rogers, Fred Astaire; 1935; RKO; C&C	Repeat	Early Show Tues. April 7 5:30-7:00 p.m. WCAU-TV	11.5	12.3	10.7	30.4	Adventure Time..... Popeye .....	WFIL ..... WFIL .....	11.9 25.6
7. "THE KILLERS"— Burt Lancaster, Ava Gardner, Edmond O'Brien, Albert Dekker; 1946; UI	1st Run	Movie 3 Sat. April 11 11:00-1:00 p.m. WRCV-TV	11.1	13.9	9.1	32.1	World's Best Movies—"All This and Heaven Too".....	WFIL .....	12.3
8. "SO PROUDLY WE HAIL"— Claudette Colbert, Paulette Godard, Veronica Lake; 1943; MCA	1st Run	Late Show Sat. April 11 11:15-12:45 p.m. WCAU-TV	10.9	11.5	10.4	31.7	Movie 3—"The Killers".....	WRCV .....	11.0
9. "ROAD TO DENVER"— John Payne, Lee J. Cobb, Mona Freeman; 1955; Republic	1st Run	Hollywood Playhouse Sun. April 12 3:00-4:30 p.m. WRCV-TV	10.5	10.7	10.1	31.9	Pix for Sunday Afternoon—"Spellbound".....	WCAU .....	13.5
10. "THE ARNELO AFFAIR"— John Hodiack, Frances Gifford; 1947; MGM	Repeat	Favorite Film Playhouse Sat. April 11 12:00-1:45 p.m. WFIL-TV	8.6	9.3	7.7	46.2	Jungle Jim ..... Detectives Diary..... Grady & Hurst.....	WCAU ..... WRCV ..... WRCV .....	9.0 5.0 4.1

## MADISON

STATIONS: WISC, WKOW, WMTV. SURVEY DATES: APRIL 5-11, 1959.

1. "CLASH BY NIGHT"— Robert Ryan, Barbara Stanwyck; 1952; RKO	1st Run	Fanfare Sat. April 11 9:30-11:30 p.m. WKOW-TV	18.7	19.2	17.6	46.6	Theatre 3 ..... Gale Storm ..... News; Weather; Sports..... Bold Venture.....	WISC ..... WISC ..... WISC ..... WISC .....	10.6 11.0 16.6 20.0
2. "TREASURE ISLAND"— Wallace Beery, Jackie Cooper; 1934; MGM	1st Run	Fanfare Sun. April 5 2:00-4:00 p.m. WKOW-TV	10.9	11.4	10.2	45.8	NBA Basketball..... Masters Golf Tournament.....	WMTV ..... WISC .....	12.1 10.6
3. "RED RIVER"— John Wayne, Montgomery Clift; 1952; UAA	Repeat	Theatre 3 Sat. April 11 11:00-1:15 p.m. WISC-TV	8.3	11.0	4.1	52.2	Fanfare—"Clash By Night".... News; Sport Final; Weather.... Shock Theatre—"Reported Missing".....	WKOW ..... WKOW ..... WKOW .....	17.8 5.1 4.0
3. "YELLOW TOMAHAWK"— Rory Calhoun, Peggy Castle; 1954; UAA	Repeat	Theatre 3 Fri. April 10 10:30-12:30 p.m. WISC-TV	8.3	10.2	1.6	38.8	Jack Paar Show.....	WMTV .....	11.4
5. "RANCHO NOTORIOUS"— Marlene Dietrich, Arthur Kennedy; 1952	1st Run	Showboat Fri. April 10 10:30-12:00 p.m. WKOW-TV	6.0	6.5	4.9	22.0	Jack Paar Show.....	WMTV .....	11.4
6. "STEAMBOAT AROUND THE BEND"— Will Rogers; 1935; NTA	1st Run	Theatre 3 Sun. April 5 10:30-12:00 p.m. WISC-TV	5.3	6.5	3.3	68.8	Outdoors Calling.....	WMTV .....	4.4
7. "SPELLBOUND"— Ingrid Bergman, Gregory Peck; 1945; NTA	Repeat	10:30 Theatre Wed. April 8 10:30-11:45 a.m. WKOW-TV	4.6	5.3	3.7	22.9	Jack Paar Show.....	WMTV .....	11.3
8. "IRON CURTAIN"— Dana Andrews, Gene Tierney; 1948; NTA	1st Run	Theatre 3 Thurs. April 9 10:30-12:00 p.m. WISC-TV	4.5	6.1	3.3	25.9	Jack Paar Show.....	WMTV .....	10.7
9. "REPORTED MISSING"— William Gargan, Jean Rogers; 1937; Screen Gems	1st Run	Shock Theatre Sat. April 11 12:00-1:00 p.m. WKOW-TV	4.0	4.5	3.3	35.4	Theatre 3—"Red River".....	WISC .....	6.9
10. "INTERNATIONAL SETTLEMENT"— Delores Del Rio, George Sanders; 1933; NTA	1st Run	Theatre 3 Wed. April 8 10:30-12:00 p.m. WISC-TV	3.8	4.1	2.4	20.5	Jack Paar Show.....	WMTV .....	11.3





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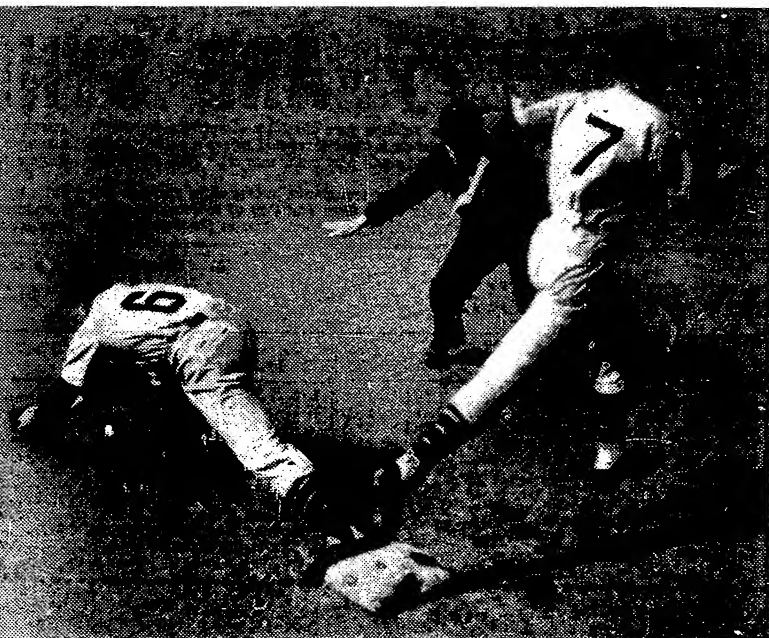




# WHO'S ON FIRST?

**ABC-TV: No. 1 NETWORK  
FOUR NIGHTS OUT OF SEVEN!**

The other two networks, between them, are tops on only three nights.\* AllC has beat them out continually all Spring... is set for a wider lead come Fall.



# ...SECOND?

**ABC-TV: No. 2 IN EVENING  
PROGRAM SHARE OF AUDIENCE!**

The old two-network hold on audience share is really broken up!\*\* How? ABC comes in high (in the ratings) and hard (in the programming).



# ...THIRD?

**ABC-TV: No. 3 IN COST  
(IN OTHER WORDS, LOWEST IN COST  
PER THOUSAND!)**

ABC puts you in scoring position for the least money of any of the three networks. Cost per thousand is lowest by far... anyway you score it.\*\*\*



# ABC TELEVISION

Source: National Nielsen Report, I May, 1959; Sun.-Sat., 7:30-10:30 PM, All Commercially Sponsored Programs. \*Average Audience Per Minute. \*\*Average Program Share of Audience. \*\*\*Nielsen Cost Per Thousand Report, March-April 1959, All Evening Once-a-Week Programs. Based on Nielsen average audience ratings and estimated time costs and published talent figures.

# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(Continued from page 28)

## SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Academy Awards (Mon. 7:30-9:15)	KRON	1.	Sea Hunt (Tues. 7:00)	KRON	1.	State Trooper	KPIX
2.	Maverick (Sun. 7:30-8:30)	KGO	2.	Highway Patrol (Tues. 6:30)	KRON	2.	Woody Woodpecker	KTVU
3.	Chevy Show (Sun. 9:00-10:00)	KRON	3.	U.S. Marshal (Thurs. 7:00)	KRON	3.	December Bride	KPIX
4.	77 Sunset Strip (Fri. 9:00-10:30)	KGO	4.	Rescue 8 (Wed. 6:30)	KRON	4.	Huckleberry Hound	KTVU
5.	Wagon Train (Wed. 7:30-8:30)	KRON	5.	Popeye (Mon-Fri. 5:15)	KRON	5.	American Bandstand	KGO
6.	Gunsmoke (Sat. 9:00-9:30)	KPIX	6.	Huckleberry Hound (Wed. 6:30)	KTVU	6.	Rescue 8	KRON
7.	Perry Como (Sat. 8:00-9:00)	KRON	7.	Silent Service (Sat. 7:00)	KRON	7.	Perry Mason	KPIX
8.	Cheyenne (Tues. 7:30-8:30)	KGO	8.	State Trooper (Tues. 7:00)	KPIX	8.	Sea Hunt	KRON
9.	Have Gun, Will Travel (Sat. 8:30-9)	KPIX	9.	This Is Alice (Wed. 7:00)	KTVU	9.	Wed. Night Fights	KGO
10.	The Texan (Mon. 7:00-7:30)	KPIX	10.	Woody Woodpecker (Tues. 6:30)	KTVU	10.	Highway Patrol	KRON
							Capt. Fortune's	
							Surprise Pkg.	KPIX

## MADISON

STATIONS: WISC, WKOW, WMTV. SURVEY DATES: APRIL 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Academy Awards (Mon. 9:30-11:15)	WMTV	1.	Mike Hammer (Fri. 9:30)	WKOW	1.	Person To Person	WISC
2.	I've Got A Secret (Wed. 8:30-9:00)	WISC	2.	Superman (Wed. 5:30)	WMTV	2.	Mickey Mouse Club	WKOW
3.	Gunsmoke (Sat. 9:00-9:30)	WISC	3.	State Trooper (Sat. 8:00)	WISC	3.	Welk's Dancing Party	WKOW
4.	The Rifleman (Tues. 8:00-8:30)	WKOW	4.	Bold Venture (Sat. 9:30)	WISC	4.	Fanfare	WKOW
5.	Wagon Train (Wed. 6:30-7:30)	WMTV	5.	Woody Woodpecker (Tues. 5:30)	WMTV	5.	Adventure Time	WKOW
6.	Red Skelton (Tues. 8:30-9:00)	WISC	6.	Popeye (Sat. 8:30)	WMTV	6.	Captain Kangaroo	WISC
7.	Maverick (Sun. 6:50-7:30)	WKOW	7.	Rescue 8 (Thurs. 9:00)	WKOW	7.	Playhouse 90	WISC
8.	Garry Moore (Tues. 9:00-10:00)	WISC	8.	Martin Kane (Wed. 9:30)	WMTV	8.	U.S. Steel Hour	WISC
9.	Alfred Hitchcock (Sun. 8:30-9:00)	WISC	9.	Highway Patrol (Tues. 9:30)	WMTV	9.	Garry Moore	WISC
10.	Perry Mason (Sat. 6:30-7:30)	WISC	10.	"26" Men (Sun. 9:30)	WISC	10.	Meet McGraw	WKOW

## SALINAS-MONTEREY-SANTA CRUZ

STATIONS: KSBW, KNTV, KRON, KPIX. SURVEY DATES: MARCH 2-8, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Gunsmoke (Sat. 9:00-9:30)	KSBW	1.	State Trooper (Sat. 8:00)	KSBW	1.	Perry Como	KRON
2.	Have Gun, Will Travel (Sat. 8:30-9)	KSBW	2.	U.S. Marshal (Wed. 8:00)	KSBW	2.	Lawrence Welk	KNTV
3.	Tales of Wells Fargo (Mon. 8:30-9:00)	KSBW	3.	Burns & Allen (Mon. 7:00)	KSBW	3.	Gray Ghost	KNTV
4.	Ed Sullivan (Sun. 8:00-9:00)	KSBW	4.	Mike Hammer (Thurs. 8:00)	KSBW	4.	Navy Log	KNTV
5.	Danny Thomas (Mon. 8:00-8:30)	KSBW	5.	Silent Service (Sun. 7:00)	KSBW	5.	Lassie	KNTV
6.	I've Got A Secret (Wed. 8:30-9:00)	KSBW	6.	"26" Men (Fri. 9:30)	KSBW	6.	Person To Person	KNTV
7.	Jack Benny (Sun. 7:30-8:00)	KSBW	7.	Colonel Flack (Thurs. 7:30)	KSBW	7.	Whirlbirds	KNTV
8.	Father Knows Best (Mon. 7:30-8:00)	KSBW	8.	Huckleberry Hound (Thurs. 6:30)	KSBW	8.	Waterfront	KNTV
9.	G.E. Theatre (Sun. 9:00-9:30)	KSBW	9.	Woody Woodpecker (Tues. 6:30)	KSBW	9.	Annie Oakley	KNTV
10.	Wed. Night Fights (Wed. 7:00-7:45)	KSBW	10.	Superman (Fri. 8:30)	KNTV	10.	Favorite Story	KSBW

## TV: Showcase of the 'B's'

Continued from page 21

foreign stars. Along came tv, and Swope and Martin Manulis flew Miss Pezzuzzi for the femme lead in their "Five Fingers" series, first case of a foreign thesp being brought over for a teleseries.

Of the majors, only Warners and 20th are in business with the tele equivalent of the "B"—for this season, at any rate. Paramount and Metro, along with Columbia's Screen Gems, tried hourlong pilots but were unable to sell them.

**WB's Seven**  
Warners, which kicked off the hour trend, will really be jumping with a total of seven series comprising a minimum of 130 60-minute films, with options almost certain to be exercised for 39 more. Lineup, all for ABC-TV, consists of 26 "Maverick" and 26 "77 Sunset Strip" segments, 13 each of "Sugarfoot," "Bronco" and "Cheyenne" and 13 each with options on 13 more of "Bourbon Street Beat," "The Alaskans" and "Hawaiian Eye."

20th has 26 "Adventures in Paradise" and 13 "Five Fingers" stanzas ordered from ABC and NBC respectively, for a total of 39. There's an option for 13 more "Fingers," of course. Studio just missed on another entry, the hour-long "The Last Frontier," an Alaskan piece that was beaten to the punch by Warners' epic.

Balance is split among independent and the networks. Revue has 52 hours committed, with options for 26 more. These comprise 26 "Wagon Trains," and 13 each of "Riverboat" and "Laramie," with options for 13 more of each. Desilu has 65 hours firmly committed, 32 "The Untouchables" segments, and 33 "Desilu Westinghouse Playhouse" hours.

CBS will roll 78 of its own hour shows, 26 each of "Perry Mason," "Rawhide" and "The Lineup." NBC will film one series, "Bonanza." It's already committed for 13, with options for 13 more.

The grand total on firm commitments comes to 377 of the hours. Options for 91 more bring the to-

tal up to 468. However, even if the specific options involved aren't exercised, there will unquestionably be over 450 of the hours produced, since the networks would not replace an hour show with two half-hour stanzas in mid-season. If they failed to pick up the option for one hourlong show, they'd undoubtedly order a new and different 60-minuter from some other source.

Length-wise, budget-wise and in terms of finished product, there's a considerable difference between the tv hours and the old "B's." The running time, sans titles and commercials, of the television hour is 49 to 51 minutes; its budget is in the \$90-110,000 range. The average "B" ran some 63 minutes, without titles, and covered a wide range of negative costs, the majority running anywhere from \$75,000 to \$300,000 but some going as high as \$500,000. In function, the "B" represented a programmer for dual bills and a means of maintaining overhead. The telefilms, though also an important overhead factor, represent a "this is our best" approach in terms of quality, within the economic confines of television.

## Syndication Scramble

Continued from page 21

**Closed Doors.** Screen Gems' "Counterspy," Bernard Schubert, Inc., "Deadline," Flamingo, in addition to a number of others due from California National Productions, Independent Television Corp. and the few remaining syndicators.

NTA and Guild tape entries include "Bishop Sheen," "Juke Box Jury," and "Open End," NTA; "Jail Alai," Guild. For stripped daytime tape programming ITC is offering "Ding Dong School." ITC also is selling off its off-network "Brave Stallion" telefilm series.

First few syndicators to grab regional gold dust this spring are

the following: CBS Films' three-year deal with Carling's beer for an over 60-market spread on "Phil Silvers"; (the biggest to date) Ziv's deal with American Tobacco for 60 markets on "Lock-Up"; MCA-TV has inked Ballantine for 28 markets on its new entry "Shotgun Slade."

Next few months will see the other regionals lining up for the new season. Right now, the scramble for their 'iz is on.

## Fineshriber

Continued from page 21

plementing government-operated stations, are due in Italy, France and other areas. A second commercial setup also was forecast for England.

2. Comparative new tv countries will open up further for telefilms, countries such as Costa Rica, Nicaragua, Honduras.

3. Soviet satellite markets also will open up. See separate story on SG for pix on tv. Soviet Union, itself, remains interested at this stage only in swap film deals.

4. Canada also continues to grow as an important market. It's not a rosy path. There are thorns galore. Latin America currently is somewhat depressed because of the load of product there. Britain has a quota on American telefilm imports. Scandinavian countries won't buy a series, but only six or seven episodes of a skein. Japan and West Germany, based on the set count in their respective countries, pay a small price for their telefilms.

But these are problems which pop up in most any new venture according to Fineshriber—and the long pull is a steady climb.

**Denver**—Work is progressing rapidly on KOA's new \$1,000,000 building in the heart of Denver. Designed and built expressly for broadcasting activities, the structure, which will house both radio and tv, will be the most modern in the Rocky Mountain empire, according to William Grant, president and general manager.

## Television Reviews

Continued from page 24

winner in the educational tv circuit.

Dr. Posin has been seen in Chicago before. Associated with De Paul U., which co-produced the show, he's been on the CBS o&o. WBBM-TV. Current program is being taped at the Windy City station for exposure at other CBS o&o's, in the swap of public affairs programs now going on among WCBSTV, N.Y.; WBBM-TV, Chicago; and KNXT-TV, Los Angeles. The physics prof should find a network berth next.

portrayed, as co-author Burdick himself acknowledged in a brief closing interview, which furthered the teaser quality and embodied a challenge to downtown critics (i.e. the State Department). Burdick said, "Our credentials are better than the State Department's. We have walked among (Orientals); the State Department has not."

It's safe to say that a lot of televisioners are going to read "The Ugly American" because of "First Meeting."

**FIRST MEETING**  
With Turnley Walker, Eugene Burdick, Tom Helmore, Bethel Leslie, Owen Song, Gilman Rankin

**Producer-Writer:** Walker  
**Director:** Dan Gingold  
30 Mins.; Sun., 4:30 p.m.  
WCBS-TV, N.Y. (tape)

"First Meeting" is about books, and proved on Sunday (May 31) to be a novel (pun intended) approach to reviewing. The half-hour, helmed a bit sentimentally by Turnley Walker, who devised, wrote and participated prominently in the program, was nonetheless the kind of video pioneering, which, at its best, can lead to a solution of one of the medium's educational problems—getting people to read.

Subject matter was "The Ugly American," and the program did not so much dissect the novel, as might a critic, but instead performed the distinct and favorable service of being an honest teaser for exciting interest in new books.

Format, devised by Walker for KNXT, L.A., and taped for use on WCBSTV, was simple. Walker, as his own narrator, introduced the book and its general aims, and actors developed key scenes from the novel about a goof-up State Department and its misadventures in the Far East. Actors used a flexible approach, sometimes addressing their remarks to off-camera voices and occasionally getting together for straight duologues.

Spirit of the book was honestly

## Urge Trade Org

Continued from page 21

virtually all top syndication execs comes just about two years after the abortive attempt to set up a syndication trade organization. Years back, when telefilmers were bucking the networks before governmental hearings, a nucleus telefilm trade organization was born. But that was disbanded when there was a difference of opinion about cooperating with the Federal Communications Commission hearings. Since then there has been some talk in that direction, but competitive conditions in the trade have been blamed for the failure to establish a trade outfit similar to TvB or RAB.

## 45% Ampex Sales Hike

Redwood City, Cal., June 2. A 45% sales increase and sharply improved earnings were reported last week by Ampex President George L. Long Jr., for the fiscal year ending April 30. Sales amounted to \$43,691,000, up from the \$30,000,000 reported in the previous fiscal year.

Net profit, said Long, will exceed the \$2,500,000 previously estimated. For the year ending April 30, 1958, net was \$1,540,000.

**Nashville**—James S. McMurry has joined WSIX-TV here as national sales manager.



# CBS: THE MAN WHO GOT AWAY

## TV: Topsy-Turvy & Crazy

Two months ago, Hubbell Robinson Jr., as exec veepee of programming for CBS-TV, walked away from the Ford specials as a CBS entry because the network and the client couldn't come to terms on several key issues. Now Robinson finds himself as executive producer of the selfsame Ford specials through his own indie production operation.

Along the same lines: During his prexy tenure at ABC-TV, Robert Kintner incepted the web's program pattern—a pattern which, two years later as NBC president, he was sorry he ever started for American in the first place.

It was Pat Weaver during his NBC regime as prexy and later as board chairman who started the whole "spectacular" shebang, spending money as though it grew on antennas. NBC suddenly called a halt on the spending, dumped Weaver and his concepts in favor of half-hour shows. Now NBC's back in the spec business (only now it's called "specials") bigger than ever.

While Weaver was spec-ing up NBC, CBS wanted no part of it, going the other way with regular weekly fare aimed at high circulation. Now CBS is riding with the Weaver-conceived "Wide World of Sports" set to music, the Coca-Cola series on which Weaver rides herd for McCann-Erickson.

Barry Wood, who produced the "Wide Wide World" series for NBC, is now with CBS. He's practically riding with the same show, the aforementioned Coke specials.

## Chi Stations Real Studios About Those College-Credit Educ'l Courses

Chicago, June 2.

Although Chicago has a fulltime educational tv station amply equipped for the service, the Windy City's commercial channels have been venturing increasingly in educational programs, some of them for college credit, toward their public affairs obligation.

But you have to get up early in the morning for an electronic education on commercial tv in this town, because all the shows invariably start in the dawning hours. As far as can be told from mail pull, the shows have been getting a reasonable audience.

Newest of the tv courses is "Pan American Classroom," which starts next Monday (8) on WNBQ, 6:30 to 7 a.m., and which is produced in collaboration with De Paul and Roosevelt universities. It's an attempt by the station to tie in with the Pan American Games starting later this summer. Pan Am show replaces the NBC network's mothballed "Continental Classroom" in the timeslot for the summer but will be preceded by reruns of that show from the present season. New course will teach Spanish three days a week and Latin American culture the other two, and it will not be for credit. The universities are issuing a syllabus for the course for \$1.

WGN-TV last season incepted "TV Teacher's College" in the 8-15 signon berth and will continue the accredited course next fall. Done in cooperation with Chicago Teachers College and Board of Education, it's designed to aid practicing teachers in the public schools. WBKB also had an educational

(Continued on page 36)

## GE's 'Mike Kovak' On ABC Monday

General Electric has an order in for Monday night at 10:30 on ABC-TV for next fall. Firming of the deal will give the network three out of seven nights with programming in station option time, and ABC is already shooting for a fourth night, Sunday, via an undisclosed sponsor.

GE has decided to use a detective show called "Mike Kovak" in the ABC 10:30-11 time, and has ordered the whole thing. "Kovak" stars actor Charles Bronson and is an ABC Film production.

In making the purchase, GE is angling for a leadin to "Kovak" from the hourlong "Adventures in Paradise," which runs to 10:30 on Mondays.

Web got clearance for the 10:30 time from the affiliates last March. It has long had the fights on Wednesdays and just a couple of weeks ago it firmed up a Liggett & Myers order for "Black Saddle," 10:30 on Fridays.

## COULD IT HAVE BEEN AVERTED?

With CBS-TV's No. 1 and No. 2 program men (Hubbell Robinson Jr. and Harry Omerle) out of the picture, big question still being posed this week was: who will step in to helm what amounts to the greatest production organization in any phase of show business? Whoever takes over for Robinson will be helming a \$100,000,000 program setup and stepping into an operation already geared for peak performance. Leading candidate is Benton & Bowles' Tom McDermott but doubt developed quickly that he would take the berth.

Omerle gave his notice less than 48 hours after Robinson resigned upon learning that the network had been overruling McDermott for the post. Normally Omerle as No. 2 man would be heir apparent to the job. He's already had several offers, including a strong bid from J. Walter Thompson to coordinate the new Ford series, but will bide his time before making any decision.

Robinson forms his own independent production outfit which will be berthed on the Coast. He'll have 100% ownership of all the properties he creates, with Music Corp. of America agenting all his deals. In addition to doing the 39 big hour and 90-minute NBC-TV specials for Ford next season, he's already had conversations with Leonard Goldenson on a prospective ABC-TV series.

McDermott is not expected to accept the CBS job. Meanwhile Mike Dann, v.p. in charge of programs in the east, and his Coast counterpart, veepee Bill Dozier, sit tight awaiting developments.

That some anxieties and nervousness are evident around the network isn't at all surprising. Usually such administrative upheaval asserts itself in times of crisis. But CBS has been going at peak level, money-wise and in all other aspects of the operation. Some are inclined to feel that, properly handled, might not a walkout of such key personnel have been averted?

Strictly as a show business component, no other single entity in the entire area of entertainment matches it. The new program chief-tain will have going for him such company-owned properties as "Perry Mason," "Have Gun Will Travel," "Gunsmoke," "Twilight Zone," "Rawhide," "Lineup," the new "Law Breakers," the Garry Moore Show, the Ed Sullivan hour, "What's My Line," "Person to Person," "Peck's Bad Girl," "Playhouse 90," and such daytime entries as "Verdict Is Yours," the morning "Sam Levenson Show," the "Jiminy Dean Show," and "Capt Kangaroo." This is exclusive of the dozens of shows in development and on the planning board, plus the host of in-house writers, producers, directors and other creative components.

## 'Ringo' To Ride On CBS-TV as Clients Nix 'Cafe De Paree'

Johnson's Wax and Lorillard have turned thumbs down on CBS-TV's new western, "Cafe De Paree," in favor of Four Star's "Johnny Ringo" series, which goes into the Thursday 8:30 slot next season as replacement for "Yancy Derringer," which gets bumped. CBS put up a strong bid to convince the clients that "Paree" had more class, but the efforts were unavailing. New series, which stars Don Durant, debuts Oct. 1.

Johnson's Wax has been sponsoring "Derringer" on an every week basis, but Lorillard will come in for half in July and will continue the alternate-week relationship for "Johnny Ringo." Needham, Louis & Brorby is the agency for Johnson's and Lennen & Newell for Lorillard.

## Yurdin, Mellilo's Unique Setup On Below-&Above-the-Line Taping

### Capone Vs. Dillinger

Looks like the projected space shows will be bowing to the mobsters next season. Having previously cancelled out "World of Giant," CBS-TV last week also decided not to go ahead with the Paramount TV entry, "Space Show," which was scheduled to go into the Tuesday evening 7:30 to 8:30 period next season.

Instead CBS has pencilled in the new "Law Breakers" series, which preems Sept. 22 with Ralph Meeker starring in "Dillinger: A Year To Kill." Show is designed to depict the lives of the nation's top criminals.

ABC-TV will have going for it the hour "Untouchables" series on the Capone era.

When CBS-TV thought it might get the tv rights to the Winter Olympics in 1960 from Squaw Valley, it wanted to call in an outfit called Production Alliance Inc. to do the telecasts. Production Alliance, owned by director Clay Yurdin and producer Phil Mellilo, is the same outfit that will stage the "Mrs. America" telecast on CBS June 20 in the 11:15 p.m.-12:15 a.m. late night slot, and represents a new breed of video producer—the production contractor.

The more remote tapes are made, the more such organizations are expected to be used.

Most indie tv producers take care of only above-the-line (talent, etc.) costs but the Yurdin-Mellilo combo takes a flat fee from either sponsor or network and then supplies both above-the-line and below-the-line material, latter usually the network's responsibility.

With the union difficulties now cleared away on the remote production of tv tape, it's held quite possible the Production Alliance-type operation will be put to more and more use. For a network to ship its own technical, directorial and production personnel to a remote point, either abroad or 200 miles outside the radius of one of its owned-operated stations, is said to be a very costly matter. But Yurdin and Mellilo, who don't keep a regular staff and thus avoid overhead, hire their tape machinery and technical personnel as they need them from the nearest available tv station and then shoot tape footage for network use.

In the "Mrs. America" operation, to be sponsored by RCA-Whirlpool, Johns-Manville and Culligan Inc. (soft water appliance house), the new team went to Ft. Lauderdale, where the event will be held, and hired local station personnel to do the actual camera and sound work. Sixty-minute talent nut, including the rights to the event will be \$115,000.

Similarly, David Lown's International Transmissions, the outfit which recently shot those disputed Paris shows for NBC-TV's "Today," is something of a production contractor. He does, however, have staff engineers but he's understood to hire the rest of his technical crews as he needs them. And, unlike Production Alliance, the network can supply its own producers and directors.

## ABC-TV's Newest: Western Soaper

ABC-TV is going all the way to be different in the daytime. Web hasn't picked a time slot for the show, but it is fishing around among bankrollers to find out how they'd like a daytime western soap opera.

Networks has formatted a stanza called "Hope Springs." Title refers to a town in the west during the last 1860's.

ABC calls it a "new daytime serial story of the frontier west, from the viewpoint of the women who helped to build it." It has a sheriff, one Gar Ferguson, "the quiet, efficient sheriff of Hope Springs, whose past is a subject of conjecture." It also has a newspaper editor, his crippled wife, a doctor, a neurotic boy and a lovesick girl—all natural elements of the 20th Century soaper.

Show was created and will be supervised by Frank & Doris Hursley, writers of "Search for Tomorrow." Producer is Edwin Duerr, creator of "Valiant Lady." Web could put the show anywhere between noon and 4 p.m. daily, according to an advance sheet on the format.

## Chi WBBM-TV's Sideline—Taping Com'l's for Agcys.

Chicago, June 2.

WBBM-TV, making the most aggressive use in town of its Ampex videotape machines, has started a sideline which may open a whole new source of revenue for the CBS o.k. Station has gone into the business of taping commercials for ad agencies based here, for spot distribution as well as for network and local shows. Only competition in the field to date in Chi is the Fred Niles film plant, which, until its own tape machines arrive, has been leasing those of ABC and WGN-TV by special hookup.

Although WBBM-TV got in late on VTR, its equipment having arrived only last February, the station still has managed to contract 25 commercial jobs so far, including a series of spots for Lanolin Plus and network blurbs for Sunbeam and Midas Muffler. Bulk of production has been for local commercials, thus far.

Scott Young, asst. program director of the station, has the assignment of developing the activity, and his first step will be to issue a brochure to ad agencies and sponsors, apprising them of the advantages of video tape. A new department for commercial production has not, however, been officially formed at this stage.

The sideline gives the Chi CBS plant its first chance to make full use of the excellent facilities into which it moved two years ago. WBBM-TV's four studios, with a total area of 14,200 square feet, are believed to be the most spacious this side of New York or Hollywood; and till now they've been used almost entirely for the production of local shows, which have not been many in number.

The new venture is seen also as a boon to the station's manpower efficiency, what with staff talent, studio orch, art department, production crews and engineers—forces which normally aren't overtaxed—all getting into the commercial tape act. On most jobs WBBM-TV will use its regular engineers, scheduling the work as often as possible for times when its own crews are available to accommodate commercial taping. Station has rescheduled production of its pubaffairs programs, recording them in advance on Mondays and Tuesdays to leave Wednesdays, Thursdays and Fridays open for commercial work.

### Pontiac's 3 Specials

Pontiac has put in an order with NBC-TV for three specials next season. They'll probably go into the Friday night 8:30 to 9:30 period.


Shows haven't been selected as yet.



**F  
VE  
D**



# REBERG RY LARGE OWN UNDER!

**NOTE:** Space does not permit reprinting  
the splendid Australian reviews from  
Mr. Freberg's recent tour. If you would  
care to send for full particulars, please clip out  
handy coupon. Neatly now. 

Stan Freberg  
7781 Sunset Boulevard, Hollywood 28, Calif.

Dear Mr. Freberg:

I understand you were very large down under. Please send me your splendid Australian reviews which employ such language as... "Brilliantly accomplished entertainer," "A genius and a savage satirist," and "Capacity audiences (14,000) roaring with laughter." I have clipped out this coupon as neatly as possible considering its toenails and all.

Yours truly,

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

P.S. Do you think a hippopotamus says "Australia" as well as a kangaroo? But then I suppose you have your reasons.

## Agency Video Taping of Com's Seen in Full Swing in Early '60; On Other Madison Ave. Fronts

A good many agency men are predicting that video taping of commercials will be in full swing by early 1960.

Most of the "good many," of course, are from those agencies in the vanguard of the move from live and film to tape. There are drawbacks.

Agencies that have never done much in the way of live production are at a disadvantage. Their commercial producers are film producers and the tape technique is strikingly different—fully-lighted studio, continuous action and three or more cameras rolling.

But the agencies with live production people (no pun intended) are off and running. And this includes small as well as large shops, because some of the former have been doing live commercials for local use.

Some of the agencies well into use of tape include Benton & Bowles, BBDO, J. Walter Thompson, McCann-Erickson, Cunningham & Walsh, Lennen & Newell, Wm. Esty, Wesley Assoc.'s and Clinton Frank, Chicago, currently doing some work through a N. Y. producer.

BBDO, for example, has little or no live or film commercial time on any of its nighttime network

shows. A recent survey showed the agency had tape production scheduled 19 days out of a 24-day period. This included weekends, because tape studio facilities are hard to schedule when wanted.

But production centers for taping are increasing in number and expanding. All three networks are currently involved in making tape commercials. Others include NTA's Tele-Studios, Elliot-Unger-Elliott, Video Tape Centre, Filmways and Mobile Video Tape and Sports Network Inc. with location units.

A couple of agencies have already taken advantage of the mobile units. McCann-Erickson is using tape for fat-fung locations on the upcoming Coca-Cola campaign. One unit is through CBS (leased for two months from Sports Network Inc.), another through WEAR-TV, Pensacola. Young & Rubicam used a mobile tape unit for an outdoor Lincoln commercial.

BBDO, lacking a video tape recorder on location, shot a Pittsburgh Plate Glass commercial at a N. Y. airport. Regular camera signal was microwaved back to Manhattan studios where it was then tape recorded.

One tremendous advantage of tape for commercials, as pointed

out by an agency man, is quick research. A commercial can be taped and edited, tested on sample audiences and scrapped or used within a week. The same pretest for film would take months.

Tape commercials have so far proved out as a replacement for live and film at the network level. It's estimated that more than 70 local stations now have tape facilities. A spot campaign on tape may soon be practical.

### Upbeat on Original Music

Survey of ad industry shows a 30% increase in original music on tv and radio commercial scores in the last year. Study is being made by Plandome Productions, music firm, and will continue with monthly reports beginning in June. Reports will cover such subjects as the degree to which music alone carries copy themes; memory value of music in commercials; effectiveness of musical trademarks; the psychology of music etc.

Switches: Russell A. MacDonnell joins Benton & Bowles as a vice president and management supervisor. He has a drug marketing background, was three years at Warwick & Legler and before that veep in charge of sales and advertising for Grove Laboratories, St. Louis. He holds a BS degree from Massachusetts College of Pharmacy.

Three: C. J. LaRoche & Co. department heads are named vice presidents: Paul Moroz, research; Chester LaRoche, media; and Humboldt Greig, tv-radio time buying.

Charles J. Leavitt Jr., formerly with J. Walter Thompson Co., joins J. M. Mathes as an account exec. Jack Leach exits BBDO p.r. de-

partment for Norman Odell Assoc.'s.

Cunningham & Walsh associate media director Edward T. Baczewski is named a vice president.

New Bist Isodine Pharmacal Corp., a division of International Latex Corp. (subsidiary of Stanley Warner Corp.) selects Brown & Butcher for promotion of a new drug product. Other Isodine products are handled by Reach, McClinton.

### Chi Agencies

Chicago, June 2.

Chicago Federated Advertising Club gave out 47 awards and 28 honorable mentions in the 17th annual competition last week, from a total of 775 entries. Prizes were for advertising created in Chicago and a 50-mile radius of the city from April to April of the past year. Not counting honorable mentions, Needham, Louis & Borby led with six awards. Leo Burnett agency bagged five and Foote, Cone & Belding four.

NL&B plucked the Philishave electric shaver account.

John H. Willamrth, a 30-year vet of Earle Ludgin and previously exec vice president and art director, has been named prez of the agency. George A. Rink was upped to general manager and Ralph E. Whiting to chairman of the executive committee. Earle Ludgin, board chairman, made the appointments.

Harold G. Fuess joins McCann-Erickson here as an exec on the Swift & Co. account.

John H. Morin joined Burton Browne agency as account executive.

## Little Cars To Get Big Budgets On TV Campaign

From all indications, the new little car sweepstakes will run tv's special course.

NBC says it's expecting an order for specials from Chrysler and already has a tentative one shot in the works for General Motors. The Chrysler order will be through BBDO, which is handling the car company's little entry, the Valiant, as well as Chrysler cars. GM's special, in the fall, will reportedly be for introduction of the Corvair, handled by Campbell-Ewald.

Ford's small set of wheels, the Falcon, is in the promotion hands of J. Walter Thompson, and its safe presumption that Ford's weekly specials will stump the Falcon. The is, however, said to be a \$10,000,000 budget outside the specials for the Falcon.

Campbell-Ewald also has ordered the Friday night NBC Art Carney spec for United Motor Service, a GM subsid, and small car spots could easily be inserted or substituted.

The deal for four one hour and four 90-minute Carney shows also includes another GM subsid, A-C Sparkplugs, through D. P. Brother.

Meanwhile, with the old little cars: the Lark (Studebaker) is participating currently on the Paar show; and Rambler (Nash) has a spot campaign going in more than 150 markets. Lark is handled by D'Arcy, Rambler by Geyer, etc.

## Studebaker's Coin On Newport Fest

Deal is set for CBS Radio to once again carry the Newport Jazz Festival on an exclusive basis. Daily goings-on will be heard July 2, 3, 4 and 5 from 9:05 to 10 p.m. with Studebaker-Packard Corp., via D'Arcy Advertising Agency, picking up the tab on behalf of dealers pushing the new Lark model.

Mitch Miller is set to emcee from Freebody Park, home base of the festival. Names including Louis Armstrong All Stars; Count Basie and Orch; Duke Ellington and Orch; Dave Brubeck Quartet; Dizzy Gillespie Quintet; Stan Kenton and Orch; Modern Jazz Quartet; Dakota Staton; Jimmy Rushing and Erroll Garner are on the roster.

CBS Radio's portion of the Festival will be produced by Richard Stenta.

### Summer Sponsors For 13 'Open End' Repeats

David Susskind has got himself two sponsors for summertime repeats of 13 "Open End" shows on WNTA-TV, and he's assured a berth for the talk show next fall on the Newark-based indie tv station since his regular sponsors have already renewed for the 1959-'60 season.

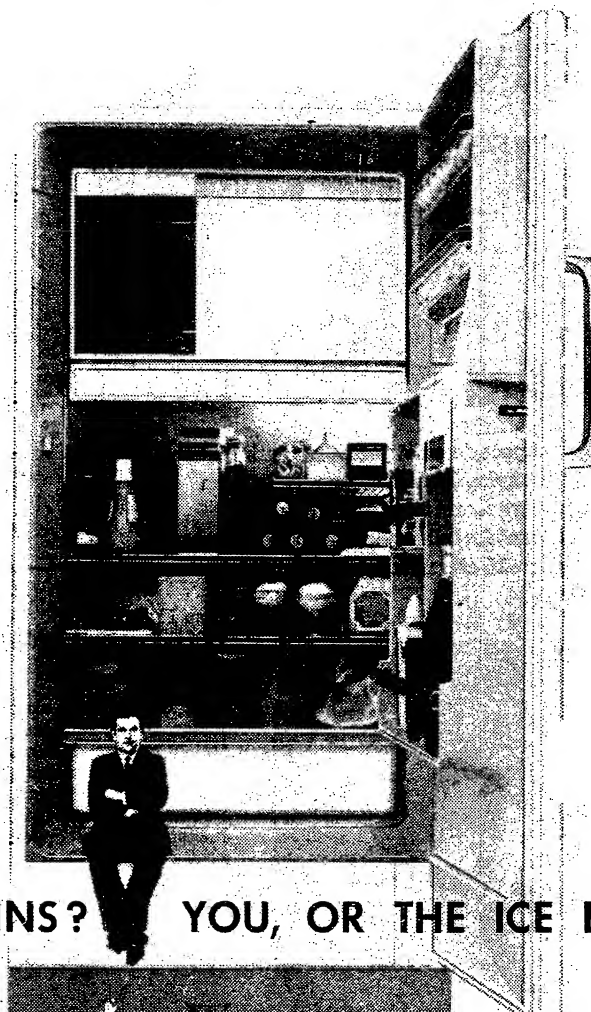
All-State Insurance and Sutro Bros., the stock brokerage which has been one of his two regular season bankrollers, bought 13 "Ends" for this summer. They're repeats of earlier shows. Sutro and Helena Rubenstein, the other regular sponsor, are linked for next semester with WNTA-TV for new Susskind talk stanzas.

### WTOP's Editorials

Washington, June 2.

WTOP prexy John S. Hayes Monday (1) revealed both his radio and television outlets will start carrying nightly two-minute editorials next Monday (8). Editorials, on local, national and international subjects, will be broadcast at 7:30 p.m. on tv; 11:10 p.m. on radio. Jack Jurey of news staff will read them.

Hayes heads editorial board composed of George Hartford, tv v.p.; Lloyd Dennis, radio v.p.; Ed Ryan, news director; Lawrence Richardson, general executive; and Jurey and Steve Cushing of news staff.



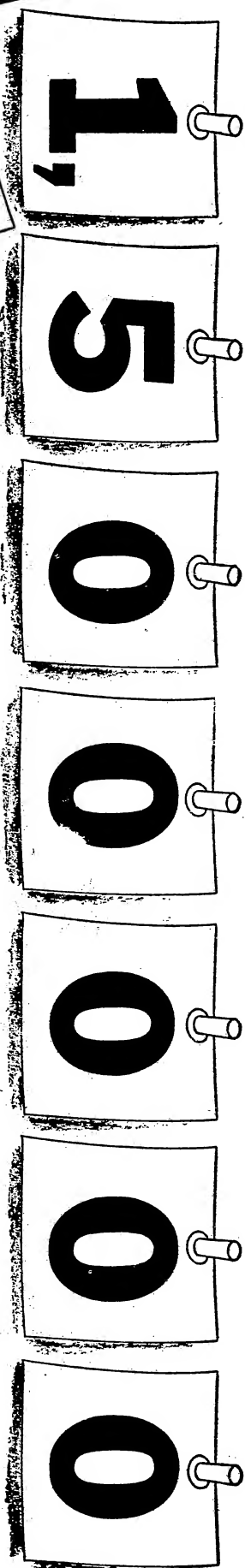
WHO WINS? YOU, OR THE ICE BOX?

"And now a word from our sponsor. . . ." All too often, this is the cue for the viewing public to get up and go out to the ice box. . . . If that happens to you, you're out in the cold. . . . no matter how big your star, or lush your audience rating. . . . To make those precious three minutes produce a profit is the main reason we're in broadcasting. N.W. AYER & SON, INC.



The commercial is the payoff





## An astonishing statement by a HOT cat!

"I have just learned that in the first sixty days since they let this cat out of the bag—a cool million and a half is on the line—thanks to some mighty far-sighted gents at Westinghouse, Metropolitan, Triangle, Transcontinent and a number of stations coast-to-coast.

"While this is an unprecedented state of affairs for a cartoon series—I would like to point out that I was the HOTTEST of HOT CATS long before Liz played Maggie—so it is no surprise to me that everyone is doing catnips over the new films.

"Of course, they're great—the best ever created for TV, that's for sure! But don't take my word for it—I'm inclined to be modest. Get some audition prints from Trans-Lux.

"You'll buy 'em all do!"

—Felix, *The Cat*

*For full information contact*

**RICHARD CARLTON**, Vice-President in Charge of Sales  
**TRANS-LUX TELEVISION CORP.**

625 Madison Avenue, New York 22, N. Y.  
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1314 So. Wabash Avenue  
Chicago 5, Illinois  
WBaker 9-0628-9

1966 So. Vermont Avenue  
Los Angeles 7, California  
RRepublic 1-2309



**The Tremendous Commercial Appeal of FELIX —**  
is shown in the "hot" list of clients and agencies who  
have seen the series and are waiting now to talk to your  
sales manager about spot time on Felix programs.  
Send for your copy of the list today.



## See Rhubarb on Equal Time

Continued from page 18

crats were "doing what they say the Justice Dept. shouldn't be doing" because Harris letters would "influence" FCC.

Subcommittee Democrats are still not satisfied.

"What" asked one Democratic subcommittee member, Rep. Walter Rogers (D-Tex.), "does this White House and Justice Dept. crowd think FCC is supposed to be—a place to stick political hacks who vote the way the White House and Justice Dept. tell them to?"

FCC is an independent agency which is supposed to arrive at its decisions independently."

The Texas Congressman said he is also interested in Justice Dept. pressure on FCC on the option time issue. This is another tv problem where Justice has differed with FCC and expressed strong views, although FCC solicited Justice's opinion in that case.

Rep. Rogers (who has the same surname as the Attorney General) said the Justice Dept. has also attempted to influence decisions by

other federal regulatory agencies, and he thinks the Harris group should look into it.

No public hearings are skedded, however.

## 1-Shot Sponsors

Continued from page 19

has already invited some Equitable Life coin. Insurance company will sponsor five dramas to be brought in under Mildred Freed Alberg production auspices.

All the entries will be in color. Not all will be dramas, some musicals and variety segs also being scheduled for the period along with three news specials.

## Inside Stuff—Radio-TV

Red Skelton hies to Racine, Wis., Thursday (4) to gladhand the S. C. Johnson & Sons (his tv sponsor) brass and stage an outdoor show for employees. The show was his own idea, since originally the visit was skedded just for chitchat with the Johnson execs. It's understood a surprise awaits the comedian in the form of a two-foot wax replica of his "Freddie the Freeloader" character.

Skelton is current at the Chez Paree.

Some newspaper folk in town regarded Jack Paar's handling of the N.Y. Post's front page coverage of the recent monkey flight into space as a below-the-belt punch.

Paar went on the air Thursday (28) and displayed the front page of the early Friday edition of the N.Y. News and a late edition of the Thursday World Telegram, both headlining the rocket-carrying monkeys. Paar then went on to say that the N.Y. Post apparently didn't recognize this as the top story of the day and proceeded to hold up its first page which heralded: "Raid \$100 V-Dolls."

What Paar failed to mention was that the Thursday Post carried this headline only in its first edition. All subsequent editions splashed the monkey astronauts headline on page one.

N.Y. Post Paar-boiled the NBC-TV comic in a series of articles some time ago.

WBBM, the CBS radio anchor in Chi, has put nine engineers on nine months' notice, per its IBEW contract, in case that many will have to be released as a result of its installation of automatic transmission. Station is putting up a 5 kw. transmitter in addition to its 50 kilowatt to effect remote control. Remote operation, when its completed next March, is expected to affect between two and six IBEW engineers, but station has put nine on notice if it should prove possible to shed that many.

Herald-Tribune Radio Network (WVIP, Mt. Kisco; WVOX, New Rochelle; WGHQ, Saugerties, and WFYI, Garden City, N.Y.) is adding a different concept to its music programming this week.

Rex Coston, network music director, stressing instrumental trios, vocals, piano solos and small rombos, thus taking his cue from 18th Century small music combos who played in drawing rooms and tailored their music to the size of the room and available acoustics.

Coston contends this is something radio has overlooked. Most stations, he said this week, pipe large and often brassy bands over speakers to small to carry them, into smaller rooms than any 18th Century drawing room.

New setup at the Trib station calls for the "smaller," more intimate type of music for one hour a day. Web will also continue its 15-minute uninterrupted vignettes in which each period has a specific theme.

The Daily Express, which rarely misses an opportunity to hit out at commercial tv, has latched on to a report from Australia about the "All-American diet" provided on children's program there for an editorial attack on U.S. penetration of the British market.

"What Australia suffers from affects Britain to the same degree or even worse," notes the leader. "The ascendancy, of American programs on tv here is something that should have the urgent and anxious attention of public and Parliament. It is a duty laid upon those who arrange tv programs to express the British spirit and not to supplant it. Especially when so much of the program material, for which dollars are poured out, is such poor stuff."

Producers of the off-Broadway musical, "Once Upon A Mattress," will close down the show at the Phoenix Theatre for one night, Tuesday, June 9, in order to present excerpts from the production on CBS-TV's "Garry Moore Show." Entire cast headed by Carol Burnett will appear on the Moore show.

## Chi Stations

Continued from page 31

last year, "Science '58," for which it advanced its signon one hour. Classroom sessions were handled by members of the U. of Chicago's faculty and were uniquely successful in terms of the mail draw.

Among the other strictly educational localers here are the long-running "Live and Learn" show on WNBQ and "Out of this World" in WBBM-TV. Latter is conducted by Dr. Dan Q. Posin, physic prof at DePaul, who this year won a plaque from the Chi Television Academy. Both shows are weekend entries and are slotted somewhat later in the day than weekday tutoring fare.

## Gomo & 'Danger'

Continued from page 18

believe they won't enjoy his personality in Japan.

"Danger" should start here around July 1 or as soon as NHK receives the necessary equipment. Thirty-nine episodes of the half-hour documentary were sold in the initial deal.

While the point is still being mulled, it is expected that the color programs will be shown with an announcer interjecting Japanese commentary over the original voices. Most U.S. telefilm shows here are dubbed.

Stern said that the color shows would "fall within the restrictions" of the Finance Ministry for filmed tv imports which have a price ceiling of \$300 for a 30-minute show and \$600 for an hour-long program.

On the last leg of a 13-day Southeast Asian swing, Stern and O'Brien visited Australia and

Manila before coming to Tokyo. Their main purpose was to introduce the newly-appointed O'Brien to the area and its broadcasters. But the color video tape negotiations had been advanced by Pacific TV to the point where the NBC reps were able to conclude negotiations.

NBC now has 10 telefilm shows in Japan, six being shown in Tokyo and Osaka. They are: "Flight," "Crunch and Des," "Medic," "Panic," "Inner Sanctum" and "Life of Riley." Considering that they entered the local competition only two years ago, Stern thought NBC was making good progress in Japan. "And it can only get better," he said.

## PILOTS WANTED

National agency seeking unsold 30 minute Pilot Films. Advise classification, year of production, title, star, investment.

BOX V-75, VARIETY  
154 W. 46th Street  
New York 36

## DEAR TV/FILM PRODUCER:

Snowed-under? You need an assistant who knows the business from contact through shooting and editing to printing. Background: 8 years net and indie tv film production... preceded by college. Now employed, looking for change with growth possibilities.

Write BOX V-79, VARIETY  
154 W. 46th St., New York 36, N. Y.

## DON'T SELL YOUR PILOTS

Until You've Contacted:

DAVE BADER

Atlantic Television Corp.

130 West 46th St., New York 36, New York

Judson 2-1287

# "WHAT'S MY LINE?"

(top panel show in England and America)

Thanks to Panelists:

ISOBEL BARNET, LOUISE COLLINS,  
GILBERT HARDING, CYRIL FLETCHER and  
Question Master EAMONN ANDREWS

shortly starts its

## 9th YEAR

on

B. B. C.

(to whom many thanks for exposure)

## 11,000,000 AUDIENCE

My thanks to my dear friends, creators of

"WHAT'S MY LINE?"

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# "KOVACS ON MUSIC"

viewed over NBC, May 22 . . .

"For tho' he spake that which lay deep in his mind and that which was nurtured and dear to his heart, his voice was as the voice of the nightingale in the thicket when all but a few of the dwellers therein had left, or had tuned themselves for the owl and the frog, and hearing neither hoot nor croak, heard not the song, therefore, they heard not . . . And yet there were those, blessed to the nightingale, who did hear for they listened for this special melody, and it was to these that the nightingale sang . . ." (quotation from *Hernias of Old Hungary*, by Einre.)

## Reviews of the "Gummed Sticker Commercial"

VARIETY

DAILY VARIETY

Los Angeles Mirror News

Hollywood Reporter

New York Daily News

New York Times

—Jose

—Helm

—Hal Humphrey

—Walter Greene

—Ben Gross

—Richard Sheppard

"Kovacs scored his top moments with the burlesque on the recording of a tele-commercial, with major assist by Edie Adams, Louis Jourdan . . . in a fine display of slow, deliberate comedy."

"Perhaps the slowest dull-skid in many seasons."

"His 'conducting' of an operatic aria for gummed stickers commercial with Edie Adams and Louis Jourdan was the type of comedy that seemed to disappear with Charlie Chaplin and the late Fred Allen."

" . . . tiresome and unfunny."

" . . . had a highly laughable idea and contained some excellent comedy touches . . . he stretched it . . ."

" . . . wonderfully executed sketch about the making of a musical commercial for gummed stickers, they scored a hilarious success."

## Comments on the caveman "sketch"

VARIETY

Hollywood Reporter

New York Times

New York Daily News

—Jose

—Walter Greene

—Richard Sheppard

—Ben Gross

"On the negative side . . . the discourse on the origins of music in the caveman days . . ."

"Start was good with a caveman sequence . . ."

"(during the caveman skit) . . . it (the show) came to a full stop . . . (The second-half hour was bright, stronger.)"

"cavedwellers explaining . . . was good entertainment."

As the program was an expository one, it was decided that it might best be done without an audience . . . however . . .

New York Daily Mirror  
—Bill Slocum  
"The laughing . . . was supplied by the band."

DAILY VARIETY  
—Helm  
"The crew laughed it up."

Hollywood Reporter  
—Walter Greene  
"That also missed on laughs."

## Words on the dance using the giant piano and giant props

New York Daily News

VARIETY

Hollywood Reporter

DAILY VARIETY

—Ben Gross

—Jose

—Walter Greene

—Helm

" . . . done with freshness and originality."

"Good ideas expressed throughout the full hour as in the Will Mahoney-like dance on the piano keys."

" . . . smartly conceived dance number on large piano keys."

(complete sentence)  
"A piano was built with keys so large they were played by dancing feet."

Fully-costumed apes and gorillas danced the highlights of Tchaikovsky's "Swan Lake Ballet" .

VARIETY

DAILY VARIETY

—Jose

—Helm

"There was another amusing moment with the rendition of 'Swan Lake' by a troop of graceful gorillas."

"Gorilla masks were used by six balleters in the Swan Lake number, one of the show's peaks."

## Observations on the commercials

VARIETY

DAILY VARIETY

Hollywood Reporter

Los Angeles Mirror News

—Jose

—Helm

—Walter Greene

—Hal Humphrey

"The Renault Dauphine commercials were charming at times and fitted into the spirit of the show."

"Renault commercials were animated cartoons."

"He also participated in the commercials, plugging the Renault Dauphine car, which sparked in every instances."

"The sponsor had too many commercials."

New York Daily News

Hollywood Reporter

—Ben Gross

—Walter Greene

"There was too great a contrast between the simian-like dancers and the beautiful music, which produced a tasteless effect."

"The burlesque of the Swan Lake ballet by the Nairobi dancers (Kovacs note:?) performing in ape uniforms was only mildly interesting."

## Ears bent to Edie Adams' singing of Villa Lobos' vocalese, the Bacchianas Brasileras . . .

VARIETY

DAILY VARIETY

New York Daily News

New York World Telegram

Hollywood Reporter

—Jose

—Helm

—Ben Gross

—Harriet Van Horne

—Walter Greene

"Good ideas . . . as in the Miss Adams rendition of a mainly wordless composition by Heitor Villa Lobos, the Brazilian composer."

"Nor was the Edie Adams shown to her usual advantage as a first rate mime with a good set of singing pipes (Kovacs note:?), but hers was still a high spot."

"Edie's singing of the Bacchianas Brasileras to cello accompaniment presented with freshness and originality."

"The best interlude was Edie Adams singing a Villa Lobos composition to rich cello accompaniment."

"A lift then was given by Edie Adams vocalizing of Bach numbers (Kovacs note:?) against an ingenious background ensemble of cellos enhanced by some slick photographic effects."

## the closing credits

Los Angeles Mirror

New York Daily News

New York World Telegram

—Hal Humphrey

—Ben Gross

—Harriet Van Horne

"All of this Kovacs madness was topped off with a series of non sequiturs run off behind final credits—such things as 'Watch the Giant Crabs Eating the Friendly Natives' and 'Me see Big White Iron Bird.'"

"Even the list of credits was handled in an amusing manner."

"The closing credits, by the way, were brilliantly funny."

GENERAL COMMENTS

SEE PAGE 38

## TV-Radio Production Centres

Continued from page 22

sodes in one of two new vidpic skeins to be shot at Elstree, "Fate" and "Have Plane, Will Fly." . . . BBC-TV has skedged seven excerpts, to be aired at irregular intervals, from this season's summer shows in Blackpool. First, covering Bernard Delfont's "Show Time" at North Pier, is slated for Thursday week (11) . . . Associated-Rediffusion to televise London's Festival Ballet production of Noel Coward's first ballet "London Morning" on Aug. 3 under its recently-announced link-up with impresario S. A. Gorlinsky . . . Journalist Terry Carroll has joined Southern TV as Dover editor, initial stint being to organize news coverage of the area to be serviced by the satellite transmitter at Dover, opening at the year's end.

### IN BOSTON

Special "Dateline Boston" WHDH-TV show, "The Jazz Scene," by John McLellan with outstanding lineup of jazz musicians, Bud Freeman, Pee Wee Russell, Buck Clayton, Lou Carter, Vic Dickinson, Jo Jo Jones, produced by Virginia Bartlett, directed by Matt Connolly, and video taped, debuts Wednesday (3) at 6 p.m. . . . WBZ-TV's Betty Adams and film crew in New London shooting for upcoming special on atomic subs . . . Two more hours a week of Rex Trailer's "Boomtown" added to Sunday sked on WBZ-TV . . . Marie Houlihan, publicity dir., WEEI, took part in the annual cabaret night show of the Advertising Club of Boston . . . Dr. Floyd Zulli's comparative literature series taped at WBZ-TV to be carried this month by two Westinghouse tv stations, KPIX, San Francisco, and KTWV-TV, Cleveland. Zulli, asso. prof. Romance languages and lit. NYC, travels to Hub one day a week to tape his early morning shows . . . Mary O'Farrell, sec. to WBZ-TV's chief engineer Bill Hauser, engaged to Joseph Lal, wedding set for Oct. 31 . . . Woody Herman and orch. to play for special hourlong dance party—"A Party for the Vote"—to be televised by WBZ-TV, in conjunction with the Mass. League of Women Voters, to encourage mass registration of newly eligible voters June 11, 8-9 p.m.

### IN DETROIT

Shirley Eder tape interviews Lana Turner, Hermione Gingold, Farley Granger this week on WJR's "Composite" show . . . Edwin K. Wheeler, general manager of WWJ-radio and tv, has been elected to the Adcraft Club of Detroit's Board of Directors . . . Ann Jeffries gives an assist June 15 to Shirley Eder on the latter's "Miss Shirley" advice-to-listener show on WJR . . . William Fyffe has been appointed to the WWJ news staff . . . Dick French, WWJ disk jockey, takes over the late afternoon show, while Bud Haggart assumes French's early afternoon spot. Moves were caused by the death of Jim DeLand.

### IN SAN FRANCISCO

New general manager of Teleradio's KFRC is Jack Thayer, ex-Cincinnati. His predecessor, Wendell Campbell, was named a Teleradio vice president . . . Crowell-Collier will change the call letters of K.L.X., Oakland, to KEWB, will make Barry Simmons a newscaster, use Ted Randall, ex-KOBY, and Frank Bell, ex-KJBS, as deejays, and import other deejays . . . Gordon McLendon's KABL, Oakland, hired Jonathan Schiller, ex-"good music" deejay at KEAR and KCBS, for a night "concert hall" show . . . KYA deejay Lucky Logan (that's a house name for Norman Davis) started one of those stay-awake stunts last weekend, is aiming for 245 hours . . . KGO-TV's Dorothy Hooker Nye, only woman tv director in Northern California, resigned after a decade . . . Selig J. Seligman, general manager of KABC-TV, Los Angeles, addressed the Frisco Ad Club . . . California AP awarded KRON-TV a first place for its documentary, "The Lonely War," and a second place for its nightly news show with George Martin.

### IN PITTSBURGH

Hank Stahl, of Ch. 2 staff, acting title role in "Man in the Dog Suit" at the Playhouse . . . Rachel and Bill Adler, publishers of local edition of TV Guide, to New York for the wedding of his nephew, Henry Greenberg, a Manhattan lawyer, to Greta Lowy, of West Orange, N.J. . . . Charles (Red) Donley, Ch. 9 sportscaster, elevated to vice presidency of Steubenville, O., station . . . Father Francis Z. Juriewicz, just ordained a priest, is a brother of John Juriewicz, of WWSW staff . . .

#### CBC Averts NABET Strike

Ottawa, June 2.

A strike that could have crippled the elaborate plans of the Canadian Broadcasting Corp. to televise the Royal tour in June was settled when officials of the CBC reached agreement with chiefs of the National Assn. of Broadcast Employees and Technicians (Canadian Labour Congress), in Ottawa. The strike by the 1,273-member union would have hit 22 CBC AM and tv stations.

NABET members will vote soon on the 30-month agreement to provide wage increases.



Mgt. William Morris Agency

Bob Drews has joined the WCAE announcing staff for the summer . . . Mrs. Joyce Worden, secretary to Ed Horstman, of WQED, has retired to await the stork . . . Veronica Zane, former receptionist at KDKA-TV, is now dancing in niteries out of Chicago under the name of Marianne Moore.

### IN MINNEAPOLIS

Roxanne Boone, formerly Mary Manning for WLAC, Nashville, and WISK here, joined WCCO-TV promotion department, replacing Lucy Cook who resigned to join the local Sullivan-Spears public relations firm . . . Federal Communication Commission has under advisement WCCO Radio protest against interference by WNYC, New York, with its broadcasting of farm news. Both stations broadcast on the same 800 kilocycles. The New York municipal station originally was supposed to cease service at sunset, but under special FCC permission has been operating for some time into the evening hours . . . Here to visit the Life-Time station WTCN radio and tv, Roy E. Larsen, Time publisher, addressed the Minneapolis Advertising Club on "Advertising in an Affluent Society."

### IN CLEVELAND

Bob Hope will do play-by-play broadcast on WERE when Indians meet Orioles here June 25. Hope will be in town for Cain Park stage stint . . . Bill Gordon, deejay who has been missing from radio for a year here, on again off again with WJW for morning disk spot. Bob Martin, WJW program director, said Gordon "wanted too many things." But they'll talk some more . . . WJW-TV and WERE won the top tv and radio awards from the Greater-Cleveland Council on Radio and Television . . . Ruth Allen repeats her WGAR series (McCall's Magazine Gold Mike winner) on women's health . . . Barbara Plummer back on WEWS-TV—but only briefly, as a replacement for Paige Palmer, vacationing . . . Russ Moore, former WLOL, Minneapolis, to WERE as disk jockey. Bob Hagen is new WERE newsmen, from Akron . . . Fred Lipp, Storycraft scripter, wrote "The Last Room," televised on "David Niven Show" yesterday (2).

### IN PHILADELPHIA

Tony Randall, Wally Cox, Thomas Mitchell and Kim Hunter berthed at Cherry Hill Inn for the past week. They're making a tv film in Mt. Holly, N.J., for NBC . . . Tommy Edwards replaces Fabian on the "Hy Lit Show" preem (3). Fabian now slated for following week (10) . . . Allentown's Bill Camperson, WHOL program manager, was sole Pennsylvania panelist at the deejay convention in Miami . . . WRCV-TV ventriloquist Lee Dexter linked to narrate "Tubby the Tuba" at Philadelphia Orchestra children's concert (March 5) . . . Due to illness of Freeman Gosden, the first dinner dance of the Television and Radio Advertising Club (5) has been cancelled—to be replaced by an award luncheon at the Warwick, the same day. Gosden and Charles Correll (Amos 'n' Andy) had been slated for the club's Liberty Bell Award. Walter Cronkite will accept the award for the pair . . . WIP's Bob Menace, who had a piece in the Broadway production, will appear in "Say Darling" at the Camden County Music Fair.

### 22% Will Be Oaters

Continued from page 18

ologies are holding their own, with seven series scheduled.

The rising western list finds Revue Productions, Warner Bros. and Four Star Films as the top producers in the category. Revue has six and Four Star and Warners have five each slated to roll. Revue's list includes "Riverboat," "Laramie" and "Wagon Train," all in the hour class, and "The Deputy," "Wells Fargo" and "Whispering Smith" as half-hours.

Warners has "Maverick," "Cheyenne," "Bronco" and "Sugarfoot," all hours, and the half-hour "Lawman." Four Star has all half-hours, "Black Saddle," "Zane Grey Theatre," "The Rifleman" and "Wanted—Dead or Alive" and "Johnny Ringo."

Other westerns set to go are "Wichita Town," "Bonanza," "The Rebel," "Wyatt Earp," "The Man from Black Hawk," "Bat Masterson," "The Texan," "Rawhide," "Have Gun, Will Travel" and "Gunsmoke."

As a reflection of the growing concentration of program types on the networks, fully 50% or 37½ hours a week of prime time will be devoted to the three top categories, westerns, mysteries and comedy.

On a network-by-network break-

down, NBC will lead in westerns with seven hours a week, 23% of its nighttime schedule. ABC is next with six weekly or 24%, while CBS will have only three and a half hours per week of oaters, a mere 14%.

### 'Manie's Friends'

Continued from page 18

and one of the foundation trustees. The other trustees are Bernard G. Segal, RCA attorney and former chancellor of the Philadelphia Bar, and Isaac D. Levy, attorney and former chairman of the board of Columbia Broadcasting System.

The TV spec starred many show business figures whose careers had been aided by Sacks, a v.p. of both NBC and RCA. Among those who participated were Frank Sinatra, Perry Como, Dinah Shore, Tony Martin, Jane Wyman, Nat (King) Cole, Kay Starr, Jack Webb, Sid Caesar, Rosemary Clooney, Eddie Fisher, Harry James, Danny Thomas and Bob Hope.

Des Moines—The Iowa Broadcasters Association has elected Paul Loyet of WHO and WHO-TV president. Other officers elected include Ken Hastie, WMT, Cedar Rapids, v.p., and Bob Erickson, KOKX, Keokuk, treasurer. Oscar Grau, KAYL, Storm Lake, was elected to the board, as was outgoing president Geo. Volger, KWPC, Muscatine.

## Mutual Network's 31% Spring Upbeat

Mutual finds spring biz on the upbeat compared to the same period last season. Net racked up a 31% increased use by sponsors of MBS' five-minute newscast availabilities.

Web reports that in the March, April, May months of this year 11 of the 17 daily newscasts were sold out. For the same months last year only seven of these periods were completely sponsored.

MBS exec v.p. Blair A. Walliser said that new clients were added to the web's spring roster, including Pepsi-Cola, Sinclair Oil and two divisions of Sterling Drug Co. that had never had used Mutual before, as well as Sea Breeze Industries.

The 31% upbeat for the three-month period ended in May against a similar period last year, rests solely on the five-minute newscasts Mutual sells nationally under its network arrangement with affiliates.

### Femmes in Hub

Continued from page 18

usually restricted to the evening or week-end hours, if broadcast at all, leaving the great potential of daytime audience with nothing but (Hobson's Choice) records."

Mrs. Earl R. Weidner, Malden, prexy Mass. Federation of Women's Clubs, commenting on the preponderance of rock 'n' roll programs, said: "That's all you get and it's terrible. She said her org is making a thorough study of daytime radio."

"We have 75 young women who have volunteered to listen to these seven Greater Boston stations," she said. "They will report their findings and we will have something really concrete to work on."

The committee is particularly disturbed over recent cancellations of local programs for housewives. These include the Duncan McDonald show on WNAC, the Marjorie Mills Show on WEZE, and the Louise Morgan Show on WNAC. Mrs. Weidner said the federation had passed a resolution demanding that "radio stations in the fulfillment of the public interest aspect of their FCC license, assign a reasonable portion of their time to programs dedicated to the art of home making and family living."

Dallas—Austin Schneider, night news editor of WFAA-TV, has been promoted to news director.



**MURRAY ROSS**  
Mutual Director  
"HAGGIS BAGGIS"  
NBC-TV

### General comment on the program

#### New York Times

—Richard Sheppard  
"Ernie Kovacs brought a welcome touch of whimsy . . . it had the virtue of not taking itself seriously and of being pleasantly off-beat . . ."

#### New York World Telegram

—Harriet Van Horne  
". . . show was, not to put too fine a point on it, generally awful, but awful in an interesting way." (Kovacs note:?)

#### Los Angeles Mirror News

—Hal Humphrey  
". . . Ernie and his guests did an amusing and oft-times hilarious show . . . a healthy disdain on Ernie's part for the things which networks and producers have raised to a status of phoney sanctity. It is refreshing and funny to see a man tweak the noses of sacred cows. Too much of our comedy today is overprepared. It is almost as if it were rolling off an assembly line polished and perfect but not very funny."

### VARIETY

—Jose  
"Kovacs had some excellent ideas in this show which he produced and wrote . . . the Kovacs display comprised a worthwhile experiment. There were moments of utter failure, but at least the man is willing to take a chance upon occasion, a quality lacking in most aspects of the medium."

#### DAILY VARIETY

—Helm  
"This was the longest reach in television for something new and different in comedy."

#### New York Daily News

—Ben Gross  
"Ernie Kovacs is an outstanding comedian. As demonstrated by this show which he wrote himself, he is blessed with an adult and wry sense of comedy . . . but he certainly needs that blue pencil."

"Give me a typewriter and a proper fulcrum and I will move the world."—Archimedes . . .





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## Canada Radio-TV Primps For Royal Visit; New Link to Nfld.

Ottawa, June 2.

Completion of the final link (to Newfoundland) in its national microwave television web will allow the Canadian Broadcasting Corp. to up coverage of the six-week tour of Queen Elizabeth and Prince Philip, teeing June 18 from Torbay airport in Nfld. Royal tour coverage, both video and AM, will be live wherever possible, plus taped and filmed sections where necessary and more effective.

The tour will be the first aircarried by the new web link from Newfoundland.

Most elaborate tv-radio setup will cover the official opening of the St. Lawrence seaway by the Queen and President Eisenhower, June 26. CBC has secured extra equipment, including a portable radio-frequency camera.

U. S. television and radio will cover some events via CBC and the corporation's international (short-wave) service will air the tour in 16 languages.

Thom Benson, CBC staffer, is directing planning and co-ordination, assisted by Liston McInagga of Winnipeg and William Bolt of Toronto. Joy Davies will handle fashion commentary.

Events scheduled for network coverage include June 23 arrival at Quebec City, June 30 running of Queen's Plate at Toronto; July 9 Calgary Stampede; July 16 Indian ceremonies in British Columbia, July 30 harness races in Prince Edward Island, Aug. 1 presentation of Queen's colors to the Royal Canadian Navy at Halifax, July 1 address to the nation and unveiling

of memorial to Commonwealth air forces, both in Ottawa; others.

Tour coverage, both radio and video, will be in French as well as English.

CBC will splice the various shows by using w.k. names such as Lorne Greene, Christopher Plummer, Leonard W. Brockington, Robertson Davies, Harry Truman (on tape), others. CBC plans on using more than 600 staffers in the overall airing of the Royal tour.

### A More 'Live' TV

Continued from page 1

actually, to label all the new live 60 and 90-minute stanzas as specials, since both NBC and CBS have scheduled many of them in regular weekly slots. But whether they are called special non-specials or special specials, they account for something like 7 or 8% of the 3,400 nighttime hours the three networks eat up each year. This is an improvement of considerable proportion over past years, bringing all of live tv programming up to nearly half of all tv's prime hours, according to one estimate. NBC wants the big names (see separate story) to do originals for the Sunday 8 p.m. lineup of one hour dramas, to recreate the atmosphere and excitement that existed in the old "Philco Playhouse." CBS can use them in several of its new big programs, and the climate now is such that Paday Chayevsky and others, out of it for so long now, are seriously weighing a return.

As good as it is, money for writers still cannot compare to the cash available for a screenplay so the networks are pitching the intriguing aspects of the return of original tv dramas. And, moreover, many scribes—whether right or wrong—feel live tv means challenging tv, which for them is not so of film.

To AFTRAns, the unionites who have jurisdiction in live and taped programming, the 250-odd specials for 1959-60 mean new wealth. For years, the heavy program payments have been made to Screen Actors Guild for film shows. But one live production show just by itself reports that it will be paying over \$1,000,000 more next season in actors fees, because of the 15 or 20 new one-shots it is going to do.

Whether the entertainment aspects of the new surge to live tv will satisfy the Washington watchdogs cannot reasonably be forejudged, but CBS, among other motivations, obviously hopes that the new season's schedule of 12 prime time news specials will alleviate the D. C. problem. (NBC is also scheduling them.) On the surface, Washington has been complaining about ratings and option time but it has also shown, perhaps less adamantly, more profound regard for the content of tv network programs.

Live programatics are also the outgrowth, it is believed, of the dread the broadcasters feel for

"tv's detractors." And though it's not an integral part of the industry-supported organization for a new "tv image," the more, the bigger and the possibly better live program schemes for 1959-60 are obviously meant in part to counteract the medium's detractors; so many of the specials were announced after recent unfavorable incidents.

## Live TV Rasslin' In Chi Comeback

Chicago, June 2.

And again the grapplers are trying for a comeback on local tv channels.

In a deal that has the approval of the Illinois Athletic Commission, WBB-TV will card live rasslin' matches in its studios this summer on Saturday afternoons commencing June 20. The grunt-and-groaner will go on at 3 p.m., a time which presumably follows any normal length ballgame telecast on WGN-TV, giving the sports buffs a continuum of athletics on Saturdays.

National Boxing Enterprises Inc., a subsidiary of the Chicago Stadium Corp., is setting up the matches and will handle the tickets. WBBM-TV toppers feel that the immediacy of live wrestling, especially when it's shot under ideal studio conditions, can bring the sport back on tv.

Of late there have been a couple of grappler shows on competing stations, but they have been film programs slotted at odd hours, usually as filler.

## Jack Sterling's Calif. Station Buy With Hansen

Jack Sterling, vet WCBS Radio performer, and Carroll Hansen, coordinator of programs for CBS Radio O&O outlets, purchased radio station KMYC-AM-FM in the Marysville-Yuba City area of California.

Station is 5,000 watter about 75 miles north of Sacramento and for 20 years was under operation of Marysville-Yuba City Broadcasters headed by H. E. Thomas.

Hansen reportedly will give up his present post to manage indie station KMYC. Sterling will continue, as in the past, to do his Monday through Saturday WCBS Radio shows. Both will have equal financial interest in the station.

Sale is subject to FCC approval.

### Admiral's Color Sets

Chicago, June 2.

Admiral Radio Corp. announced it will go full steam on color tv this fall, joining in RCA's lone effort to promote video with tint ingredient. Admiral had manufactured color sets some years ago but withdrew from market until color was perfected and tint programming improved, a spokesman said.

Company said it is in production with full line of sets and that it has developed a completely transistorized 17-inch portable but won't go into production until transistor prices come down.

### TV Churchilliana

Continued from page 1

Metrotone News, a subsidiary of MGM and the Hearst newspaper chain. Production of the Churchill series will be at Hearst Metrotone. Prior to his present position, Le Vien was editor-in-chief and executive v.p. of Pathe News. During the war, age 26, he was a full colonel on General Eisenhower's staff in charge of the Allied commander's public relations. It was at that time that he came to know Churchill, Le Vien also is a crack cameraman and has an extensive knowledge of historical newfilm and where and how it can be found.

Story is that Churchill has had many film offers for his memoirs, including several juicy bids from Britain, but that he always held off. One of the reasons for the choice of Le Vien is said to be the latter's "documentary" approach and his familiarity with the location of newfilm footage.

The only comparable project on tv has been "Crusade in Europe," based on the Eisenhower account of World War II. The Churchill memoirs, while taking in the war, of course, span some 60 years.

Queried, Le Vien said that, so far, there have been no discussions for use of the memoirs in the theatrical motion picture. However, he said, such a film may very well be made provided the right presentation formula can be found.)

### O'Seas Pix For TV

Continued from page 1

time passes. Already, quite a number of foreign films, which never got much exposure in the theatres, have been seen on the air by many more people than ever watched them theatrically.

There's the added factor that dubbing, which is constantly improving, is much less of a disturbing factor on tv than it's on the large theatre screen.

While a great many people do believe that the American post-'48s will eventually go on tv, they also feel that the companies won't swamp the air again the way they did with the pre-'48 releases. Reason for this is (1) the producers know they can't get as much money out of the post-'48s as they did out of the pre-'48s because they'll have to share the loot with the unions and guilds, and (2) the companies are aware that the indiscriminate release of product to tv might well kill whatever theatrical market they've got left.

Philadelphia—Bill Wright, one of the leading newsmakers on WIBG, town's leading rock 'n' roll station, was named an honorary member of the Noise Abatement Week Committee. Wright's citation was made for his part in drawing attention to the need for more quiet.

## Closed-TV As Hub 'Storedick'

Boston, June 2.

Closed circuit tv is being used to nab shoplifters in Hub dept. stores where boosters are lifting between \$3 and \$5 million worth of goods a year, storedicks estimate, along with new electronic gadgets. One store has Sherlocks receiving messages from a monitoring station on lapel radios.

The closed circuit tv pokes into corners and nabs boosters who hid inside stores until closing time. Along with tv, Jordan Marsh Co. has two Doberman Pinchers trained to detect smoke, dripping water and shoplifters after hours.

James H. Fairclough Jr., veep of personnel for Jordans, says the \$3 to \$5 million for Hub dept. and specialty stores is conservative.

## \$1,500,000 SALES FOR CBS RADIO

CBS Radio racked up a hefty chunk of biz to the tune of \$1,500,000, in the past few days. Biggest purchases came from Chevrolet, Ex-Lax, Tetley Tea and Oldsmobile.

Chevrolet renewed its five-minute news programs each weekend; Ex-Lax bought a flock of weekly units of daytime soapers; Tetley Tea obtained five-minute units per week for 52 weeks and Oldsmobile ordered the Monday-through-Friday "Doug Edwards Business News" starting next week.

Other biz came from Hastings Manufacturing Co. for Casite and Hudson Vitamin Products Corp.

Des Moines—Dean Naven, radio station KMA, Shenandoah, has been elected president of the Iowa Radio-Television-News Association. He succeeds Dick Petrik of KOEL, Oelwein, who becomes a director.

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WTVJ

SAN DIEGO KFBM-TV

**52.6%** SHARE

ARB January 1959

SYRACUSE WSYR-TV

**58.8%** SHARE

ARB January 1959

NEW ORLEANS WDSU-TV

**61.3%** SHARE

ARB January 1959



ZIV TELEVISION PROGRAMS, INC.

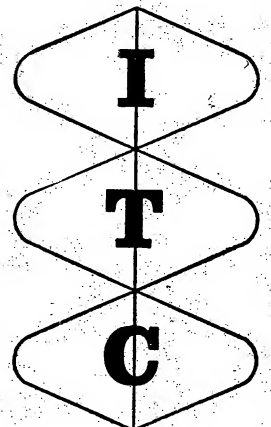
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# INDIE DISKERIES DOWNBEAT

## Disk Jockeys As 'Characters'

Miami Beach, June 2.

Harold E. Fellows, President of National Assn. of Broadcasters, said last week that a few disk jockeys are so intent on "projecting themselves as characters" over the air that they lose sight of their responsibilities to their stations.

In a speech prepared for the Second Annual Programming Seminar & Disk Jockey Convention here, Fellows stressed the "somewhat terrifying" responsibility that disk jockeys bear. Noting that station manager can't "sit beside a disk jockey and check everything he's going to say," Fellows explained:

"There are important hours of the day, when you alone are in direct communion with most of the citizens of the United States, and upon you alone—in your comportment and judgment—depends the reputation of the entire American system of broadcasting."

"I cannot say to you in a word, or in an arrangement of words, how needful it is that you be aware of this great challenge to our integrity and decency and good judgment."

The disk jockey's responsibility, he added, runs not only to his audience but to his station. "Sometimes," Fellows went on, "I believe that this basic consideration is overlooked by a few of our disk jockeys."

They become so intent upon projecting themselves as characters, if you will, or as dominant or influential figures on the local scene that they fail to remember that they are but a part of this overall and comprehensive effort that comprises a thing we call a broadcasting station."

## ALBUMS POP AS SINGLES DROP

The indie labels, which have been swinging high and mighty for the past few years, are being clipped by the decline in the disk biz since the beginning of this year. The sale of single records has dropped off sharply and some of the smaller companies, which expanded during "the era of the indies, are now finding it difficult to pull in their horns. The basic overhead has gone up, but the take is down.

The major companies, meantime, are in a solid position due to their across-the-board product. According to royalty statements to publishers for the first quarter of this year, the major's sales are holding up firmly in comparison with last year. Columbia Records, in fact, shelled out a peak total to publishers for that period, indicating that biz is climbing for that company.

The majors, who may not have been producing the single hits in the same proportion as the indies, now find their "biggest" paying off via their steady accumulation of pop and longhair album catalogs. Single hits are so much gravy to them, but their basic operation depends upon the more consistent packaged goods factor.

The majors, moreover, have been in a position to capitalize on the general consumer interest in stereo. Stereo, thus far, has had no impact on the singles biz and probably won't in the foreseeable future. Hence, the indie companies, shooting exclusively for the big single hit, have had no share in this market.

The sales of individual single hits, moreover, has been falling. The top singles, which would climb to the 1,000,000 marker, are nowhere near that figure these days, except for occasional spectacular smashes. The ephemeral nature of the rock 'n' roll hits may be responsible for the sales decline, since it becomes difficult to concentrate heavy sales in an eight-to-10-week period where formerly a hit stayed up twice as long.

Another dampening factor has been scribed to the "To 40" formats. One disk exec explained why kids are no longer buying the hits: "They can hear them as often as they want around the clock on any point of the radio dial." He saw a relationship between the booming sales in pocket-sized transitory radios and the decline in disk sales. The kids are buying the radios by saving money they would have spent on records.

## Summer's Near & So Are Cut Rates For Dealers, Distribs By RCA, Roulette

### Werner UAR Prod. Head

Ernest Werner, formerly with Vox Records, is heading production of albums for United Artists Records.

In addition to planning the covers and packaging, he's also acting as consultant on classical music.

## Mexico, U.S. Talk Swap on Orchs

Mexico City, June 2.

The Mexican Musicians Union is disposed to sign an agreement with the American Federation of Musicians, on a reciprocal basis, with only one condition: that a Mexican orchestra be the first to initiate a tour in the U. S.

Ruben Rodriguez, representing the Federation, is here dickering for the pact. He has been holding talks with top musicians, including Mexican union heads Juan Jose Osorio and Francisco Montes.

While nothing concrete has yet come out of all the talks an agreement may not be far off. This would permit the "Magic Violins" unit to inaugurate a tour of the U. S. However, local commitments have the violin unit, directed by pianist Roberto Perez Vazquez, sewn up for three months. After that, according to a contract with Frank Fouca, the Magic Violins are slated to appear in Los Angeles and New York.

First American unit to appear in Mexico, Rodriguez said, will be Stan Kenton's orch. After that, a steady reciprocal exchange is expected, provided, of course, that no hitch occurs.

## Frank Music Acquires Off-B'way 'Willy Nilly'

Frank Music has picked up the publishing rights to the off-Broadway production, "Dr. Willy Nilly" for its Saunders Publications subsidiary. The music was written by Pembroke Davenport and the lyrics by Edward Eager.

The production, which opens at the Barbizon Plaza Theatre tomorrow (Thurs.), is an adaptation of the Moliere play, "Doctor in Spite of Himself."

## Helicopters, Hams & Highlights

(At the Disk Jockey Convention)

Miami Beach, June 2.

Todd Storz, head of the radio chain sponsoring the second annual deejay convention, and his staff once again handled the administration details with flawless efficiency. Over 2,000 registrations were handled smoothly and speedily in the Americana Hotel lobby. Helicopter service was supplied by the Storz chain for VIP guests while ABC-Paramount Records provided auto shuttle service for the jockeys to and from the airport.

The only snafu in the schedule took place at the Saturday night (30) all-star show when several names were bumped off the layout due to the overlong running time. That was the fault of some major disk names who insisted on staying on for at least a half-hour. At 1 a.m., Sunday morning, Roulette Records insisted in starting its own show with Count Basie since it had scheduled a recording session. Basie was swinging till 6 a.m. to the jitterbugging of the jocks and their partners.

Longstanding rumor that Bill Stewart, program chief for the Todd Storz chain, was being tapped to move over to an exec post with the Metropolitan Broadcasting Corp. was revived again during the convention. A Met spokesman in New York declared that one conversation was held with Stewart several weeks ago and that he was one of several names being considered for a top management spot. Metropolitan Broadcasting, which operates WNEW in New York, KYW in Cleveland, and WTTG-TV in Washington, does not, in any case, plan to switch to a Storz-type formula operation, the Met spokesman stated.

Hugo & Luigi, RCA Victor producers, hired a plane to fly across Miami Beach with the sign: "Hugo & Luigi Say Thanks." Phil Kahl, of Planetary Music, and Goldie Goldmark, of Sheldon Music, hired a followup plane with sign reading: "You're welcome, Goldie & Phil."

(Continued on page 48)

## Cincy's Coney Island Pacts String Of Name Orchs, Teen-Slanted Talent

Cincinnati, June 2.

Another parade of name bands for the new season at Coney Island's Moonlite Gardens maintains its top ranking among summer dance spots in this area.

Edward L. Schott, president and general manager of Cincy's class amusement park, is sticking to the Wednesday through Saturday night, schedule of operation for Moonlite Gardens inaugurated last year. Clyde Trask, veteran local maestro, continues as booker of bands, including his own, which is among Cincy combos that fill in between road units.

Warren Covington's Tommy Dorsey orch, June 24-27, kicks off the schedule of visitors. Then Johnny Long, July 8-11; Lee Castle's Jimmy Dorsey orch, July 22-25; Ralph Flanagan, July 29-Aug. 1; Les Brown, Aug. 5-8; Ralph Marterie, Aug. 19-22, and Stan Kenton, Aug. 26-29. Marterie set the attendance record in 1953 with 5,500.

Cincy bands include Jimmy James, Buddy Rogers and Barney Rapp. Also a local array battoned by Burt Farber, June 3-6. Farber was a director at Crosley's WLW and headed an orch at the swank Netherland Plaza here years back. The Four Freshmen supplement the Trask band Aug. 12-15. Teenagers will have special flings on four Tuesday nights with such bookings as Fabian, Dale Wright, Frankie Avalon, and Tommy Sands. Bob Braub, WLW and WLW-TV deejay, is emcee for the juv. sessions.

Femmes are admitted free on Thursdays. Gate is \$1.25 week-nights and \$1.50 Saturdays for name bands.

## 'Beat Generation' Goes From Dot to Hanover

Jack Kerouac's "Poetry for the Beat Generation," pulled off the market by Dot Records, will go back into circulation via the Hanover label. The disk was cut by Bob Thiele, then veepee at Dot and now Hanover prexy, but was taken out of release by Dot prez Randy Wood who found portions of it "offensive."

Although it was cut for the Dot label, the LP was owned by Thiele and Steve Allen, who piano-accomps Kerouac's readings. Allen, incidentally, has an interest in the Hanover firm with Thiele.

## Werner Muller in U.S.

Erner Muller, German orch leader, is due in New York today (Wed.) on his first trip to the U.S. He will be the guest of RCA Victor which releases his disks here via its tie with German Decca.

Herbert Grenchbach, German Decca's artists & repertoire chief, and Steve Sholes, Victor's a&r boss, have just produced a stereo set with Muller.

## Roosevelt 'Fed Up'

Washington, June 2.

Rep. James Roosevelt (D-Calif.) today (Tues.) said he's "fed up" with Justice Dept. Antitrust Division's delay in completing a new ASCAP decree. Negotiations have been underway for one year.

Roosevelt, back from Coast trip, said he may schedule hearings before his House Small Business Subcommittee within about 10 days, calling antitrust officials to the Capitol to answer questions about cause of delay. He is also considering a House speech on foot-dragging.

## Holmes' Autonomy On Cub & Metro

Leroy Holmes, manager of artists & repertoire for the MGM subsid labels, Cub and Metro, has been given broader powers in directing the two lines. Under the new arrangement, he will manage both labels as completely independent companies, with authority to appoint his own sales staff and personally supervise the distributor organizations.

In this connection, Holmes has appointed Ed Kleinbaum as sales manager for both companies. Kleinbaum was formerly associated with Sterling Records distributors who handle the MGM line in Cleveland.

In addition to his business activities with Cub and Metro, Holmes will continue to record under his own name for MGM Records, to which he is under contract as an artist. As manager of Cub and Metro, Holmes reports directly to Arnold Maxin, MGM prexy.

## Freddy Parker Tapped By Stearns' Music Cos.

Freddy Parker has joined Julie Stearns' newly formed publishing-management firms. Parker, who recently ran his own management operation, will assist Stearns in prowling for material and talent as well as setting recordings.

Meantime, Stearns has set up a wholly-owned publishing firm in England to be known as Julian Stearns Ltd. He's currently working out deals with publishers on the Continent for tie-ins. Firms in Stearns' orbit are Lorob and Arena Music.

Gil Breines, N. Y. drummer, formerly with the Chicago Symphony, playing with Goldman Band this summer.

The campaigns to beat the summer sales doldrums have begun. First off is RCA Victor with a "Surprise Package" plan which puts a selected number of LPs on the market at \$1.49.

The Victor program is offering dealers a pre-packaged assortment of 24 monaural LPs and one stereo album at a cost of \$1.04 per album. The dealer cost for the package of 25 albums will be \$26. Assortment will include LPs in the pop and classical field. Leader in the pop category is the original cast album of "Say Darling."

Also in the pitch for bigger biz is Roulette Records which has set up a "dealer club" operation. The Roulette program calls for dealers to buy one copy of each new album release at a cost, to them, of \$1.40 monaural and \$1.95 stereo, including all shipping charges. The dealer, in turn, may sell the albums at the regular price of \$3.98 monaural and \$4.98 stereo.

According to Morris Levy, Roulette prez, the plan is aimed at giving the dealer opportunity of determining the sales potential of the albums in advance of buying at the regular price.

## 'Battle of Chavez Ravine' Being Fought Out Again In Pair of Disk Versions

Hollywood, June 2.

The recording industry, known to wax the fat off past historical battles—e.g., the current disclic, "The Battle of New Orleans"—is even out to cash in on the smaller skirmishes.

Here in Los Angeles, with the ashes still glowing brightly from the recent Archegias family hold-out in Chavez Ravine, spot of the future L. A. Dodgers Ballpark and L.A. Recreation Center, two indie recording canmanies have released platters on "The Battle of Chavez Ravine."

One disk, while similar to the other in meaning, is tagged "The Ballad of Chavez Ravine." It's just a toss-of-the-coin as to whether one prefers the Sherri Records version cut by Homer Escamilla or the Peerless biscuit with the Villa Bros. Latter's lyrics are much stronger and take a wallop at L.A. Mayor Poulson, City Hall and the sheriff.

As of now, the majority of radio outlets in this area are bypassing the spinning of the "Chavez" disks on various grounds. Some of the stations claim the recordings are too political, while others say they're not up to the standards of good programming. Stations banning the disks include KABC, KDAY, KHJ, KLC, KGFJ, KMPC and KFWB.

Irv Phillips, general manager of KDAY, remarked that he wouldn't play "Chavez" because one set of lyrics mentioned the word "television." But he went on to say that if the city fathers want to take advantage of the services of KDAY's music department and cut a counter-tune—the station would be glad to spin both versions.

Mavor Poulson, when contacted as to his reactions on the "Chavez" disks, said "no comment." During the hot controversial issue of the Archegias in the Ravine, when they refused to budge on the grounds that they wanted more coin from the city for their land, the mayor charged that the whole thing was a dramatic put-up job engineered by the opponents of the ballpark. It was later found that the Archegias were the owners of 10 homes throughout Los Angeles.

## NEW APOLLO DISTRIBS

Apollo Records has reshuffled its distributor set-up. Now handling the line are Leonard Smith, Albany; Garmisa & Co., Milwaukee; Great Western, Salt Lake City; Music Sles, Memphis, and Don Dumont, Boston.

With appointment of the new distributors, label is now represented in 37 markets.



# Jocks, Jukes and Disks

By MIKE GROSS

Marty Robbins (Columbia): "LAST NIGHT ABOUT THIS TIME" (Marty's Music) has a fine rhythmic beat which Marty Robbins makes acceptable for the spinning rounds. "CAP AND GOWN" (Aberbach) dresses up a fair tune in an okay beat netting only fair results.

Kalin Twins (Decca): "MOODY" (Sheldon) sets up an instrumental and vocal mood with the kind of flair that keeps the juke set interested. "SWEET SUGAR LIPS" (Acuff-Rose) perks along at a nifty vocal pace that will win it a good share of the spins.

Frankie Calen (NRC): "ANGEL FACE" (Beechwood) is a slick rocker that could step out ahead of the competition. "DOUBLE D.D.T.E." (Ardmore) plays up to teenage listeners with a simple lyric and melodic strain. Roger Smith (Warner Bros.): "BEACH TIME" (Music World) works up a cute shuffle beat for

LOVE" (Miller) features an interesting blues pattern. Both tunes are from 20th's "I MOBSTER." Larry Ellis (Dale): "A LOVE THAT USED TO BE" (Republic) is a teen-pegged rocker that will win some interest. "I KNOW THIS PLACE" (Republic) follows the slow rocking mood along familiar lines.

Ronnie Height (Era): "IT'S NOT THAT EASY" (Pattern) has a cute vocal and rhythmic appeal that will be particularly attractive to the younger set. "PORTRAIT OF LINDA" (Pattern) is another soft-styled vocal that will help Height move into the pop sweepstakes.

Little Richard (Specialty): "SHAKE A HAND" (Angel) grips the gospel groove with the sort of impact that's particularly effective with those who go for the big blues shout. "ALL NIGHT LONG" (Venice) is a typical rocker blasted out in orthodox r'n'r manner. The 4 Beaus (Todd): "PART-



LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

## Elliot Wexler to MGM As Marketing Director

Elliot Wexler has joined MGM Records as director of marketing. His duties will encompass working closely with sales, advertising, promotion and merchandising departments and developing new ideas and business stimulants.

Wexler, a 15-year vet in the disk business, started as a Philadelphia distributor for Columbia. He also handled the Coral and London lines and at one time managed Benny Goodman. More recently, he operated his own children's line, Moon Records. He has given up Moon to take over the MGM job.

"Porgy and Bess" (Columbia). Now that most of the other disk companies have had their "Porgy and Bess" fling to tie in with the upcoming Samuel Goldwyn version of the Gershwin classic, Columbia has come up with the clincher in its "original soundtrack" set. Although Sammy Davis Jr., who plays Sportin' Life in the pic, has been replaced by Cab Calloway for this package, the voices are those heard on the track for the pic's stars and they're superb. Robert McFerrin's "Porgy," played in the pic by Sidney Poitier, is a knockout, as is Adele Addison who sings Bess for Dorothy Dandridge. Calloway, incidentally, is standout on "I've Got Plenty of Nothin'" and "It Ain't Necessarily So." Andre Previn's musical supervision helps give it the style that pulls it way ahead of the competition.

Mabel Mercer: "Once In A Blue Moon" (Atlantic). Once again Mabel Mercer has come up with a package for Atlantic that excellently shows off her taste and style. Working with songs by Alec Wilder, Jerome Kern, Lerner & Loewe, Noel Coward, and the Gershwins, among others, Miss Mercer has a repertoire that's loaded with class and she knows just what to do with it. Assisting her in this standout vocal showcasing is arranger-conductor George Cory.

Nat King Cole: "To Whom It May Concern" (Capitol). The soft styling of Nat King Cole takes off on some fresh never-before-recorded ballads. Working with Nelson Riddle arrangements, Cole gives 'em all a potent gloss that makes the package highly appealing.

Lester Young-Count Basie Orch: "Lester Young Memorial Album" (Epic). This is a two-package tribute to Lester Young, jazz saxist who died last March. The album is made up of vault stuff cut during the days when Young was the sparkplug of the Count Basie orch. Most of the sides were cut during the 1939-40 period when the Basie band was swinging hot and Young was developing the style that later brought him to the fore on his own.

Sid Ramin Orch: "Love Is A Swinging Word" (RCA Victor). Sid Ramin, a high-powered arranger, takes a dozen "love" tunes and turns them into swinging danceable items. "Love Is A Simple Thing," "Love Is Just Around The Corner," "Love Letters" and "Love Is Here To Stay" are some of the numbers that show off Ramin's energetic arranging-conducting style.

Ruth Olney: "Easy Living" (Mercury). Ruth Olney is a highly stylized vocalist who's been making some noise in Coast cafes and has come to national prominence via guest shots on the Jack Paar show. She's got a big vocal range, putting her at ease on the high notes as well as the low ones, and makes each item a highly interesting vocal piece. "Sometimes I Feel Like A Motherless Child," "Tess' Torch Song" and "Do You Know What It Means To Miss New Orleans" are some of the goodies in the set. She's neatly assisted by the Jerry Fielding orch.

Dennis Day: "The Story of Johnny Appleseed" (Cricket). Dennis Day's vocal and narrative approach is just right for kids. His style is appealing and never condescending and in this instance, the material is something the kids can take to easily. Package should do well in the moppet market. Gros.

## Best Bets

### ART MOONEY ORCH. SMILE (MGM)

Art Mooney orch's "Smile" (Bourne) is a natural for a big pay-off because of the solid beat that fits into current jock & juke demands. "Art Mooney's Theme" (Sunrise) is built along pretentious orchestral and choral lines.

### FRANK SINATRA HIGH HOPES (Capitol)

Frank Sinatra's "High Hopes" (Maraville) is a catching, light-hearted filter in which an exuberant youthful choral group builds surefire spinning appeal. "All My Tomorrows" (Maraville) is a likable item in the ballad groove. Both tunes, incidentally, are from Sinatra's upcoming "Hole In The Ground" pic.

### JESSE BLEVEN IT COULD'VE BEEN WORSE (RCA Victor)

Jesse Bleven's "It Could've Been Worse" (Korwin) features an intriguing blues pattern that's vocalized into a natural money platter. "Here's A Heart" (Fairway) sets up a neat ballad mood for Jesse Bleven to warm up to.

### ROBERT CHAUVIGNY FRENCH ROCK 'N WALTZ (Top Rank)

Robert Chauvigny's "French Rock 'n Waltz" (Editions Salabert) is a sock instrumental in which the French touch is brought to an American musical mood. "The Bottle Hymn" (Music Maestros) swings along with interesting sound equipment.

### NEWPORT YOUTH BAND CHA-CHA FOR JUDY (Coral)

The Newport Youth Band's "Cha-Cha For Judy" (Marshall Brown) is a townotch terping bet via a solid hip-swinging beat that's hard to resist. "Rock Bottom" (Marshall Brown) drives forward with a rocking beat that may be okay for the juke trade.

### JACKIE WILSON I'LL BE SATISFIED (Brunswick)

Jackie Wilson's "I'll Be Satisfied" (Pearl) has enough rocking passion to give it a strong whirl on the jock & juke turntables. "Ask" (Allied) is an inspirational rocker to which Wilson brings a dramatic reading.

### THE TASSELS TO A SOLDIER BOY (Madison)

The Tassels' "To A Soldier Boy" (Monument) has the rocking ballad form along with a message, a beat and a recitation to give the teenage audience just what they want in a record. "The Boy For Me" (Monument) is a likable swinger that plays well in juke.

### REG OWEN ORCH. GINCHY (Palette)

Reg Owen Orch's "Ginchy" (Zodiac) is a solidly built swinging instrumental that's headed for top spins on all levels. "Kazoo" (Zodiac) is a lighthearted instrumental with an offbeat kazoo sound for added juke appeal.

summer season appeal. Smith's exposure on the "77 Sunset Strip" will help the plays. "CUDLE UP A LITTLE CLOSER" (Witmark) gathers no new interest in this treatment.

Ralph Young (Everest): "PIER 31" (Marville) slams across an exciting beat with a forceful vocal in the folk groove. "SILVER DOLLAR COUNTRY" (Nashwide) banks on a western motif for its appeal and develops okay interest.

Perry Botkin (Decca): "THE EXECUTIONER THEME" (Longridge) is an interesting theme that will pick up spins because of Botkin's plunking. "WALTZ OF THE HUNTER" (Longridge) is built on a pleasing waltz base.

Jack Scott (Carlton): "THE WAY I WALK" (Starfire) sways with a likable beat and Scott's vocal makes it go places. "MIDGIE" (Starfire) is a rocking juke that could get by in some juke areas.

Morgana King (20th-Fox): "GIVE ME LOVE" (Miller) is an average ballad that will have trouble in current market. "LOST, LONELY, AND LOOKING FOR

NERS IN PARADISE" (Commercial-Amber) is a distant cousin to "Strangers in Paradise" but not so effective. "TIGHT SHOES" (Commercial-Amber) fits into a noisy rocking groove that gets occasional spins.

Ganlim & His Orientals (Atco): "COME WITH ME TO THE CASBAH" (Monument Progressive) comes across with a peppy Oriental motif that could score in some areas. "MY FUNNY VALENTINE" (Chappell) will remain a standard despite this treatment.

The Four Esquires (Paris): "ACT YOUR AFE" (Greta) reworks the "too young teen" theme via some nice melodic patterns. "SO ENDS THE NIGHT" (Jack Gold) is a big ballad affair that doesn't carry enough weight to pull it through.

Arceci (Orpheus): "OL' MAN RIVER" (T. B. Harms) has a pepped-up treatment in Arceci's handling that may make some noise in the spinning market. "COW PO" (Weiss & Barry) is a dull western-based entry.

\* ASCAP. † BMI.

## Album Reviews

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS  
This Last  
Week Week

### TALENT

ARTISTS AND LABEL	TUNE
1 2 JOHNNY HORTON (Columbia)	Battle of New Orleans†
2 1 WILBERT HARRISON (Fury)	Kansas City†
3 4 LLOYD PRICE (ABC-Par)	Personality†
4 3 BOBBY DARIN (Atco)	Dream Lover†
5 5 MARTIN DENNY (Liberty)	Quiet Village†
6 9 DION & BELMONT (Laurie)	Teenager In Love†
7 8 BYRNES-STEVEN (WB)	Kookie, Kookie*
8 7 IMPALAS (Cub)	Sorry, I Ran All Way Home†
9 6 DAVE (BABY) CORTEZ (Clock)	Happy Organ†
10 FATS DOMINO (Imperial)	I'm Ready† {Margie}

POSITIONS  
This Last  
Week Week

### TUNES

TUNE	PUBLISHER
1 2 †BATTLE OF NEW ORLEANS	Warden
2 1 †KANSAS CITY	Fire
3 4 †PERSONALITY	L-Logan
4 3 †DREAM LOVER	Fern-Prog-Trin.
5 5 †QUIET VILLAGE	Baxter Wright
6 9 †A TEENAGER IN LOVE	Rumbalero
7 8 *KOOKIE, KOOKIE	Witmark
8 7 †SORRY, I RAN ALL THE WAY HOME	Figure
9 6 †HAPPY ORGAN	Lowell
10 †TALLAHASSEE LASSIE	Conley

\* ASCAP † BMI F-Film

# THE BIG EVENTS IN MOTION PICTURE ENTERTAINMENT BECOME ORIGINAL SOUND TRACK RECORDINGS ON GUARANTEED HIGH-FIDELITY AND STEREO-FIDELITY RECORDS BY COLUMBIA

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**"SAY ONE FOR ME" STARRING BING CROSBY, DEBBIE REYNOLDS, AND ROBERT WAGNER**

A BIG 20th CENTURY-FOX MOTION PICTURE...  
A BIG COLUMBIA ORIGINAL SOUND TRACK RECORDING

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in the period as well as those falling on the top. Ratings are computed on the basis of five points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Citations and lockups will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP + BMI

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# THE NERVOUS SET

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## Continued from page 2

## Bill Kaland's Views

### The anti-formula hockeys found

**MILLS MUSIC, INC.**

**Thanks to**

**for 14 years.**

**JOE GLASER, Pres.**

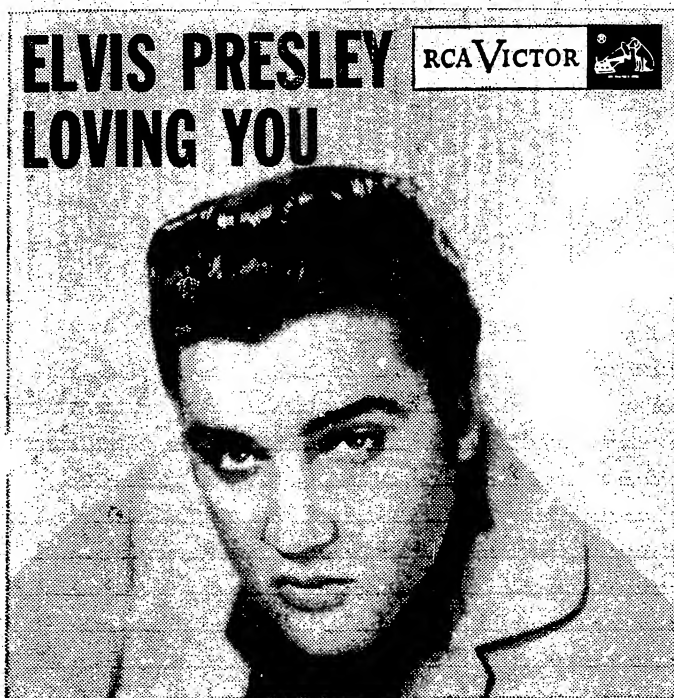
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PLaza 9-4600 CEntral 6-9451 JEFFerson 8-0383 OLYmphia 2-9940

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 17 cities and showing comparative sales rating for this and last week.

National Rating This Last wk.	Artist.	Label.	Title
1	THE JACKSON 5	AT&T	"I Want You Back"
2	THE JACKSON 5	AT&T	"Dancing Queen"
3	THE JACKSON 5	AT&T	"Someday We'll Believe"
4	THE JACKSON 5	AT&T	"A Little Bit Of Soul"
5	THE JACKSON 5	AT&T	"I'll Be There"
6	THE JACKSON 5	AT&T	"I'll Be There"
7	THE JACKSON 5	AT&T	"I'll Be There"
8	THE JACKSON 5	AT&T	"I'll Be There"
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LEO FEIST, INC.

# AGVA'S STORMY 'SEAT' MEET

## Entratter Wooing NBC-TV For 1-Hour Video-Cafe Specs For Sands

Jack Entratter, prexy of the Sands Hotel, Las Vegas, is in the process of welding video and cafes. He's currently negotiating with NBC-TV for a series of one-hour specials which he will produce. Attorney Jack Katz, who also numbers Perry Como among his clients, is negotiating the deal.

It's Entratter's idea to bring in the specs at about \$150,000 each with name talent. While still below the normal price for specials, Entratter feels that it can be done. The music and the staging used in the tv musicals can be transferred to the cafe, he feels.

Entratter thinks that the direction of the cafe shows of the future lies in book shows, and thus ultimately, the various ingredients can be utilized in other media including television. According to Entratter, the present cafe era is one still dominated by names, despite other ingredients such as nudity that have come into being in Las Vegas. Book, special music and staging, can enhance the value of names, and can be used in a manner that will keep the attractions fresher for longer periods of time. Of course, a tv tie-in can be profitably used to attract a longer list of headliners.

Entratter, currently in New York, on his way to Europe, will try to get Brigitte Bardot into the cafe, and at the same time, he'll look for a string of showgirls, one from each country he visits, to give the Sands floorshows an international flavor.

Entratter says the three-year deals have solidified his position in names. Recently, he says, he renewed deals with Jerry Lewis, Dean Martin and Nat King Cole.

Entratter recently purchased a piece of the Riviera, also in Las Vegas. He says he will have no part in the management, merely buying as an investment, "Just like A.T.T."

## Latin Quarter, Built In Boston By Lou Walters On 63c; Goes at Auction

Boston, June 2. They sold the furnishings of the Latin Quarter, which Lou Walters built and so the story goes, parlayed his last 63c into the nitery biz which brought him note and bank notes. It went on the auction block.

The lavishly decorated supper club, which had booked big names of 20 years ago, opened in 1939 with a French singer and a can can line, which rocked Boston in those days. Walters had acquired the defunct Town Club on Winchester St. that had once been a Lutheran church, and furnished and decorated it solely on the cuff. Site had previously been the Karnak Club in the '20s. Walters had the SRO sign out from the start and in no time was paying \$200,000 in entertainment taxes alone and expanding.

Within a short time, he opened other Latin Quarters in New York, Miami Beach and Falmouth, Mass., duplicates of the Hub club. In 1942, Mickey Redstone bought the LQ for \$275,000.

The LQ was leased by various managers including Lee Fields, Willie Oxman, Edward Meister, Rocco Palladino and Carl Weinman. Its stormy history included a \$1,500 robbery, a mysterious shooting and a \$25,000 fire in 1943. In 1945, the club became center of a controversy when Rocky Palladino sought to book Christine Jorgensen for a date, resulting in a ban from the D. A.'s office closing the night spot for several days.

After a series of financial difficulties, the spot shuttered for good on May 22, 1955. At the auction, the Blackmoors, statuettes that lined the interior of the supper room, went for \$100 each, mirror ceiling in the bar and cocktail lounge sold for a meagre \$30.

## Cotillion's Next: Berlin

The Cotillion Room of the Pierre Hotel, N. Y., will open next season with a continuation of the composer salutes. Starting off in September will be a nod to Irving Berlin.

The Cotillion will close for the season June 14.

## Lift Court Order Vs. Vegas AFM In Frontier Dispute

Las Vegas, June 2.

A temporary restraining order, issued when Musicians' Local 369 and the New Frontier and Last Frontier Hotels became embattled over the contract of combo leader Kathy Ryan, was lifted last week as a climax to a two-day district court hearing.

Labor officials and Strip hotel entertainment authorities testified at the hearing. The hotel charged that the union issued threats to Miss Ryan and members of her group and told her not to go to work after she failed to abide by union bylaws and submit her contract to the union 48 hours in advance of the date she was scheduled to perform.

Atty. Calvin Magleby and Toy Gregory contended that the union, represented in court by Atty. John Mendoza, was attempting to set a minimum on the number of musicians which could appear in the hotel's lounge.

In dissolving the restraining order and refusing to grant an injunction, Judge George E. Marshall said, "I am not concerned with what the union does to Kathy Ryan." He said that the matter before the court was whether or not the action of the union, constituted a threat or economic pressure or was harmful to the hotels.

Judge Marshall said the evidence presented did not indicate that there was any malice or ill-will on the part of the union against the hotels. The union was merely acting against Kathy Ryan and her musicians because they violated the bylaws of the local constitution, the Judge explained.

Attorneys for the hotels, however, argued that the union could order other musicians not to work at the New Frontier and Last Frontier after the restraining order had been lifted.

Judge Marshall said he did not believe the union would act in opposition to what was represented in court as the attitude of the union toward the Strip hotels.

Ben Goffstein, president of the Riviera Hotel, Warren Bayley of the Hacienda and New Frontier, Kathy Ryan, and Jack Fay, president of the musicians' local, were among those who testified at the hearing.

## RULE 75% OF VARIETY BILLS MUST BE MEX

Mexico City, June 2.

In a bid to open up opportunities for national talent, and to give new faces a chance, the National Assn. of Actors has ruled that 75% of all elements appearing in night clubs and vaudeville houses must be Mexican.

Jaime Fernandez, secretary of the association, said that this will not work any hardship on clubs and theatres since these can concentrate on bringing in top name entertainers from abroad. But the fill-out bills must be with Mexican performers so that they can build up a public following.

## TIFF ON PROXIES, REPS, CHAIRMAN

By JOE COHEN

Washington, June 2.

Convention of the American Guild of Variety Artists which opened yesterday (Mon.) at the Raleigh Hotel brought the most controversial session in years as result of protests over the seating of delegates. In a tiff lasting the entire day, bitter acrimony developed on admission of delegate Jay Lester and proxies of Sammy Davis Jr., Joe E. Lewis, Abbe Lane and Emmett Kelly.

Focal point of the dispute was Jay Lester, elected as Denver rep. Letter from the Denver branch claimed that Lester hadn't been in that city for seven years, was unfamiliar with local problems and therefore Denver remained unrepresented. It was revealed that same protest on Lester had been sent for seven years running. Lester, along with others, was nominated by petitions signed in the New York office. He was finally seated by a vote of 41 to 11. Not attending were Lewis and Miss Lane, both of whom sent wires giving proxies to Jack Gwynne or Jeannette Starr. Davis and Kelly are also absent.

Meeting also refused to admit Lee M. Cohn, labor writer for the Washington Star, who protested that he never previously had been barred from a labor meeting.

Indications point to an attempt today (Tues.) to dump Penny Singleton as chairman of the meeting. She had been "worked over" by repeated points of order, information, personal privilege, etc. Included in batch of union administrator Jackie Bright's adherents bedeviling the chairman were delegates Bobby Faye, Lester, Sid Marion, Don George, Joe Camp, who may be elected chairman if (Continued on page 54)

## Mpls. \$4,000,000 Skid Row Fix-Up

Minneapolis, June 2.

A "Moulin Rouge" type of restaurant-night club of circular design is included in a local syndicate's plans for a \$4,000,000 "municipal gathering place with a festive air and facilities for light recreation." It will comprise, in addition to the nitery, a number of shops along with a depressed level plaza featuring a pool with fountains, etc., and a "peacock alley."

It'll be a part of a lower downtown loop development that'll eliminate the local skid row.

The nitery restaurant will be on rising levels surrounding a theatre-in-the-round stage which can be raised and lowered by hydraulic lifts. The project's two-level arrangement sans a roof will be similar in design to the New York Radio City plaza.

Plans allow for a radio studio, 35-lane bowling alleys and a civic theatre.

## 'Truth or Consequences' 1st Syracuse Fair Cuffo

The New York State Fair at Syracuse will have a free grandstand show with name programs next September. This is the first time that no admission will be charged for such events.

Cuffo show will comprise "Truth or Consequences" with Bob Barker emceeing, plus Edgar Bergen. Former will be seen the first three days, starting Sept. 4, and Bergen will follow Sept. 7 to 11. On Sept. 12 the grandstand will feature a 100-mile auto race at the regular admission charge.

The Ed Leary Ice Show and slack wire performer Herbert Castle will be in the Bergen show. There will be a name bill in the Coliseum on Friday and Saturday nights (Sept. 11-12) with acts still to be signed.

## Margie Coate's 75G Suit Vs. Chi's Dave Byron on AGVA Fund Charges

Chicago, June 2.

### Pitt Copa's 'Drunkard'

Pittsburgh, June 2. Downtown Copa, which has been unable to come up with any winning weeks recently on its regulation nitery policy, is going to try something different. Spot will insert an abridged version of the old meller, "The Drunkard," next week for what it hopes will be a run. Three Pittsburgh cafe performers have been signed to star in it, Rummy Bishop, Sherry Lane and Ed Scotti.

Cast will also include Charles (Cheech) Litman, a drama student at U. of Miami and the nephew of Lenny Litman, who recently sold the Copa to Andy Vanzo.

## AGVA Prowling Name Prez Vice 'Penny the Enemy'

The American Guild of Variety Artists, currently holding its convention at the Raleigh Hotel, Washington, will have the problem of finding a name candidate to run against incumbent Penny Singleton, an ardent foe of the present paid administrators of the union.

Miss Singleton, who has been in that office for one year, has opposed many moves of Jackie Bright, national administrative secretary of AGVA. She was instrumental in forcing a cleanup of the AGVA Foundation setup, and has opposed many other moves made by the paid officers.

The administration is currently combing files for a candidate likely to run against Miss Singleton in the elections which will take place during the summer. Last year, Bright persuaded George Jessel to run against Miss Singleton, but former lost. It is not necessary to nominate a candidate at the convention under AGVA rules, since petitions may be instituted to put a nominee on the ballot.

In AGVA's history, there have been two proxies who never attended a meeting, Bob Hope and Joe E. Lewis. Bright is known to disfavor a functioning president, who can hamper his plans. Nominations generally take place on the last day of the convention, which is slated to end tonight (Wed.) or tomorrow. The three-day national board meeting follows immediately.

## PATTI, SAMMY, JOE E., MILTIE FOR A.C.'S 500

Atlantic City, June 2.

A full season policy of big names will be followed this summer by Paul "Skinny" D'Amato, operator of the 500 Club. Booked so far are Patti Page, who will play a week starting June 3, followed by Sammy Davis Jr. who comes in July 11.

Joe E. Lewis, who has not been seen in local niteries in many a year, comes into the resort July 18. D'Amato booked Lewis while he was in Las Vegas several weeks ago.

Milton Berle comes back Aug. 8 for a week. He played the club last season. Dates for the other weeks are yet to be filled with D'Amato again gunning for such as Frank Sinatra to come in one of them for a week before and Labor Day weekend attraction.

### TINKER BELL CLEARED

Indianapolis, June 2.

Stripper Tinker Bell was acquitted last week in police court on a charge of giving an indecent performance.

She had appeared at the Fox Theatre here.

Margie Coate, still in hot water over her stewardship of the American Guild of Variety Artists' Sick & Relief Fund, has filed a \$75,000 libel action here against Chl AGVA member Dave Byron, who termed it an attempt to "gag" his criticisms of the administration. Suit stems from a recent letter from the hypnotist (he's billed as "The Amazing Byron") to national exec board members and others suggesting "book juggling" of the fund.

Though it mentions no names, Atty. Melvin L. Rosenbloom, who filed the suit in Chicago Federal District Court on May 22, said all recipients of the letter knew it could only have referred to Miss Coate as sole officer of the fund. Letter was one of several Byron sent to "correct abuses" in the fund's administration. Over the past year, he has been one of the more vocal opponents of national administrative secretary Jackie Bright.

Taking note of outstanding loans from the fund as high, it said, as \$7,500, the letter asked, "Who are the people receiving these loans? Are our books being juggled to accommodate these favored parties? Will it be necessary to ask the Senate Rackets Committee to investigate?"

Early last February, the national board voted to continue the fund as a one-woman operation under Miss Coate after she had been under fire over the loans. At that time the fund had about \$250,000, with disbursements a well-guarded secret.

## Pope Poetry Spouted In Court by U.S. Atty. To Doom 2 Strippers

Washington, June 2.

A poetry-quoting lawyer, of all things, was the courtroom downfall of a pair of strippers here.

Darlin' Darla (Janelle J. Kosmin) and Carol Lee (Carol B. Masiello) drew sentences of \$100 or 30 days in jail in Municipal Court Thursday (28) after the prosecutor, Assistant U.S. Attorney Maurice A. Dunie, explained the public's standards of morality in this context:

Vice is a monster of so frightful mien,  
As to be hated needs but to be seen;  
Yet seen too oft, familiar with her face,  
We first endure, then pity, then embrace.

The words were Alexander Pope's, in "Essay on Man."

The Federal lawyer had said the "twists and twirls" of the dancers at the Merry Land Club here suggested "nothing other than the sex act."

Not so, claimed their defense counsel, Samuel L. Block. It was, he argued, an "overexaggeration" . . . "burlesque" of sex and "nothing to arouse lustful thoughts."

## Lido de Paris Troupe Due in for Vegas Run

The Lido de Paris show will arrive in New York from France next Monday (8) and will remain in town for one day for a press luncheon at the St. Moritz Hotel on Tuesday. They depart that day for Las Vegas to begin rehearsals for the June 23 opening at the Stardust Hotel.

Show, produced by Donn Arden, is expected to run a full year. A previous edition of the Lido layout has been at the Stardust for nearly a year. Gene Murphy, press relations head of the Desert Inn and Stardust Hotels, arrives in N. Y. this week to make arrangements for the luncheon and transportation to the casino country.

## Puerto Rican Agents in Field Day As Union Rules Hit U.S. Offices

San Juan, P.R., June 2. A group of local agents have virtually tied up all the hotel and nitery biz in this island. Because of union restrictions and necessity of getting high salaries, local percenters have been able to have things entirely their own way, even to the detriment of the major agencies in New York and Miami Beach.

The major offices, for a while, were able to put a lot of the talent into hotels operated by the Hilton and Intercontinental chains, along with the newer inns. However, conditions have changed to the extent that the large offices have been all but forced out of the picture. Bulk of the traffic is now with Mexican, Cuban and South American acts who ply the islands.

The major factor that has forced mainland agents out of the Puerto Rican talent picture are the union regulations that forbid the writing of a single pact for television, theatres and nitery date. It had been customary for acts to play the hotels, then work television and/or vaude dates in the island, which would lower the price of the American talent for all concerned. However, it was impossible to cover all this through separate contracts.

This paved the way for the indies, who would sell the act to the nitery for one sum, and for casual tv and theatres for another sum.

The indie would realize a profit on the whole deal.

This type of operation couldn't be indulged in by the mainland date-diggers. Result is that the U.S. agencies and acts have virtually been forced out of Puerto Rico. American agents who have visited San Juan recently have admitted that they cannot compete on that basis because of union regulations which make necessary individual contracts for every field, and thus package operations become impossible. Several have indicated that they would appeal to the unions to permit changes in the present modus operandi so that more U.S. acts can be used in the islands.

They believe that with more American acts working in Puerto Rican hotels, they could book more cheaply into Havana and possibly open up other islands in the Caribbean to U.S. acts.

## Tivoli Circuit's Cooper In U.S. to Case Talent

Gordon Cooper, talent buyer for the Tivoli circuit, Australia, will arrive in the U.S. today (Wed.) for a prowling of acts. He will check in at the Beverly Hilton Hotel, Beverly Hills, and will leave for Las Vegas June 10.

Following the Vegas perusal, he'll fly to New York for conferences with Eddie Elkor of General Artists Corp.

## El Toro, N. Y., Bowing

El Toro, N. Y., is slated to open tomorrow (Thurs.). Spot, to be operated by Ray Shaw, will be on a Latin policy, with initial bill comprising Lydia Scotti, a dance group, plus strolling guitarists.

El Toro was originally slated to open in April but construction difficulties caused the delay.

## \$1,734,496 Estate Left By Meyerfield's Widow

San Francisco, June 2. The widow of Morris M. Meyerfield Jr., who operated the Orpheum vaude theatre circuit, left an estate of \$1,734,496, according to an inventory filed in Frisco's Superior Court last week.

Mrs. Nannie A. Meyerfield died last Feb. 11 at 91.

Property included more than \$1,000,000 in securities and downtown Frisco real estate worth more than \$500,000. Principal beneficiaries are a daughter and grandson.

## Japan's Czech Circus

Tokyo, May 26. The Czechoslovak State Circus, featuring 70 artists and 35 animals, will open its Japan tour July 1, playing a month at this city's Kuramae Kokugikan before moving on to Fukuoka, Osaka and Nagaya.

A unique feature will be "PlanetScope," a giant screen on the ceiling, on which two projectors will show a color circus film.

Two shows will be given daily except for Tuesday, an off-day. Tickets in Tokyo are scaled from 56c to \$2.23.

## Boris Pasternak Read 'Earthquake' & Offered Berle Asylum in Russia

Chicago, June 2. Milton Berle, wearing his author's hat but reading his writers' lines, mixed with the local literati last week to plug his first novel, "Earthquake," at a fullhouse Sun-Times Book & Author luncheon. "The plot of my book is simple," said Berle. "You buy it and I get rich." Ditto, presumably, for his collaborator, tv scripter John Norris, who was absent. Comic said he'd been asked by Hoke Norris, S.T. literary ed., to speak for 10 or 15 minutes. "Are you kidding? I bow for 20!"

Other Berle-ing points: "Boris Pasternak read the book. Then he sent a wire and offered me asylum in Russia."

"Lawrence Welk said it's danceable."

Winding on a serious note (for a moment, anyway), Berle said the book was an outlet for the serious side of him that he'd never had an opportunity to express in his 46-year career.

## Sunderland, Eng., Reopens

Sunderland, Eng., June 2. The Empire Theatre here, local vaudey shuttered by Moss Empires Ltd. two weeks ago because it was not paying, is to be bought by the Sunderland Town Council, which will convert it into a municipal theatre.

Sunderland Empire was opened 52 years ago by Vesta Tilley. A 2,700-seater, it was regularly played by U.S. acts on tour in Britain.

## Hot Holiday Hypo In Atlantic City For Cafes, Hotels

Atlantic City, June 2. One of the hottest Memorial Day weekends ever recorded in metropolitan areas, plus the fact that the holiday came on a weekend, sent a record 75,000 crowd here.

With most amusement spots geared for an average Memorial Day crowd, the influx was beyond their expectations. Steel Pier, which features Jimmy Dean in its Music Hall and Richard Maltby in Marine Ballroom, played to near summer business all day Saturday. Business fell off Sunday, when cooling northwest winds dipped the mercury.

Night clubs Saturday night did much better than average Memorial Day business. George Shaw, Graziella and Jimmy Roma plus Carrie Adams were offered at 500 Club; Paddock had Dave Davies, Tamara, Laura Lynn and Debbie Lane; Haleah, the Strong Bros., Dorice Inge, Kim Riviera, John Frisco, Kathy Frost, Sepia Harlem, Toni Lexevier, Flash Gordon, Derby Wilson, Juanita Jones, Matthea, Regina Defeo, Billie Graves plus Jimmy Tyler. Smaller spots offered added entertainment.

Indicating that boardwalk hotels this year are going out for a share of the nitery dollar, Harvey Stone and Dolores Leigh were the attractions in Traymore's Submarine Room; the Ritz-Carlton featured Charlotte & Pedro Albani in its Carousel Room while Hotel Chelsea brought in the Blackburn Twins & Jerry Collins as it moved to make Westminster Hall a night spot. Most of the top beachfront hotels opened their cafes including Seaside with the Redcoats in their Surf 'n' Sand Room; President with Joe Stern in Round-the-World Room; Claridge with Guardsmen in Mayfair lounge.

New spot on boardwalk which got underway for the summer season over the Memorial Day holiday is the Black Orchid lounge with Bunny Boyle, Tony Valo, Hope Brooks, Nancy Kelly, Ryeze, and Marie Villon with Sammy Clanton and his piano featured.

## MOST OUTSTANDING NEWCOMER TO HIT VEGAS IN YEARS!

Forrest Duke — Daily Variety

# FRED DARIAN



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## New Acts

**FRED DARIAN**  
Songs  
25 Mins.

Thunderbird, Las Vegas  
Fred Darian is probably the most outstanding candidate for song stardom to come along in recent years. If his impact on Vegas is any indication of future success, then it won't be long before the handsome young baritone will be up there with the Sinatras and Damones.

On opening night, each of Darian's songs was rewarded with increased enthusiasm, and at the end of his session the applause hit a peak that had local show biz vets saying that his reception was the warmest ever accorded a newcomer in Vegas.

Darian has a big voice which he controls with ease, and he's equally effective as balladeer or belter. The intonation is just right, and he shows a keen sense of lyric-consciousness.

## PITCH by MITCH

LAS VEGAS REVIEW JOURNAL

If the thrill of discovery gives you extra special satisfaction, get over to the Thunderbird and catch the current show. Gotta hurry, the guy to watch and to listen to... is Fred Darian. He's one of the most impressive "first timers" you'll ever run into. This lad has a singing voice of such beauty, you'll applaud for encore after encore. And you'll wonder why he hasn't been acclaimed as a star long ago. A pleasant, unaffected, manly fellow, Fred Darian has a gift for making standard melodic ballads sound like operatic masterpieces. You'll enjoy him right now. And in a year or so, you'll enjoy him again, when you can brag to your friends, "I discovered this feller at the Thunderbird before he was famous."

## Night Club Review

**THUNDERBIRD**  
In making his Las Vegas debut, vocalist Fred Darian scored strongly. The lights had to be dimmed to mute the tremendous applause given him at the conclusion of his act.

— Gene Tuttle.

## Vegas Vagaries by Les Davor

LAS VEGAS REVIEW JOURNAL

A name to remember: Fred Darian. His first trip into Las Vegas spotlight at the Thunderbird rates him an extra added attraction in the Thunderbird's latest presentation in the Turquoise Room. Not only does he sing, but you should hear his range... WOW! A safe prediction... great things for Fred Darian.

## THUNDERBIRD HOTEL

An outstanding young newcomer makes his Vegas debut in this package — he's Fred Darian, a singer who is certain to join the vocal headliners before many months go by. Darian is handsome, has a big voice which he controls with ease, and he moves with graceful showmanship.

Duke.

"Laugh?  
You'll Flip,  
Too!"

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## New Acts

**EAGLE & MAN**  
Comedy  
30 Mins.  
Struben's, Boston

Here's a pair of clever lads who present their own brand of comedy, backed with pro musicianship, in an act which should land them in the front ranks of their contemporaries. Out for some time in Australia and in U. S. south and west, but not heretofore documented in New Acts, they offer a rousing 30 minutes of unrestrained comedy in which they take turns in playing straight for each other and blast out some great jazz interps on trumpet and cornet.

Standout is a strong "When the Saints Go Marching In" with Eagle on cornet and Man on trumpet with latter doing Satchmo, carbon and Eagle capering his 200-pound bulk on 5-ft-4 frame in battle of music. Opening finds Man, slim, personable 5-ft-6 youngster in tux, piping "Sitting on Top of the World." Eagle, in tux outfit sporting Bermuda tux shorts with pearl buttons and pixie haircut, comes on through and to big bellylaughs.

Pair go into a double dixieland "Jazz Me Blues" that is terrific with expert trumpet and cornet work. With gags falling thick and fast, Man takes over the mike for "Birth of the Blues" while Eagle

circles the stage with a variety of wacky character bits delineated by a fantastic collection of headgear which makes him Napoleon, Castro, Mickey Mouse, a Russian comic, Chester, looking for "Mr. Dillon," a Martian and an Israeli soldier among many.

Both boys are speedy dispatchers of comic stuff and both have flair for miming; timing is slick and act is refreshing in that they take pains not to be reminiscent of any other comedy teams. Man sings "Birth of the Blues" straight unweaving fine pipes and good phrasing. Eagle, with the face of a clown and giving with just the right amount of pathos, digs out a miniature trumpet on which he does "Hot Lips" in great style. An updated impress, Louis Prima & Keely Smith, panics the aud and will undoubtedly be picked up by a segment of the comic fraternity this season. Trumpet solo "I Can't Get Started" by Man winds up with Eagle joining in trying for big high note which he finally hits after engendering laughs for sock returns.

The double Satchmo "Saints" bit is a strong finish and stood the aud on chair edges, resulting in three encores at opening in Steubenville in which they reprised and made with the horns in wild tumult. This act is plenty visual, has boff showmanship and looks to hit comedy top ranks for tv, niteries and stage.

Guy.

**ELLIE ROSS**  
Songs  
15 Mins.

Mister Kelly's, Chicago

Ellie Ross, attempting sophisticated chautauque that identifies with the small, poshy parlors, is a tentative toiler in that genre just now. Her stint here, however, is her first important cafe assignment, and with savvy handling she could build into a worthy entry. Besides some minor club work, available info has her credited with some legit, summer stock and tv thesping.

Included in her repertoire are "Moon is Blue," "Who Wants to Fall in Love" and a bilingual olio comprising "Pigalle," "La Seine" and "Darktown Strutters Ball." Turn caught about a femme who goes to bed at 10 but heads for home at 4.

Miss Ross is not much at home on French lyrics, nor does she convince with her Anglo-French dialect. Whether such shortcomings can be remedied, there is still the problem of material and presentation. Simply, both need more sophistication, albeit singer's appearance—garb, coif, etc.—is on the right course. More and stronger special tunes, enriched with sharper wit and satire, are indicated. Given all this, it only remains to ascertain if Miss Ross can generate the "flair and savor faire, the dramatic accoutrements, that perhaps are more potent than any other element.

Pit.

**BABY CORTEZ**  
Songs, Piano, Organ  
22 Mins.

Chaudiere, Ottawa

Marked as "Baby," Dave Cortez gets top billing at the Chaudiere Club via his Clock label disciclip, "Happy Organ." But he neglected to equip himself with a vital item—an act—before preem-

ing here. The result is chaotic, confusing and could be damaging if exhibited in an area where record sales are biggest. Cortez is a capable musician but no showman and left to his own resources, his stint comes out sans coordination, staging and impact.

Stanza tees with Cortez chanting, then terping, both possible as gimmicks in a constructed session but, left dangling as they are, could be omitted without loss. Piano bit follows in rock 'n' roll style, then to the electric organ where he belts even the moody items. Without evidence of cues, he jumps from organ to 88 to pipes, leaving the impression he should be thankful for an orchestra that can pick up and follow without scoring.

As it stands, Cortez's niterly stanza displays him as an organist who has nothing over other organists except a high-rating disc. Until somebody writes him an act, teaches him showmanship savvy and produces a routine for him, he would be wise to stick to disk-ing.

Gorm.

**RONDART & JEAN**  
Dart-Throwing  
8 Mins.

Empire, Glasgow

Act has offbeat angle that intrigues, but will require careful sharpening for world market. Male partner does most of the dart-throwing, shooting series of darts on to dart-board from his mouth. He does this from various stances, even reclining on chair with his head upturned, and hits more than one bull's-eye during course of routine. Also, bursts balloons held against dart-board by femme partner, who also does minor share of dart-throwing.

Act uses stooge from audience for a William Tell-type stunt when Rondart knocks a cigarette off the "customer's" head by blowing dart through it. This garners good audience reaction, especially after comedy bit when he tries out dart-bowling on a dummy and hits dart bang in middle of its forehead.

Needs some stronger finish and sharpening, but has novelty appeal.

## Vaude, Cafe Dates

## New York

The Wanderers booked for the Town & Country, Brooklyn, tonight (Wed.) on bill headed by Larry Sorch. Castle Sisters into Shostana Damari has returned to the Cafe Sahara for a four-weeker. Bobby Remsen and Vic Graham new at the Golden Slipper, Glen Cove, L. I. Carmen McRae and Irwin Corey comprise the new bill at the Village Vanguard, which started last night (Tues.). Jacques Zarrow the new fiddler at Erika's. Brooks & Haller signed with personal manager Bill Foster.

## Hollywood

Geri Grant has been set as guest soloist at Hollywood Bowl's "Cole Porter Night" Aug. 8. Singer will also appear at the Pleasanton (Calif.) Fair June 29 and the Mapes Hotel in Reno July 9. Patricia Morison will star in "The King and I" at Dayton Memorial Auditorium for one week beginning July 14. Sheeky Greene and Ruth Olaj topline the show opening at the Cloister Friday (5). Nelson Eddy back following a two-week niterly stand in Juarez, Mexico. Andre Previn will join Elle Lee and the Bowick Singers at Hollywood Bowl July 1 concert. Andre Kostelanetz will conduct the L. A. Philharmonic orchestra.

## Chicago

Henny Youngman set for the Black Orchid June 10. Cliff Arquette linked for the Tribune-sponsored Chicago Latin Music Fest in August. Dick Haymes parted by Mr. K's, Minneapolis, starting Aug. 10. Singer Chico Holiday into the Metropole, Windsor, Ont., Aug. 3 for two frames, with Danny Costello opening there Sept. 14. Tommy Leonetti switched his July Cloister date to Oct. 6. Petticoats to the Park Hotel, Great Falls, Mont., July 13. "An Evening With Richard Rodgers" co-starring Felix Knight and Larry Douglas, plays the Minneapolis Music Under the Stars Fest Aug. 8.

## Houston

Carmen Cavallaro opened a two-weekery at International Club of Shamrock Hotel, following by Molly Bee and Pete Pederson. Jean Shannon & Brooks Bros. opened at Tidelands Club. Sonny Land Trio at Royal Palms. Lu Ann Simms in at Crescendo Club for two weeks, sharing bill with comedian Charlie Manna.

## Inside Stuff—Vaude

Fear that Atlantic City would lose its last big national exhibit were dispelled last week when General Motors renewed for six more years the lease on the GM Exhibit which has been a cuff attraction on Steel Pier for many years. Announcement that the new lease had been negotiated was made by Thomas J. Kenny, who manages the exhibit for GM, and George A. Hamid, pier president. The present exhibit, which occupies more than 15,000 square feet, exclusive of office and maintenance areas, opened on May 24, 1947.

Four Canadian performers arrived in Gaza last week to entertain UN Emergency Force troops. (Canada is one of the seven countries contributing to the force). They are Montreal thrush Mae Sagan and her pianist-husband Lee Norris, Toronto terper Zena Cheevers and Vancouver magico Celeste Evans.

Skelton Chi Run  
Red-Letter Days  
For Chez Paree

Chicago, June 2.

If the Chez Paree needed a ray of sunshine in the wake of internal Revenue Service back-tax claims, disclosed a fortnight ago, it has it in Red Skelton. The clown, making his first appearance at the largesater in 23 years, has been playing to capacity or near at every show since his May 21 tee-off. Additionally, he since has generated more reservations in one day—over 3,000—than any Chez headliner before him.

Not unexpectedly, business easily warranted six, instead of the usual four, shows over the first two weekends, and it's likely next weekend will ditto.

Skelton was figured for a hep reception, but still remarkable are the standing ovations that accrue to each performance. That hasn't happened at the Chez, it's said, since Metopera diva Helen Traubel debuted her niterly turn there in 1953.

So far, Skelton has kept outside appearances to a minimum—to "conserve strength," as pressagent Milton Weiss puts it. Comic has committed himself to only a few major radio and tv interviews and an appearance last Wednesday (26) at a luncheon given by the local chapter of the Academy of Television Arts & Sciences. He's been exceptional grist for the newspapers, however, including a half-page layout in the Sun-Times of candid pix snapped at his preem stint—a rare acknowledgment in this town for a niterly act. And needless to say, the gossip columns have been wooing him almost daily.

Skelton departs next Tuesday (9) for a concert-style 11-day stand at Carter Barron Amphitheatre, Washington, D.C. He has a month back at the Riviera in Las Vegas commencing June 29, then flies to Tokyo and probable appearances before U.S. forces in Korea.

Sammy Lewis Status Quo  
Las Vegas, June 2.

Ed Levinson, spokesman for a new group currently negotiating to purchase the Riviera Hotel here, announced that if and when the sale is consummated, Sammy Lewis will continue as entertainment director.

Lewis has produced the shows at the lavish resort hotel for the past four and a half years.

## Toby Comics Recalled

Gastonia, N. C.

Editor, VARIETY:

Referring to "Toby" show comics in May 20 VARIETY, you missed some of the best that played the south: Cal West with Bill Roys Comedians, Bud Hawkins, Billy Van Allen, Jimmy Doss, Bert Bertram, Ches Davis Boots Walton, Happy Lawson, Lee White, Skinny Candler, Don Lanning.

Ernest Tipton

NICK  
LUCAS

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## New Frontier, Las Vegas

Las Vegas, May 23.  
Mickey Rooney, Joey Forman, Diannah Carroll, Helen Wood, Don Swenson, Venus Room Starlets (12), Nat Brandwynne Orch. (13), produced by Bill Miller; \$3 minimum.

A show headed by Mickey Rooney reopens the two-year-old Venus Room, and it's an impression one for which producer Bill Miller can take well-deserved bows. Rooney and his partner Joey Forman could do no wrong on opening night when they breezed through some very funny Mel Diamond-scripted skits that kept the yocks coming fast.

Rooney, with his perfect timing, demonstrates his worth as an actor, comedian and magnificent mugger as he romps through such roles as Japanese general and slow-motion tennis player. Forman, well on his way to stardom in his own right, is the ideal partner for Rooney, who gives him full credit for his potent assistance.

Diannah Carroll, a sepiol looker, has a keen sense of drama as she sings with both power and delicateness, combined with impressive personal drive. Numbers include "How About You?" "It Had To Be You," "I Enjoy Being a Girl," "Shoppin' Around," "But Not For Me," "I Wish I Were in Love Again," and a medley from "Porgy and Bess."

Helen Wood neatly blends a vivacious personality into a sparkling exhibition of graceful toe-terping. The beautiful ballerina is featured in two Dorothy Dorben production numbers, "Gigi," and "A Salute to Gershwin," with the fine songology of Don Swenson and faultless footwork of the Venus Room Starlets (12) as backing. Nat Brandwynne's orch. (13) is outstanding as the organizer of the entire show, which is set for four weeks.

## Ben Blue's, Santa Monica

Santa Monica, May 29.  
Ben Blue, Barbara Heller, Sammy Wolfe, Diane Lefti, Mildred Lou, Dick Bernie, Richard Cannon, Frankie Rapp, Barbara English, Ponce-Ponce, Ivan Lane Orch. (5); \$3 minimum.

Ben Blue's Santa Monica bistro continues to stand out as one of the top dollar values along the saloon circuit—both in food and entertainment. While the club's production numbers aren't of the stature of Las Vegas niteries, the local Moulin Rouge, it does score evenly on talent.

Joining the Blue's fold is returning Barbara Heller, and newcomers to this spot, songstress Diane Lefti and comic Frankie Rapp. Miss Heller is a skinny little gal whose performing abilities catapult her into the heavyweight class. Her turn runs along the same path as last time out. It's filled with sock as she mimics, sings, struts and even gives Blue, a master in the Chaplin class, a run in the deadpan department. Interpretations include Bette Davis, Tallulah Bankhead, Roberta Sherwood and Judy Garland.

Miss Lefti, a big, sexy looking blonde, scores with a solid "Give Me the Single Life" and "I Get A Kick Out of You." Rapp, a stand-up comic, is as scintillating as his material allows. The yocks come sporadically as he rotates his gags around his Italian father.

Filling out the Blue show is Mildred Lou, a brunet terper who flashes some nice gams with a smile; Barbara English, another blond blonde, does a foil for skits with Bill; Richard Cannon, a Negro singer who also bartends here between shows. He impressed with "Just One of Those Things" and "St Louis Blues." On latter number he's self-accompanied on drums. Ponce-Ponce, a Hawaiian bus boy, belts a good "Grana-da" and mimics real well. Vaughn Monroe, Al Hibbler, Sammy Davis Jr., Louis Armstrong, Johnnie Ray and Elvis Presley, which shook up the club.

Blue's regular partners, Sammy Wolfe and Dick Bernie, continue to back the show in competent style and draw their own mitt action in a couple of skits. Blue's Glee Club, comprised of the acts and club employees, winds up with "White A Cigarette Is Burning." Ivan Lane's house band (5) comes across in his usual tip-top fashion.

## Ritz Carlton, Montreal

Montreal, May 29.  
Evelyn Knight, Johnny Gallant, Paul Notar Trio; \$2-\$2.50 cover.

Evelyn Knight is the only thrush to date in the Ritz Cafe with the

distinction of opening and closing the season. Last September, Miss Knight teed off this handsome intimacy with a pro flair and she is winding up the same way.

Although appearances on the cafe circuit are less frequent than a decade ago, Miss Knight still exhibits the savvy that kept her hitting interps at the top of all platter lists. Performance on the whole is almost too restrained when compared with the production thrushes now in evidence. This is a welcome change but sometimes leaves the newcomers at a loss to judge offering.

Femme mixes tunes nicely between the ballads and the blues for an okay reception, but it isn't until she swings into the familiar items on the folk tune side that solid attention is given. Entire show is in English which limits, to a certain extent, the drawing power for this bilingual room, but smoothness and delivery more than make up such a minor minus.

Music by Johnny Gallant and the Paul Notar trio gives artist fine support and please during interlude sessions. Room closes June 13 for the summer, with the Notar group heading north into the Laurentians for resort engagements and Gallant planning to Europe on a combined pleasure and business jaunt.

## Flamingo, Las Vegas

Las Vegas, May 28.  
Ted Lewis, Marie McDonald, Larry Adler, Ted Fio Rito, Beverly Marshall, Eddy Chester, Cathy Basic, Don Kirk, Jeannie Stevens, Flamingoettes (12), Jack Cathcart Orch. (14); produced by Barry Ashton; \$3 minimum.

Ted Lewis returns to the Strip with his All-Star Revue, and again the nostalgic song-and-dance package is a solid click. Lewis has surrounded himself with some top-notch talent, and the team pulls consistent yocks plus brisk mitt action.

Beverly Marshall, a pixie-like pantomimist and terper, is a stand-out comedienne who is ripe for a Broadway musical. Eddy Chester, Lewis' original "Shadow," is a strong asset, and Cathy Basic, a beautiful singer, contributes heavily to the festivities. Lee Berger graces on the 88.

Marie McDonald is extra added on the bill, and proves here again that she can easily headline at any niterie or theatre. Miss McDonald never looked better, and the beautiful canary scores as a song-seller with such numbers as "I Feel A Song Coming On," "I Could've Danced All Night," "I Enjoy Being a Girl," "Married I Can Always Get," "Learning The Blues," "Over The Rainbow," plus a medley, "Paradise," "Falling In Love With Love," and "Why Was I Born?" Miss McDonald's conductor-accompanist, Ted Fio Rito, is an excellent teammate, and during one of her costume changes gets warm audience reaction when he plays some of the hits he's clefted, "Charlie My Boy," "Little Grass Shack," "I Never Knew," "Sometimes," "Laugh Clown Laugh," and "Toot Toot Tootsie."

Don Kirk, Jeannie Stevens, Chris Brown and Marlene Kirk, who are also featured in a sock opening Barry Ashton production number called "Sing You Sinners," embellish some of Miss McDonald's numbers with fine vocals and footwork.

Larry Adler balances the bill, and got hefty applause from first-nighters, with his harmonica artistry. Accompanied at the piano by Ellis Larkins, Adler offers with sensitivity and showmanship "Summertime," "It Ain't Necessarily So," "Funny Valentine," "Gavotte," "Rumanian Rhapsody" and "St. Louis Blues." Jack Cathcart's orch. (14) backs the skeddad four-week show with appropriate aplomb.

## La Louisiane, Paris

Paris, June 2.  
Inez Cavanaugh, Don Gais, Aaron Bridgers; \$2 minimum.

Smartly laid out little cave is done a la Bourbon Street in New Orleans, with a trio of listenable sepiol jazz and blues performers. Situated under a restaurant specializing in Creole food, the eatery and boite have become Yank touring-ist haunts as well as a focal spot for U.S. regulars and Frenchmen looking for jazz atmosphere.

Inez Cavanaugh, an old hand at French boites, is in good form and makes her blues and special material ring right and true. She is always a begoff and well supported by, plus good interim playing of Don Gais and Aaron Bridgers on the piano. Club looks to develop into a staple here.

## Waldorf-Astoria, N. Y.

Ella Fitzgerald (with Lou Levy Quartet), Count Basie Orch. (16) with Joe Williams, Bela Babal Orch.; \$4-\$5 cover (\$10 dinner opening).

The Starlight Roof of the Waldorf-Astoria opened the summer season with a bang Ella Fitzgerald, who's moved over to the eastside from Birdland with a stopoff at the Copacabana, is a natural for this posh layout as is Count Basie, who is co-billed.

It's a field day for the Fitzgerald fans. She's on for close to an hour with a songbag packed with 15 socko items. It was a long vocal haul but she never tired and neither did the audience. Thrush could have sung all night and the crowd probably would have asked for more.

She was in top form at the opening show working her way through swingers, ballads and blues with assurance and style, to build into one of her best vocal sets. Working with the Lou Levy Quartet, who rate a nod for laying down an effective accompanying beat, Miss Fitzgerald opened with "It's De-Lovely" and kept everything delightful and delicious for the rest of her 60-minute musical tour.

Repertoire is loaded with standards and class pops and when they're given the Fitzgerald touch they sound better than ever before. In the closing portion of the turn, the Basie band comes on to accompany her on "Whatever Lola Wants," "Who's Got The Pain" (both from "Damn Yankees"), "Funny Face," "Lullaby of Broadway" and a blues bit. It all worked up to a rousing sendoff.

Show opens with Basie band working over a nifty swing featuring the maestro's slick keyboard lead. The orch. (three rhythm, seven brass and five reed) keeps everything musically right and even when it's swinging hard, the sounds fit excellently into the room's acoustical requirements. Main portion of the Basie set is turned over to Joe Williams. A blues singer of solid standing, Williams reeks up a big score with "More Than Likely," "It's The Talk of The Town" and "Well All Right, Okay, You Win."

Basie also hits a neat beat for the terpersters after the formal show is over and the W-A regular, Bela Babal, makes to keep the dancers happy with his easy pre-show musicals. Basie, incidentally, will hold over when Tommy Sands replaces Miss Fitzgerald June 22.

Gros.

## Black Orchid, Chi

Chicago, May 27.  
George De Witt, Mauri Leighton, Joe Parnello Trio; \$1.50 cover.

It's a debut in this small room for the current tandem, and brightly acquitted over some 50-odd minutes. George De Witt is about as diffuse and loose-knit a comic as any around, but a thoroughly amiable standup who moves the gams and bits briskly for nice returns. He kids to commercials and how-to-stop-smoking efforts, runs through celeb carbons, and winds by fielding tableer song requests with beaucoup kibitzing. Much of his stuff is warm, but De Witt's pacing and prepossessing manner help coax the laughs along.

Sepiol singer Mauri Leighton is a deep-throated and stylish performer with plenty of talent that comes over despite some annoying mannerisms. Her otherwise excellent animation tends to become overly expressed, and she's apt to elocutionize here and there. Resultant is an emphatic delivery where subtlety and shading would be more effective. Her best items are "There Will Never Be Another You," and a dandy presentation of voodooish "Similo," which she does almost tongue-in-cheekish for a lefty mitt getaway.

Joe Parnello's tunesters ably showback, and deserve a special nod for De Witt's turn, managed with minimal rehearsal. Show's in for a fortnight.

## Statler-Hilton, Dallas

Dallas, May 29.  
Roberta Sherwood, with Ernest DeLorenzo and Red Newmark; Johnny Long Orch. (11); \$2-\$2.50 cover.

In her second stand at the plush Empire Room in 20 months, Roberta Sherwood makes a big bid to break her previous attendance (which put her in the top three b.o. draws in her Oct., 1957, run). Bowing to a capacity house, thrush in a plain blue cocktail dress and sans make-up strolled from the entrance, piping "Love Is Many Splendored," wanded d through the room for handshakes and chatter bits before going onstage.

No doubt about it; she had her old fans and lotsa new ones. All

were satisfied with a lengthy (70 minutes) show. Though her current show reprises of her familiar bits—"I Got Lost," frenzied cymbal beating with "All Over Now" and "Lazy River"—plus an ovation with a Winchell mention for "You're Nobody Till Somebody Loves You"—she comes up with new fare, sometimes sentimental, sometimes a spiritual, but scoring all the way.

This time around she features pianist Ernest DeLorenzo and guitarist Red Newmark, who furnishes fireworks with his fretting of "After You've Gone." Always ahead, Miss Sherwood quiets the tablers with a brace of Irving Berlin standards, "All Alone" and "Always." After a smart admixture of rock 'n' roll, she pleases the oldsters with a pair of seldom-heard oldies, "Wreck of Old 97" and "This Train Don't Carry No Gamblers."

Kudusing "my friend, Gene Austin," canary gives with four of his tunes: "Lonesome Road," "Wedding Bells Are Breaking Up This Old Gang of Mine," "How Come You Do Me Like You Do?" and "Take Your Shoes Off, Baby" and tries to get off. She has to come back for a cymbal-beating signoff, "Bill Bailey," for a begoff.

Johnny Long orch prefaces the show with a slick "summer serenade" instrumental of "Good Old Summertime," "Heat Wave" and "Summertime," and satisfies the terp fans.

After Miss Sherwood's fortnight, Yonely and Orrin Tucker's band come in for a June 11-24 stand.

## Fountainhead, New Hope

New Hope, Pa., May 29.  
Jackie Miles, Sandy Stewart, Johnny Crawford, Buster Burnell Girls (4), Mickey Rodgers Combo (5); \$5 minimum.

Jackie Miles ran into a noisy prom crowd at his preem at the Fountainhead, and walked off to heavy applause with the youngsters on his side.

The man with the quivering lips pulled out all the stops in a 45-minute stint. He did card tricks, threw in some magic, (eating lighted cigarettes, sang like Bing and Satchmo and himself, banged on the piano—and told jokes.

Tailoring his material to his youthful audience, he managed to work in his swishy version of "Honeysuckle Rose" without offending. One table of older folks roared with anticipation when Miles said he was going to do the routine which long has been a classic. He didn't let them down and the kids seemed to enjoy it, too.

He started another Miles special—the hilarious Gene Autry bit—but had to beg off because of the late hour.

Singer Sandy Stewart, back for the second time in a month at the plush Bucks County spot, didn't have to worry about fitting in with the younger set. She's only 21, but her presentation and the way she handles herself make this hard to believe.

Her clever songalog ranges from the intimate "That Certain Smile," her biggest record hit, to an up-tempo "Thou Shalt" in which her voice shows some of the dramatic quality of Judy Garland's. Beautifully gowned, the pretty redhead knows exactly what she is doing at the mike. And she can sing, too.

Johnny Crawford, a pleasing emcee with a good singing voice, and the Buster Burnell Girls continue on the bill, with he Mickey Rodgers combo providing the background.

## Chaudiere, Ottawa

Ottawa, May 30.  
Baby Cortez, Vic Spaddy, Melino & Hollis, Bob Arlen Dancers (5), Harry Pozo Orch. (8); \$1 admission.

Baby Cortez, as Dave Cortez (New Acts) is billed at the Chaudiere in his current (to June 8) stint, is hampered seriously by lack of routining and showmanship savvy. Carried by his disclick, "The Happy Organ," he will probably garner okay business for the club, but unless the stint gets some sort of sparking, the letdown the customers will get when they watch him onstage may do serious harm to disk sales.

Vic Spaddy, comic, and Melino & Hollis, acro-comedy, are replaced Monday (1) by Bori & Bor, novelty bit. Bob Arlen's clicko line of five femme terpers stays on with three colorful production bits, last one using males from the audience for gimmick items with strawbaws, rolled trouser legs, and tiny aprons. Line is attractively dressed and nicely trained for good impact. Harry Pozo orch maintains its longtime superb showbacking and dancing music.

## Shoreham, Wash.

Washington, May 26.  
Celeste Holm, Bob Cross Orch. (12); \$2 cover.

Celeste Holm, that versatile charmer, returned to the niterie line to open the Shoreham Hotel's big, fashionable Terrace for the warm months. Only trouble was that, on opening night, the cloudy overcast was too cool for comfort, while foreboding rain. Despite the devilish weather, the place was almost filled, and that's all the evidence required to establish that her name means customers.

With "The Third Best Sport" game over, she reverted to the same material she had used at New York's Plaza last year. It's gone—a packaged act with themes running through it and a cleverly staged climax leaving everyone happy, even if singing isn't the top article among her talents.

Whole thing is built around her opening singing line, "What does a man want in a woman?" No surprise at all involved; it turns out to be lots, all phases reminding her of songs. In the process are some of those "he's left me, but I've got my memories" types which she delivers wham-no with her misty blue eyes and torchy projection. End for the act is well staged. She has new lyrics for "76 Trombones."

All the time Miss Holm (sweet Holm) has accomplished a strip which leaves her in something so brief that the inspiration must have come from Minsky's. In it (she had begun clad floor to neck to wrists), she leads the Bob Cross orch, each member blowing various horns, with Cross at the back on a tuba, while, herself spinning a baton in frantic circles. It's a climaxer which takes some time, stirs an audience and leaves them too already-applauded to react much when it's over. Yet, they missed Miss Holm when the music finally silenced.

A sidelight was something no one could have staged on purpose. One of her numbers was "The Honorable Mr. So and So." At the instant she started it, a married Washington VIP who merits correctly the term "honorable" before his name, entered the Terrace to meet his girl friend, who had been waiting an hour alone.)

Miss Holm's breadth of personality is large, but it fits better into an intimate room than the spacious environment of an open-air dance floor. Yet, she clicks in this situation—best, perhaps, with the comedy numbers.

Next on Allan Bralove's Terrace, for three weeks starting June 5, are Los Chavales de Espana, featuring Grupo Flamenco. The Cross orch, enjoying immense popularity with the Shoreham regulars since his Jan. 1 opener, stays through the summer.

## Chi Chi, Palm Springs

Palm Springs, May 30.  
Antone & Curtiss, J. Robert Lucas, Evelyn Farney, Bill Alexander Orch. (5); \$2.50 cover Sat. only.

Though the season is officially over, this boite hasn't heard about the closing. In fact, with Antone & Curtiss, comedians, who run the gamut from pratfalls to High C, the Starlite Room has just completed one of its best weeks of the year.

This pair of comics can't help but be compared to Martin & Lewis when they were first brigaded, but except for the fact that Jackie Curtiss is the clown and comes from the east (Hell's Kitchen) and Marc Antone is the straight and comes from Steubenville, O. (Martin's hometown), the comparison ends. They even give imitations of M & L and prove it's what's up front, if it's fresh, that counts.

They are in the best team tradition of show biz and though to gather only two years can be rated good. Comedy has to come back to Hollywood soon and when it does Antone & Curtiss will prove to be the Laurel & Hardy, Abbott & Costello or Dane & Arthur of their day.

Pair is preceded by J. Arthur Lucas who sings a whole flock of standards, doing best with two old spirituals and worst with "Hello, Young Lovers." Evelyn Farney, an adroit hoover, completes the bill. Bill Alexander's band, down to five, backstops with plenty of vol.

Scul.

## Jonathan Winters in N.Y.

San Francisco, June 2.  
Comedian Jonathan Winters, who suffered what amounted to a nervous breakdown in mid-May while working at the hungry 1, checked out of a suburban-sanitarium late last week. He flew to New York.



# VARIETY BILLS

WEEK OF JUNE 3

## NEW YORK CITY

**MUSIC HALL**  
Varel & Bailly  
Les Chanteurs  
Trio Martelli  
Marina Neglia  
Laura Laura  
Alan Cole  
Corps de Ballet

## AUSTRALIA

**MELBOURNE**  
Tivoli  
Will Mahoney  
Rudy Hara  
Gordon & Girls  
Allen Bros. & June  
Amazing Martozes  
Anny Berran  
Margie Glancy  
Edit Juhaz  
Frank Wilson  
Lorraine Brunsgröve  
**SYDNEY**  
Tivoli  
Johnny Lockwood  
Len Lowe

## BRITAIN

**ASTON**  
Hippodrome  
Piddock & Penny  
Annette & Noel  
6 Showgirl Nudes  
Tina Evans  
Johnnie Neal  
Peter Raynor  
Bill Giles  
**BIRMINGHAM**  
Hippodrome  
Bruce Forsyth  
Suzi Miller  
Tino Valdi  
Van Veen 2  
Fred Girls  
Fred Lovelle  
Gilbert  
**BRIGHTON**  
Hippodrome  
David Whitfield  
Bentley Sis  
Roxie & Glenda  
3 Britons  
Alan Randall 3  
Falcons  
Billy Burden  
**BRISTOL**  
Hippodrome  
Lonnie Donegan  
Laurie Desmond  
Doris O'Connor  
Miki & Griff  
Kemble & Christine  
Donna's Skiffle  
De Vere Dancers  
**CHICHESTER**  
Hippodrome  
Billy Cotton Band  
Flack & Lamar  
Alan Clive  
Hot Girls  
Julia Neilson  
Cycling Kings  
Cyril Richards  
**EDINBURGH**  
Empire  
Bill Kenny  
Maurice Hecce  
Lundie & Pam  
Smootheys & Layton  
P & J Yule  
Sharpe & Iris  
Copa Cousins

## Cabaret Bills

## NEW YORK CITY

**Blue Angel**  
Dorothy Leuten  
Roger Price  
R & M Welch  
Randy Sparks  
Jimmy Day 3  
Burt Howard  
Don Soler  
Kaye Ballard  
Kertie Reading  
Lutie Dane &  
L. Johnson  
Three Flames  
Jimmie Daniels  
Chateau 4  
Hanna Alroni  
Ralph Forti  
Pamela Ryan  
Candi Cortez  
Coppacabana  
Tony Martin  
Allan Drake  
Zema North  
Ron Stewart  
Paula Ann  
Pagan Ore  
Don  
Lenny Bruce  
Donna Lee  
Downstairs Room  
Demi Dozen  
Sylvia Shay  
Isabel Robins  
Celi C. B. 3  
Stan Kenton  
George Hall  
Gerry McNeils  
Stan Kenton  
Ronny Graham  
No. 1 Fifth Ave.  
Robert Downey  
Harold Foville  
Hotel Astor  
Irene Fields  
Hotel Roosevelt  
Lenny Herman  
Hotel Plaza  
Liz  
Ted Siter  
Mark Monte Ore  
Hotel Pierre  
Felix Knight  
Larry Douglas  
Delores Perry  
Joseph Ricardel Ore  
Alan Logan Ore  
Hotel Tapp  
Vincent Lopez Ore

## CHICAGO

**Black Orchid**  
George DeWitt  
Mauri Leight  
Joe Parnello  
The Blue Arrows  
Misty Panther  
Luv Jean  
Doris Camille  
Don & Irene  
Jan & Sim H. 3  
Norman Tolbert  
Al Lopez Ore  
Roger McCall

**Holla Neff**  
Farra & Carter  
Ben Gee & Bernie  
Harris  
Jack Kodell  
Eddie Ash  
Manuel Del Toro  
Alvin Karpis  
Ron Harris Ore  
Drake  
Joanne Thealey  
Jimmy Blade Ore

## HAVANA

**Hotel Capri**  
Rosita Fodres  
Mitsouko & Roberto  
Nancy & Gail  
Natalia Herera  
Hotel Hilton  
Feather Albuera  
Escher Boy  
Raquel & Rolando  
Raquel Bardisa  
Miguel Herrera  
Faiardo Ore  
Hotel Nacional  
Carlos Argenteo

## LOS ANGELES

**Band Box**  
Billy Grant  
Jackie Lee  
Mickey Katz  
Dick Lee Cochran  
Ben Gips  
Barbara Heller  
Frankie Rapp  
Moulin Rouge  
Jimmy Durante  
Donna's Skiffle  
Ben Beat  
Dick Stable Ore  
Seville  
Glenn Lynde  
Dave Pell Octet  
Slate Bros.  
Duke Hazlett  
Mickey Katz  
The Players  
Stellar Hotel  
Sportsmen  
Leighton Noble and  
his Ore  
Nita & Pegg  
Y. Little Club  
Carole Costello  
Joe Felix  
Roger Nichols

## LAS VEGAS

**Desert Inn**  
Jimmy Durante  
Eddie Jackson  
Sonny King  
Jack Ross  
Jules Bufoano  
Art Johnson  
Sammy Davis Jr.  
Carlton Hayes Ore  
Dunes  
"1001 Nights at  
Pinky Lee  
Janet & Arnold  
Tony Gilman  
Dogs  
Jamil Tullian  
Gillian Grey  
Bob Dietrich  
Allen Couroy  
Marva Lina  
Tony Gilman  
Cee Davidson Ore  
El Cortez  
Dubonnet Trio  
Eddie Bush  
Versailles  
Jack Lewis  
La Nouvelle Eve  
Dick Rice Ore  
Flamingo  
Ted Lewis & Co.  
Marie McDonald  
Lido  
Hurry James  
Don Kirk  
Flamingoettes  
Jack Calhoun Ore  
Fremont Hotel  
Joe King & Zanica  
Dick Rice  
Joe Santz 4  
Newlon Bros.  
Bob Lane  
Harry Ranch  
Alec & Faye May  
nards  
Luis of Gold'n West  
Tucendi  
Four Tunes  
Johnny Olsen  
Shirley Scott  
Nevada Club  
Jig Adams  
Rivers-Buranco La  
tin Revue  
Thurs. Revue  
Midtown  
Felix Ramirez Trio  
Leo Wolf & Joe  
Wolfe  
New Frontier  
Mickey Rooney

## MIAMI - MIAMI BEACH

**Americana**  
Tommy Donnelly  
Kirby Stone 4  
Lee Martin Ore  
Dick Cavalli  
Lynn Walters Revue  
Lissa Jayne  
Tun  
George Trolly  
Ted Kivitt  
Cindy Fuller  
Lynn Walters Ore  
Ruth Llanes  
Clover Club  
S. Brinkman  
Deville  
Mandy Camp Ore  
Spivak Ore  
Dick DiMarco  
Hal Fisher  
Kathryn Kane  
Tun & Nelson  
Eden Ore  
Jackie Heller  
Delores Perry  
Luis Varona Ore  
Eddie Bernard

## RENO

**Harrah's Club**  
Lancers  
Dexter & Bill  
Lawrence & Wilson  
Jan Blakey  
Don Baker  
Abbie Hoffman  
Ranch Girls  
Harold's Club  
Wanda Dierman  
Carl Ravaza  
Kingspins  
Don & Irene  
Charlene  
Andri Bros.  
Three's  
Joe Naise

## SAN FRANCISCO

**Backstage**  
Stan Arnold  
Rene Roubert  
Blackhawk  
Miles Davis 6  
Cantabury  
Geo. Alexander  
Benny Strong Ore  
Easy Street  
Marty Margia  
Wally Rose Ore  
Fack's  
June Christie  
Fairmont Hotel  
Gordon McRae  
E. Heckscher Ore  
Diamond Lil  
Joy Healy Dancers  
Bee & Ray Gorman  
Dick Keegan Ore

## Hangover

**Earl Hines**  
Joe Sullivan  
Mickey Spitzer  
Hungry 1  
Kingston Trio  
Dick Gautier  
Marilyn Child  
Jazz Workshop  
Red Garland  
On the Loose  
Kid Ore  
Purple Onion  
Cruz Luna  
Cath Hayes  
Ronnie Schell  
A. L. Simpkins  
Marquis Family  
Bull Clifton Ore  
Moro Landis Ore

## 'Hol,' 'Imitation'

Continued from page 4  
tion it held in April. "Room At Top" (Cont) took seventh-place honors; highest rating for a British-made pic in VARIETY's monthly sweepstakes in many months. Ability of the pic to win playdates in larger theatres, of course, helped its standing.

"Gigi" (M-G) finished eighth, the same as in April, plainly indicating the amazing stamina of this musical. "Compulsion" (20th), a newcomer, landed in ninth spot although not strong on all dates. "Alias Jesse James" (UA) captured 10th place even though inclined to be spottier than many. Bob Hope comedies, "Warlock" (20th) finished 11th while "Diary of Anne Frank" from the same distributor, rounds out the Top 12. It was by far the weakest pic in the lineup and never rose above ninth place in weekly ratings.

"South Pacific" (Magna), also a runner-up in April, and "Mating Game" (M-G), which was 11th in the preceding month, were the runner-up films.

The outlook for new screen fare in June shapes a bit more promising than did the new product for May. "Ask Any Girl" (M-G), which premed big at the N. Y. Music Hall, looms as a potentially sturdy vehicle. "Young Philadelphians" (WB) showed enough to cop second place in weekly ratings the final session of month despite its elongated title. "Pork Chop Hill" (UA) also looms big, being nice in Chi and fancy in Detroit the final week of May.

"It Happened To Jane" (Col), also new, was strong in Boston, sock in Washington but fair in Baltimore and just okay in Frisco. "Sleeping Beauty" (BV), fourth in April, wound up 10th in weekly ratings one session.

"Green Mansions" (M-G) was runner-up pic two different weeks. It was seventh in April. "Thunder in Sun" (Par) never quite lived up to its earlier expectations though finishing as a runner-up film one week. "World, Flesh and Devil" (M-G) is in much the same category, taking runner-up position another week.

"Shane" (Par), out on reissue, not only proved the strongest oldie out in release during the month but managed to finish 12th the final week in May. "Watusi" (M-G) was a runner-up pic the same week.

"Windjammer" (NT), now playing only a few first-run, continued great in Minneapolis and nice in a few other keys. "Horrors of Black Museum" (AI) showed possibilities with some nice to sturdy engagements.

## AGVA

Continued from page 49  
the move to ditch Miss Singleton succeeds; Sally Winthrop, Johnny Woods and Irving Grossman. Strategy was prepared by caucuses in advance of convention.

Bright opposition was spearheaded by Russell Swann, Dick Jones, Paul Valentine, Murray Lane. Opposition to Bright felt that an all-day battle may pave the way for legislation which would force a delegate to attend several meetings in each year in the city he represents. National system whereby a member votes for delegates in all cities makes possible a situation under which many cities fail to get true representation.

Charges of fraud, collusion and anti-labor practices were hurled at the Bright forces.

First order of business at today's meeting was election of a chairman. In previous years, the ranking officer in attendance automatically became chairman, with an election if no officer is present. This year's agenda provides for election of a chairman regardless of the fact that Miss Singleton is on hand.

# House Reviews

## Roxy, N. Y.

The Goofers (5), Helen Halpin, Darryl Stewart, McKay & Charles, Robert Boucher Orch; "Pork Chop Hill," reviewed in VARIETY May 6, '59.

The Roxy, under the Robert C. Rothafel regime, is undergoing another change of stagershow policy. Instead of production, the accent is now on acts, which gives the house a much wider scope. There are still some bugs to be DDTed in this change, but there's every indication that it can work out.

With the accent on talent, there are so many more things to watch for in the booking. There's the necessity of getting the audience immediately or not at all, so that acts accustomed to working the nitery orbits need to remodel their turns to meet the requirements of this outsized house.

There's still one important item that must be considered in this policy. With an act format, some, by the nature of their turn, shouldn't remain onstage for long. On this bill acts took more time than they could profitably use. However, these are all items that can be worked out in the booking.

Rothafel has made a good start with this show, which offers a good quota of entertainment. The Goofers (5) have a lengthy turn, but they fill their time to good advantage. They have a set of musical zanyisms that go over in a large house, which culminates with several members playing their instruments while on a swinging trapeze. They do excellently.

Helen Halpin handicaps herself with doing impressions of personalities who haven't achieved wide circulation in personal appearances, and thus she loses one value to her turn. Her topper is the Judy Garland bit, which loses some of its intimacy in this house.

Darryl Stewart, the Aussie tenor, has a voice loaded with lyricism. He has ample projection here and gets over strongly, doing the "Waltzing Matilda" of his native heath, and several standards that add up to handsome returns for him.

In the opening spot are McKay & Charles, a likable dance team with a song opening who go into some sprightly dances while changing costumes onstage. It's a cleverly contrived turn with good terp material and fine execution. Per usual, the Robert Boucher musicrew is on the bandstand, and backs excellently. Jose.

## Apollo, N. Y.

Sarah Vaughan, Symphony Sid, Lambert Hendricks & Ross, Max Roach Quintet, Jimmy Smith Trio, Pigmart & Co. (2); "Sierra Burton" (20th).

With Symphony Sid, N.Y. deejay, at the emcee helm, this Harlem house has dropped its rock 'n' roll format for a two-week swing into the jazz groove. Opening bill of the jazz fest featured nothing new to N.Y. jazzsters since the turns are all regulars at Birdland, the Village Vanguard, and the like. Novelty of the session, however, is having 'em all packed together under one roof with an accompanying color western pic instead of booze.

The vocal turns, Sarah Vaughan and Lambert Hendricks & Ross, hold up well, although the latter, now more of a pop singer than an authentic jazzster, Miss Vaughan still brings her jazz orientation to the fore. She's a popular singer in these parts, coming back every now and then, even though there's more loot elsewhere. Her phrasing is stylish and individual and she belts a good round including "Just One Of Those Things" and "The Midnight Sun Will Never Set." Lambert, Hendricks & Ross, two guys and a femme, on the other hand, are real "far out" singers. They break up the house with variety of hip items that run the gamut from a Jimmy Rushing-styled blues to an all-out scat bit.

The instrumentalists get off okay, too, but in the case of Max Roach, the musical set gets a bit tiresome. Roach was on for a little more than a half-hour, and his drumbeating, although exciting and inventive at first, tends to become a bit repetitious. Same goes for the licks taken by his bass, sax, trumpet and trombone sidemen. The Jimmy Smith Trio wisely keeps in the three-number set limit and builds each number neatly. At the organ, Smith's flying fingers lead the way on such as "All Day Long," "Laura" and a hot swinger. And to convince everyone that

this was still the Apollo Theatre and not Birdland, management booked in Pigmart for a change of pace. The pace changed but not his act. And the way the audience received his five-minute bit, Pigmart will probably go on forever. Gros.

## Empire, Glasgow

Glasgow, May 27.  
Paul Anka (Vic Hammett, musical director), Johnny Laycock & Bee, Two Matanzas, Smootheys & Layton, Granville Taylor & Valerie, Rondart & Jean, Gaby Grossetto, McAndrews & Mills, Bobby Douds Orch.

Paul Anka has only to announce his newest disk to make the younger crop of femmes scream. He evokes this response here, giving out with such tunes as "I Miss You So," "Down by the Riverside," "Don't Gamble with Love," "Your Cheatin' Heart" and, of course, "Diana."

Singer, who must watch a tendency to round his shoulders, is ultra-confident for a 17-year-old, and would win better reaction from oldsters by tempering this confidence to appear less brash. He has lotsa showmanship, is backed by resident orch under musical director Vic Hammett's baton, and garners more screams from teenagers by singing "Guess It Doesn't Matter Any More," addressing tune to his late chum Buddy Holly—"in Heaven."

In so-so support, the best act is a specialty, the Two Matanzas, in original comedy-acrobatics.

Johnny Laycock, partnered by shapely distaff, offers lively musicianship by playing five horns at same time.

Gaby Grossetto is nimble French juggler, going it alone minus his usual male partner. Smootheys & Layton, male duo, win yocks not so much with comedy crotchals as with Smootheys' effective pathos in comedy; he wins solid palming.

Granville Taylor & Valerie offer routine cocktail-bar magic, but Taylor notches up no medals for ease of personality or clarity of diction; he could so easily improve on these points.

McAndrews & Mills, mixed pair, open court with graceful taping. Rondart & Jean, drag-blowers, are in New Acts. Bobby Douds' house orch showbacks adequately. Gord.

## Unit Review

### Holiday Watercade

(Roosevelt Stadium, Jersey City)  
"Holiday Watercade" produced by Lenn Laden; staging, George Chergotis; costumes, Adelaide Loi; stage choreographer, Martha Ann Bentley; water choreographer, Bitten Bergen; with Martha Ann Bentley, Suzanne Dore, Howard & Randall, Lenn Laden (2), Boden & Boden, Bitten Bergen, Divers (Ed Gillen Stan Dudek, Charlie Diehl, Johnny Edwards, Athos Dario, Charlie Aitken, Mitch Drake), Line (14), Mori Newburgh Orch; At Roosevelt Stadium, Jersey City; \$2.10 top.

Actually, the star of this show is the elaborate and well designed portable equipment that can properly exhibit an aquatic entry. Designed in three sections, one to house the stage acts, another for the water specs and a tank for the divers and water clowns, the physical facilities for staging a first-rate water spec are contained in "Holiday Watercade."

However, the entertainment sections falls into a well-worn groove, and what is needed primarily to take this layout out of its off-sec category is some imaginative staging and talent. Some of the acts, for example, ballerina Martha Ann Bentley and hand-to-handers Howard & Randall, are first-rate. The former is a socko spinner, and the acro-team is a smooth affair that makes some seemingly impossible lifts appear effortless.

The unit indicates that lotsa work has been done on it. The line of 14 aquamads who double as the dance line have been well-drilled and perform well. The water clowns and the divers are excellent and the pacing is good. However, the element of imagination is missing. It looks like any other show of this genre.

Producer Lenn Laden, doubling as emcee and with an unnamed assistant, does a comedy act that sometimes reaches painful proportions. Suzanne Dore with a small voice sings fairly well and Bitten Bergen, the Danish mermaid, splashes picturesquely. Jose.

# 'King Kong,' South African Musical, Optioned by Hylton for London, N.Y.

By EVELYN LEVISON

Johannesburg, May 26. "King Kong," the all-Negro South African musical hit, may be presented on Broadway before next April. Hugh Charles, representative of London producer Jack Hylton, flew back to England last week with attorney Arnold Goodman, after a five-day trip to Johannesburg to conclude negotiations for the presentation of the show overseas.

Charles first came to South Africa last April to see "King Kong." After attending three performances, he took an option on the musical before reporting back to Hylton that it was a likely bet for full-scale presentation both in the West End and on Broadway. On his advice, Hylton acquired world rights to the show, excluding South Africa. Details as to casting and dates have not been set, but the contract specifies that "King Kong" will be staged by April, 1960, either in London or New York, depending on theatre availabilities.

A royalty of 6% of the gross will be divided between the four creators of the show, Harry Bloom, author of the book; Todd Matshikiza and Pat Williams, who wrote the music and lyrics, respectively, and Arthur Goldreich, designer of sets and costumes. A share of these earnings will be given to the Union of Southern African Artists, an organization formed to encourage and promote talent among the non-whites, and to local musician Stanley Glasser, who orchestrated the score. Once the show has been presented, Hylton will negotiate for film rights on the basis of a 20% cut for himself, and 80% for the creative team.

No decision has yet been made as regards cast or, in fact, as to whether any of the people appearing in the original production will be used overseas. All leading players have applied for passports, but so far the only one granted is for female lead Miriam Makeba. This does not mean she will necessarily play the same role as in South Africa, but it's expected that she will have a part in the show. The actor who most impressed impresario Charles was Joe Mogotsi, as the gangster, Lucky. Mogotsi is a member of the

(Continued on page 60)

## After 49-Year Hiatus, Met Hits Detroit, Lately N.Y. City Opera Date

Detroit, June 2.

For the first time in 49 years, the Metropolitan Opera Co. was in Detroit. It was an auspicious return. All performances were a sell-out. Committee headed by Mrs. Henry Ford II established an alliance that should bring the Met here each year.

Rudolf Bing, the Met's general manager, said he "hopes that this warm response is the beginning of a long love affair between Detroit and the Metropolitan Opera."

"For some years Detroit depended upon the N. Y. City Center Opera, which played here up to two weeks some seasons. Though well received locally the lesser company lacked the Chi-Chi appeal the Grosse Pointe gentry covet."

## 'Tune' Folds in London; 'Family' Next at House

London, June 2.

"Change of Tune," an original play by Anne Bonnal, folded at the Strand Theatre here last Saturday (30) after a two-and-a-half week run. It'll be followed at the house June 17 by Henry Sherek's production of "All in the Family," with Maxine Audley succeeding Wendy Hiller, who has withdrawn from her starring assignment.

"Tune" was presented by Gilbert Miller and Toby Rowland (by arrangement with Send Manor Trust). The play, which had previously been presented in Paris and the U. S. in different adaptations, was also the basis of an Italian film, "Wife for a Night," which was reviewed in VARIETY from Genoa in 1952, under the title, "Moglie Per Una Notte."

## Hub Repertory Folds With Brecht's 'Puntilla'

Boston, June 2.

Repertory Boston closed its swansong production of "Puntilla" at the Wilbur Theatre last Saturday (30) after a two-week run. Shutting of the theatre ended a rocky career for the company, which started as repertory, switched to stock, closed and opened again with the Bertolt Brecht piece.

With the closing of the Wilbur, Mike Kavanagh, who had managed and leased the house for the past two seasons, has returned to New York. The former local Shubert representative said he will not operate the Wilbur next season.

A deal is underway between Jujamcyn Corp., owners of the Colonial, Boston; the St. James, New York, and the Shubert, Philadelphia, and New England Theatres, owners of the property, for a lease next season.

## 'Mame' Had Tough Touring Hookup

The Constance Bennett edition of "Auntie Mame," which folded in Chicago last January, grossed \$2,269,673 in 57 weeks on the road. However, the nearly \$40,000 average weekly receipts didn't provide enough operating profit to recoup the investment. The production, financed at \$130,000, represents a loss of about \$57,000.

As of a post-closing accounting Feb. 28, the comedy had uncovered costs of \$57,684. The management expects that amount to be reduced by about \$1,000 through the sale of costumes (\$250) and an insurance refund (\$750). During its road run the production earned an operating profit of \$93,268, or a little more than 4% of the total gross.

In addition to the operating profit, the production also realized \$2,725 from the sale of souvenir programs. The cost of producing the touring vehicle was \$134,118. A seven-week summer layoff cost \$10,491 and closing expenses accounted for another \$9,069. The audit also covered the final seven weeks of the show's lengthy Chicago stand and indicated an operating loss for that period of \$13,122.

As of the audit, the backers had

(Continued on page 60)

## GREGORY AND MASSEY TO PRODUCE 'GOD BOY'

Paul Gregory will be partnered with Raymond Massey in the planned presentation next fall of "The God Boy," an adaptation by T. E. Ferro of the Ian Cross novel of the same name. Massey, who's currently costarring on Broadway in "J. B.," had the script under option.

The actor does not intend appearing in nor directing the play, which will have sets by Donald Oenslager. Incidentally, Massey withdraws from "J. B." next Saturday (6), with Basil Rathbone succeeding as costar with Christopher Plummer and James Daly.

## Film Exec Ken MacKenna In Greasepaint Return

Kenneth MacKenna, longtime story editor for Metro, has resigned to resume an acting career, which he abandoned in 1937. He's going to work for his former Metro boss, Dore Schary, as the lead in the forthcoming Broadway presentation of "The Highest Tree," which Schary authored and is co-producing with the Theatre Guild.

MacKenna, who last appeared on Broadway in the 1937 production of "Penny Wise," is currently vacationing in Canada. He's due to return to Hollywood the end of June. "Tree" rehearsals are scheduled to begin Sept. 8, with Schary directing.

## 'Sunrise' Has Smasheroo Opening for Wash. Run

Washington, June 2.

"Sunrise at Campobello," opening a five weeks' stand with a Democratic Party benefit at the National Theatre here last night (Mon.), lived up to expectations of smash Washington reception.

The sentimental "family" audience included many who knew the drama's characters well. Every line carrying a hint of politics stirred laughter or applause. One dialogue bit where Franklin D. Roosevelt, played by Ralph Bellamy, philosophizes on the future of the Democratic Party got a noisy hand.

The advance sale for the engagement topped \$100,000, a local record for a non-musical legit.

## Figure 'Redhead' In Black July 4

"Redhead" is expected to be in the black by July 4, at the end of its 22d week on Broadway. That's on the assumption that Gwen Verdon-starrer continues at its steady sellout pace.

As of a May 2 accounting, the Robert Fryer-Lawrence Carr production still needed \$89,734 to recoup. With the weekly operating profit at capacity averaging \$10,000-\$11,000, it's figured that amount can be recovered in the nine-week period, ending July 4. However, costs connected with a layoff the following frame, July 6-11, may result in a temporary dip below the break-even mark.

The backers have thus far been repaid \$180,000 on their \$300,000 investment.

## CHANGE CORPORATION FOR MARYLAND BARN

Baltimore, June 2.

The Hilltop Theatre, at Owings Mill Md., will have a new corporate setup this year. Don Swann Jr., who's been running the theatre since its 1938 bow in Lutherville, Md., will continue as president of the corporation and producer. The new season opened May 25 and runs 16 weeks.

The corporate switch is the result of the old Hilltop Theatre, Inc., going into receivership last winter after a stockholder sued the company and Swann, as its president. The action alleged that the operation was insolvent and that stockholders were unable to learn the condition of the company.

The new corporation, also called Hilltop Theatre, Inc., will continue to operate the theatre at Therapia Farms, Owings Mills, about 18 miles from Baltimore. The operation moved there from Lutherville last summer, but Swann says, the buildings and facilities are not listed among the assets of the old Hilltop Theatre, Inc.

The producer asserts that the property belongs to him and his wife and that the theatre and facilities were only leased to the corporation now in receivership. The new corporation will also lease the setup from the Swanns.

## Olivier and Vivien Leigh To Be Honored in London

London, May 26.

The association of Laurence Olivier and Vivien Leigh with the old St. James' Theatre here, will be commemorated in marble panelling on the Dunlop Rubber Co. building, which is being erected on the site of the legit house. There will be three panels, one showing Olivier as Antony, another Miss Leigh as Cleopatra and the third and central carrying offstage portraits of the couple.

The Oliviers who had operated the theatre for some years, campaigned to keep it from being demolished. Miss Leigh in particular addressed meetings, marched with a protest board, wrote to Winston Churchill and invaded a session of the House of Lords.

Robert Lavin, talent agent-turned-realtor, is planning to make his bow as a producer next January with a London production of "The Dancing Heiress," a musical with book by Murray Grand and Jack Fletcher and songs by Grand. A subsequent Broadway presentation is contemplated.

# Cut-Throat Twin Cities Rivalry May Doom Touring Legit for Both

Minneapolis, June 2.

## Guild Plans 10 Shows For Hub Subscription

Boston, June 2.

The Theatre Guild is conducting a subscription campaign for next season's 10-show Boston schedule. The lineup is to include eight straight plays and two musicals.

The announced items are "Sound of Music," "Mrs. Arris Goes to Paris," both musicals, and "Caprice," "A Room in Paris" and "Silent Night, Lonely Night," plus five plays to be selected. Rebekah Hobbs is the local Guild representative.

During the 1958-59 season, the Guild subscription entries were "Pleasure of H&C Company," "Look Back in Anger," "A Touch of the Poet," "Cold Wind and the Warm," "Juno," and "Triple Play."

## Book Legit For A.C. This Summer

Atlantic City, June 2.

The Warren Theatre, which brought back Broadway shows to the Boardwalk resort last season will continue operating during the summer. The stock package of "Babes in Arms," with Julie Wilson, has been set for a two-week run starting next Monday (8). Another package, "Bells Are Ringing," costarring Martha Raye and Larry Douglas, follows in three weeks beginning June 26.

This is the first time in several years that musicals have been booked locally and the response to the move may determine the future of tuners here. George Hamid Jr., who with his father owns and operates the Warren, is banking heavily on convention biz for "Bells." The annual Shrine convention, with over 28,000 delegates expected, gets underway here during the second week of the "Bells" run, and the Housewares Exhibit, with over 14,000 registered, comes in during the show's final frame.

Besides the convention market, it's also hoped that localities and vacationers will also turn out for the shows. The theatre will probably stick to its regular legit seating of 1,470, but could be expanded to its full 4,200 seats if necessary.

## DENVER BOOKERS SUE CITY OVER 'LADY' NIX

Denver, June 2.

A damage suit for \$25,000 is being filed against the city of Denver by Witherspoon-Grimes Enterprises, Inc., for alleged breach of contract for a return engagement of "My Fair Lady" at the Municipal Auditorium. The local management firm claims that city officials agreed to the use of the house for 11 days, starting last May 18, and accepted a deposit. Later, it's asserted, the deal was cancelled with the explanation that a "mistake" had been made.

Witherspoon-Grimes previously presented the touring musical at the Auditorium for a smash engagement Aug. 20-31, 1957. David Rosner is attorney for the managerial agency.

## Alex Cohen Is N.Y. Rep Of Shubert, Riviera, Det.

Broadway producer Alexander H. Cohen signed last week to be the New York representative of the Shubert and Riviera Theatres in Detroit. That makes six out-of-town legit houses for which he's the New York agent, the others being the Erlanger and Locust, Philadelphia; Ford's, Baltimore, and the nearly completed O'Keefe Centre, Toronto.

The two Detroit theatres are operated by the Nederlander family. The only other Detroit legit house, the Cass, now wholly owned by the Stair Estate, which recently purchased the interest previously held by the Shuberts.

The continuation of a regular touring legit season in this area is doubtful. The situation may depend largely on the success of the Theatre Guild-American Theatre Society subscription campaign in nearby St. Paul. The local picture is bleaker than ever as a result of the State Theatre dropping Guild subscription after its first season of legit bookings.

An attempt by TG-ATS representative Willard Keefe to enlist Minneapolis support in putting over a subscription season in St. Paul was a flop. The New York rep made the pitch to Loring M. Staples, local civic leader and head of the Minneapolis Friends of the Living Theatre, the group which was prominent in recruiting 4,500 Guild subscribers for last season's legit offerings at the State.

Staples and the Friends replied "emphatically no," adding that it was "unmitigated gall" to suggest such a thing. The reaction was in line with the traditional rivalry between the Twin Cities, as exemplified by the refusal of St. Paul newspapers to cover or report on legit shows playing Minneapolis. Such a situation is hardly likely to boost touring legit prospects in the area.

Charles Winchell, local head of the United Paramount Circuit, which operates the State as a film house, has announced that in the future he'll make the theatre available to touring shows only on firm commitments made well in advance, without cancellation privileges. He claims last season's numerous cancellations, last minute booking changes and other uncertainties made a nightmare of the operation of the theatre for legit.

Meanwhile, the touring edition

(Continued on page 60)

## 'Major Barbara' Deficit \$36,820 on 85G Nut; Plan Tele Production

The Broadway revival of "Major Barbara" during the 1956-57 season represents a deficit thus far of \$36,820 on an \$85,000 investment. That's based on an accounting sent to backers earlier this year with a \$9,000 distribution. The total repayment to the investors as of that divvy was \$42,000.

However, Robert L. Joseph and the Producers Theatre, co-producers of the George Bernard Shaw comedy, have been seeking to reduce the deficit through a television deal. For that purpose they paid \$5,000 to extend their option for the American tv rights to next year beyond next Sunday (31), the original deadline.

The \$5,000, plus \$650 in related expenses, was taken from the legit production's funds, leaving a balance of \$530. The management indicated that it will reimburse the company for the \$5,650 if a tv presentation isn't worked out. In the event a deal is made the investors will share in the net income derived from the production.

The unrecouped costs on the

(Continued on page 60)

## 'Abner' Stage Manager's Subsidiary Royalties

Lawrence Kasha, who was stage manager for the Broadway production of "Li'l Abner," is making virtually a career of directing subsequent presentations of the musical. Besides being stager of the current bus-and-truck company, he's also set to direct several stock editions.

His first warm-weather chore is to stage "Abner" for tent operators Lee Guber, Frank Ford and Shelly Gross, who are also the producers of the bus-and-truck company. He then goes to Latham, N. Y., to direct the Colonie Music Tent productions of "Oklahoma" and "Abner." Following that, he's slated to stage the Stanley Prager package of "Abner" for proscenium presentation on the strawhat circuit.

He's due to wind up the balance of the season back at the Colonie directing "Desert Song," "Kismet," "Pal Joey," "Carousel" and "Wish You Were Here."



## Swym Abroad

### Lock Up Your Daughters

Bernard Miles & Josephine Wilson presentation of two-act musical comedy, adapted from Henry Fielding's "Rape Upon Rape" by Bernard Miles; music, Laurie Johnson; lyrics, Lionel Bart. Staged by Peter Coope, decor, Stanley Kennis. Rehearsal, May 27, 59, at the Mermaid Theatre, London. \$2.15 top.

Worthy	Richard Woodward
Squire	John Sharp
Polite	Frederick Jaeger
Ramblie	Teresa Cooper
Constance	Keith Marsh
Somere	Brendan Barry
Quillie	Robin Wentworth
Staff	David Butler
Fairhair	Terence Cooper
Bracecourt	Michael Handby
Watchmen	Brian Vanbrugh
Gentleman	Sama Swaminathan
Servant	Stephanie Voss
Hilaret	Stephanie Voss
Mrs. Squeezum	Stephanie Voss
Cloris	Madeleine Newbury
Wench	Sally Adams

Bernard Miles has shown canny judgment in unearthing Henry Fielding's comedy "Rape Upon Rape" and ingeniously adapting it as a musical to launch his Mermaid Theatre in the City of London. It is the first production of the play since its authorship more than 225 years ago.

In the tradition of Restoration comedy, "Lock Up Your Daughters" is a bawdy and amusing romp, skillfully staged and beautifully acted by a shrewdly-selected cast. The two leading female parts, in particular, are delightfully filled by Hy Hazell and Stephanie Voss.

The lyrics by Lionel Bart celebrate the Restoration period felicitously as illustrated by such numbers as "When Does My Revisiting Begin?" "Red Wine and Whiskey" as well as the title number. Laurie Johnson's music has a gay ring, although it is far later than the period.

Miss Voss plays the demure and virtuous girl who decides to elope with her lover because of her father's opposition. Escorted by her maid, she sets off to a rendezvous, but runs into a street fight and becomes separated from her escort. A bold young spark, seeing the girl on her own at night, makes advances, which she rejects, and the police charge him with attempted rape.

A lecherous magistrate is prepared to make a deal if the girl will agree to an assignation, but his wife, played by Miss Hazell, lures the defendant into her living room. Meanwhile, the heroine's lover has misadventures and is also charged with rape.

The first act is about as breezy as it could be, with bawdy humor dominating the dialog. The songs also fit happily into the construction of the show, while there are amusing touches in the production. The second act, running just about half-an-hour, has wisely been edited, which is fortunate, as it is weaker than the first. In addition to Miss Hazell and Miss Voss, the impeccable cast includes Richard Wordsworth as the corrupt judge, John Sharp as the heroine's father who spends his life reading newspapers, Frederick Jaeger as the young rake and Terence Cooper as the lover.

### Marigold

Stephen Mitchell's association with Murray Macdonald & John Stevens by arrangement with Hugh Wontner's presentation of two-act (revised) musical comedy, book and lyrics, Alan Melville; music, Charles Zwer; based on the play by F. R. Pryor and L. Allen Harker. General staging, Murray Macdonald. Opening of musical numbers, Malcolm Goddard; decor, Hutchinson Scott; costumes, Bernard Nevill; lighting, Alan Melville; props, Stella Sophie Stewart; Jean Kent, Sally Smith, Jeremy Brett. Opened May 27, 59, at the Savoy Theatre, London. \$3 top.

Miss Sarah Dunlop	Madeleine Christie
Miss Valencia Dunlop	Edith Stevenson
Brenda	Benjaminson
Mrs. Pringle	Sophie Stewart
Peter Gough	Stephen Hancock
Marigold	Sally Smith
Archibald Forsyth	Jeremy Brett
James Payton	William Dickson
General Macfarlane	Sean Connolly
Naj, Sellar	Trevor Morris
Morgan	Aubrey Reid
Capt. Lumsden	Trevor Griffiths
Mr. Duncannon	John Dooley
Capt. Innes	Graham Sidmore
Others: Pauline Ashley, Mary Benning, Linda Blackledge, Ann, Virginia Minoprio, Prudence Potter, Gordon Dobson, George Lucas, Ron Lucas, Philip Foster, Eric Viethere.	

Although it's as dated as its 1842 period, "Marigold" is a fairly disarming musical version of the naive legit hit of the 1920's. It has obvious appeal to organized-bus parties, but basically its success will depend on the willingness of the British public to support a home-made musical no matter what. It is a doubtful prospect for Broadway.

Alan Melville, responsible for the book and lyrics, has followed the musical format of the pre-war era, with a saccharine heroine, transparent plot, plus situations and dialog to match. The produc-

tion is visually attractive, however, and Sally Smith, a 17-year-old newcomer, is a refreshing title player. She gives a confident, infectious performance and her voice, though somewhat small, has charm and style. Other assets of the show are Hutchinson Scott's scenery and Bernard Nevill's handsome period costumes.

There is no original choreography in the presentation, and the only two notable production numbers are a double eightsome reel and "The New Bohemian Polka." It is possibly a reflection on the show as a whole that the exhilaratingly staged former item was an opening night hit. Melville's lyrics match the book and are, in consequence, lack bite or wit, while Charles Zwer's score is, without a memorable tune.

The story, set in Scotland at the time of Queen Victoria's visit to Edinburgh, opens with young Marigold becoming betrothed to an elderly, wealthy, but mean and domineering turnip planter. Immediately she sets eyes on the handsome young guards officer from Edinburgh Castle it's apparent that her betrothal is going to be on the rocks and with the change of setting from the manse home in Paradykes to the castle the prediction gradually takes effect.

Under Murray Macdonald's spirited direction the cast responds in fine style. Sophie Stewart, who played the title role in the original legit version, now portrays Marigold's aunt with more charm than subtlety. Jean Kent gives a lively interpretation of the girl's distinguished actress-mother and Brett makes a handsome hero. William Dickie as the jilted fiancé, Trevor Reid as the girl's father, and Madeleine Christie and Edith Stevenson as the hero's two maiden aunts head a lively supporting cast.

### Caught Napping

Peter Bridge presentation of three-act farce by Geoffrey Lumsden. Staged by Anthony Sharp; decor, Michael Tringmar. Opened May 22, 59, at the Piccadilly Theatre, London. \$2.80 top.

Henry	Graham Armitage
Wellington Potts	Bridget McConnell
Bill Potts	George Bernard
Raymond	Gay Cameron
Matron	Raymond Huntley
Gertrude Potts	Winifred Shottler
Gertrude Potts	Leslie Randall
Laker-Horn	Derek Sime
Archibald	Basel Lord
Geoffrey	Timothy West
Lady Cartmichael	Geoffrey Lumsden
Geoffrey	Nan Munro

Those who recall nostalgically the days when Ben Travers and the Aldwych Theatre team made farce an art will be far from satisfied with Geoffrey Lumsden's "Caught Napping." But despite some incredibly perfunctory dialog the author has flung in enough predictable farcical situations, stock characters and mixups to create yucks. The undemanding may give this show a fair run in the West End. It will be a money-spinner in stock, but can hardly be regarded as a sturdy candidate for Broadway.

The locale is a boy's school, and the action involves a missing ball in which the headmaster's effigy has been flung into a carnival, the fixing of a race horse by a shady bookmaker, the blackmailing of the school matron, mistaken identity and other trivia. The type of action will be judged by one scene where an aristocratic lady (bearing the same christian name as the horse) is kidnapped in error, flung into a cupboard and silenced with a carrot in her mouth. The quality of the dialog can be judged by such a gem as "Tell them you're indisposed." "In de where?"

"Caught Napping" relies overmuch on physical disability, introducing a deaf peeress, a literally dumb stooge, and an absent-minded and senile butler. In apparent desperation, Anthony Sharp has directed the piece at a break-neck speed, not attempting subtlety. The author doubles in the role of a pompous general.

George Benson skates cheerfully through the role of a harassed housemaster, plagued by the headmaster of Raymond Huntley, a monument of pomposity. Leslie Randall produces some engaging touches as a rapid juvenile lead and Nan Munro scores as the deaf general's wife who finds herself on the receiving end of the kidnapping.

As the aged butler, Graham Armitage acts as a sort of crumbling chorus and gets laughs readily once audience resistance has been broken down. Margot Lister as the matron and Basil Lord as a general rascally villain help to keep the situations afloat.

To Winifred Shottler, a veteran

(Continued on page 60)

## Dance Reviews

### Japanese Imperial Household Gagaku Co.

(WITH N. Y. CITY BALLET)

Previously via dance groups from India, Indonesia, Bali, Java and other Far East points the dance-going public of Manhattan has learned how extremely "ancient" are the song and dance performing arts of the Orient. Again with the Japanese Imperial Household troupe performing their Gagaku routines (literally translated, "elegant and authorized music") the question of time and tradition is underlined. Which is a way of saying that such visitors' music must be regarded—and reviewed—from a special point of view. This is not show business, though it is a spectacle.

An all-male company of 22 performing in costumes of the utmost elegance to the musical instruments and the musical tone scale of Japan, their numbers are in slow motion, choreographically simple and yet undoubtedly requiring long training. Elaborate ritual and pagentry stately recall of ancient race myths and tales constitute the fare. One deals with a barbarian Mongol hunting, finding, fascinating and devouring a snake in the forest. This is danced with a truly weird effect by Masatara Togi, the only soloist.

It is to be remarked that three members of the same Togi clan, plus Hirokazu Hayashi, perform the final, "Bairo," or military dance. Attached to the Emperor's pavilions, the company goes by descent, as its repertory of some 200 items is also lineal, some back to around A.D. 700.

Gagaku opened the regular N. Y. City Ballet performance May 26, will give some 10 performances within the frame of the host organization, which built a raised platform with red lacquered rails and posts for the presentation. The premiere was a benefit by the Japan Society and was a social affair between leaders of the two nations.

Having appeared already at the United Nations, the company may be seen in Washington, and possibly some canning before returning to Tokyo. It will be much discussed in artistic circles, though too exotic and ethnic for the run of audiences.

### Fanfare

#### (ROYAL DANISH BALLET)

Copenhagen, May 26.

As part of the 1959 Danish Ballet and Music Festival, a big spring tourist attraction, Copenhagen's Royal Theatre presented a double bill of "Giselle" and American choreographer Jerome Robbins' "Fanfare." Robbins, who has made several visits to Denmark and has taught and worked with the Royal Danish Ballet, is well-known and appreciated at the Royal Theatre. "Fanfare" was given a single performance at the Festival, the same and was enthusiastically received by a packed house at the beautiful 18th century Old Stage of the Royal Theatre.

Royal Danish Ballet, which extensively toured America several years ago under Columbia Concerts management, is still one of the world's top flight companies in spite of the dismissal and subsequent controversy over Harald Lander, its talented artistic director. A knowledge and feeling for tradition enabled them to give "Giselle," circa 1841, a spirited performance. Choreographed and directed by Erik Bruhn, their top male dancer, this Festival production displayed in good measure the fine ensemble work and highly developed mimetics for which the Royal Danish Ballet is famous. The ballet, and especially the role of Giselle, is beset with the pitfalls of sentimentality and triteness. However, Margrethe Schanne danced gracefully and delightfully, without acrobatics, and led the rest of the company in a performance of precision and high artistic merit.

Second on the bill was "Fanfare." Here, where ensemble work is important, the Royal Danish Ballet gave the piece a well-knit and gaily smooth performance. Robbins' ballet dates from 1953, when it was created for the New York City Ballet, where Robbins is co-director. Company's performance was full of zest and dazzle, and the moments with the fat and comic contrabass and with the military bassoons were especially delightful. Robbins himself directed the production.

Marker.

The Hume Cronyns (Jessica Tandy) left last Friday (29) for at least three months' vacation at their private island in the Bahamas.

## Inside Stuff—Legit

"The Pleasure of His Company," the Playwrights Co. & Frederick Brissson production of the Samuel Taylor and Cornelia Otis Skinner comedy, was inadvertently omitted from the list of established hits in the tabulation of Broadway shows of the 1958-59 season, published in last week's VARIETY. The show, currently in its 33d week at the Longacre Theatre, N.Y., will transfer June 15 to the Music Box, N.Y.

"Flower Drum Song," listed in both the established hit and not yet definite categories, should have been included only in the latter. Although it has played to capacity since its opening last Dec. 1 at the St. James Theatre, N.Y., it has not yet earned back its investment. The above two errors in the listing do not change the numbers in the various categories. There were, as stated, 13 established hits, seven shows not yet definite, 30 failures, and six unclassified miscellanies.

"The Visit," rated as a failure among the shows still running but not yet definitely established at the end of last season, should have been included among the hits. According to Roger L. Stevens, a partner of Producers Theatre, which presented the Friedrich Duerrenmatt drama starring Alfred Lunt and Lynn Fontanne, the show recovered the cost of its New York production, although there is still a deficit on the previous, separately-financed British edition.

Joe Cook, whose death recently at 69 was the occasion of extended recall by vet legit and film publicist Glendon Allvine and VARIETY staffers, was, as expected, front page news in the Evansville (Ind.) Courier. Cook had been raised there and was always devoted to the town, holding fond memories of his step-parents, the Cooks, local merchants, and of various schoolteachers, townspeople and local journalists.

As the obit notices brought out, Cook was part-Spanish, part-Irish. His father had been a theatrical scenic painter named Lopez. His brother Leo had been a performer, too, as has been Joe Cook Jr., now believed living in Las Vegas.

A news blackout of Cook's own choice prevailed during his 17-year illness with Parkinson's disease. In consequence Cook, like others dying well beyond the heyday of fame, did not have the impact upon the general public of today as upon the memories of oldtimers, many of whom esteem him one of the most versatile performers ever known. Cook's youngest son Leo, from Pompano, Fla., and his older daughter Mrs. E. C. Lee, of Carlin, Pa., attended the final mass.

A new all-automatic lighting control system, virtually eliminating rehearsal delays for the recording of lighting cues, has been developed by Century Lighting. The system, labelled Punch, is capable of recording lighting cues for a 90-circuit system in less than 15 seconds. The device, comprising three electrically operated units, a manual control console, a card-punching machine and a card-reading machine, permits an infinite number of pre-sets instead of the 10 previously possible.

The system eliminates all manual operations except setting up the proper initial lighting conditions for each scene or pre-set, and the timing of the "fades" from one pre-set to the next. The Punch cue cards are made during rehearsal, and then during the performance of a show each card is fed automatically and in sequence into a read-out machine, manually executed for the speed desired by the operator.

According to Edward F. Cook, Century president, the system took two years to develop, and will be put into production shortly. The cost of the system is \$650 for the light control circuit and \$8,000 for the card puncher and reader.

Brooks Costume Co. was the subject of a two-page historical rundown in all issues of the Playbill for the week of May 18. The piece in the program for Broadway theatres was written by Violet Welles and covered the establishment of the firm in 1906 by Ely Strock to its current operation, under the presidency of his son, James E. Strock.

As noted in the article, Brooks originally concentrated on the manufacture of uniforms, with the move to regular theatrical costuming occurring in 1918 when the firm acquired a supply of costumes left by producer Charles Frohman, who went down with the Lusitania in 1915. The story also noted that Brooks now costumes 75% of the Broadway shows, in addition to clothing stock and amateur companies, television productions, industrials, ice shows, etc.

## Off-Broadway Reviews

### The Young and Beautiful

Theatre East Repertory Company presentation of three-act (five scenes) musical comedy, book and lyrics, Alan Melville; music, Charles Zwer; based on the play by F. R. Pryor and L. Allen Harker. General staging, Murray Macdonald. Opening of musical numbers, Malcolm Goddard; decor, Hutchinson Scott; costumes, Bernard Nevill; lighting, Alan Melville; props, Stella Sophie Stewart; Jean Kent, Sally Smith, Jeremy Brett. Opened May 27, 59, at the Theatre East, N.Y. \$2.95 top.

Cast: Amanda Meiggs, Rhett Harris, Ken Kallender, Jack Standard, Judith Tillman, Ruth Livingston, Doris Davis, Roger Fayth, Ralph Goodman, James Kruger.

Josephine Perry is a girl with problems. At 17, she hasn't found the meaning of love; she's misunderstood, mistreated and miserable. And in this off-Broadway revival of Sally Benson's "The Young and Beautiful," she is spoiled and a bore.

In the F. Scott Fitzgerald short stories, on which the play is based, Josephine performed in the grand manner for her courtiers, a succession of worldly adolescents, with a disdain for the realities of life. In their original form, the stories were filled with acid portraits of Chicago social climbers of 1915.

It is difficult, however, to portray to today's audiences the legendary flapper, and the contemporary callousness to all except a narrow social order. Such an assignment takes expert playing and direction, and although the new Theatre East repertory company is eager and attractive, it hardly can claim those qualities yet.

In the original 1955-56 Broadway production, Lois Smith played Josephine, with the play receiving only a lukewarm critical reception. This time Amanda Meiggs tackles the complicated central role and scampers through three acts with undiminished energy. Only for a few moments at the end does she convey the picture of a girl alone, lost, and in need of real love.

The rest of the cast, all balanced precariously on the edge of Josephine's temper, come off pretty well. Rhett Harris, as the teenage suitor who believes in breath-

ing fresh air only in the back seat of a Stutz Bearcat, slinks ominously on and off stage in a black cape. On two or three occasions toward the end he appears without the cape, presumably to indicate progress toward maturity.

Nedi.

### Fallout

Harvey Stuart's Radio Taynton presentation of a musical revue in two acts (31 parts), with music and lyrics by Martin Charnin, Robert Kessler, and Paul Nassau; sketches and blackouts, Abe Goldsmith; Jerry Goldman, David Panich and Mr. Charnin. Staging, Stuart; dances and musical number staging, Buddy Schwab; settings, costumes and lighting, Fred Voelgel; musical direction and arrangement, Paul Schachtman. Opened May 20, 59, at the Renata Theatre, N.Y. \$4.80 top.

Cast: Grove Dale, Paul Dooley, Judy Gull, Margaret Hall, Jack Kaufman, Charles Nelson, Reilly, Joe Ross, Joy Lynne Sica, Virginia Vesloff.

At the start of the second act of "Fallout," a revue in 31 parts, Judy Gull, a pert little brunet, steps onstage dressed as a tramp and sings "Look What You're Missin'," mentioning some of the places the audience might be instead of at the Renata watching "Fallout." She's treading on treacherous ground. "Fallout" scatters amusing particles, but it's never quite on the entertainment target.

It has a provocative title, but little that follows is related. Instead of containing cogent remarks about our world, it rambles around, taking a jab at beatniks here and at films and medical endorsement commercials there, but never really landing at a point of view and staying there.

The nine-member cast is young and attractive, but without a real singer or an outstanding comic. Of the group, Charles Nelson Reilly, a big, cumbersome man with shuffling gait and booming voice, comes off best, particularly as the majordomo in a musical salute to the Oriental performers.

(Continued on page 69)





# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen, 40 W. 55th St., CI 6-0594. Seeking a stunning and intelligent femme stage-manager able to model clothes and used to tv appearances. Mail photo and resume to production office, or inquire by phone.

"Beautiful Dreamer" (C). Producer, George Cayley, 507 Fifth Ave., N.Y., director, Eddie Bracken. Available parts: middle-aged femme writer, mannikin, middle-aged male writer, hypocritical, menacing, character woman, birdwatcher. State Trooper; leading man, writer, 80's, male composer, 18-20; femme lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middle-aged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only.

"Connecticut Summer" (MC). Producer David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting virtually all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available: (singing required); male, 50's, character comedy lead; male, 25, comedian, lean, slender; femme, 19-23, attractive blonde, soprano; male, 25-30, baritone; femme, 19-23, comedienne, attractive, chest soprano voice; femme, 19-23, soprano voice; five singer-actors who play band instruments; male and femme characters, varying ages and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y., suite 7D.

"Saturday Night" (MC). Producers, Julie Styne & Joseph Kipnes, 237 W. 51st St., JU 6-0028. Casting through agents or by mail. Casting begins June 5, rehearsals Aug. 17.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

### OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions; director, David Sawin, 174 W. 89th St., N.Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten mine-worker; 25, corpsman, handsome, esthetic, intense; 25, blonde, rugged, austere; 40, former English professor; 27, cocky, beligerant, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late afternoon.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m.; for replacements.

Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hambleton; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to director.

"Shakuntala" (D). Pilgrim Production, 242 W. 56th St., N.Y. Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer-director, Lee Morgan. Director will consider photo and resume by mail or left at the office.

### STOCK

N.Y. Theatre Co. Casting contact, Jean Leslie, 27 E. 38th St., N.Y. Holding interviews Tuesdays through Fridays at 4-7 p.m. Casting about 75 performers for eight different companies, to perform at 50 resort hotels for a 10-week season. A few parts still available for "Silk Stockings." Mail application, photo and resume to above address.

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### TOURING PACKAGES

"Boy Friend" (MC) Producer, Gus Schirmer, 16 W. 55th St., N.Y. CI 6-5542. Casting Director, Forrest Carter. Mail photo and resume to the above address, or contact casting director. Eight to 10-week season in proscenium and tent.

### THEATRES

ALLENTOWN, PA. Guthrie's Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre.

BELLPORT, N.Y. Gateway Playhouse. Producer, H. J. Pomeroy; director, David Sheldon. (Equity and non-Equity) Equity actors to be experienced teachers of acting, speech, dance, or music. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

BRADDOCK HEIGHTS, MD. Mountain Theatre. Producer, William O. Brining; director, Roy Franklin. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer c/o Talent Showcase, Inc. 4545 Connecticut Ave., Washington 8, D.C.

BRUNSWICK, ME. Brunswick Summer Playhouse. Producer, Victoria Crandall, 162 W. 54th St., N.Y. Will consider photo and resume applications from property man and six boys and six girl apprentices. Mail to producer.

CANTON, CONN. Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

CAPE MAY, N.J. Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

CEDAR GROVE, N.J. Meadowbrook Dinner Theatre. Producers, Gary McHugh & Carl Sawyer, N.Y. office, CI 5-3196. Casting through agents only.

CONCORDVILLE, PA. Brandywine Music Circus. Producer, St. John Terrell. Mail photo and resume to Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W.

46th St., N.Y. Holds regular weekly auditions. See also: Lambertville, N. J.; Neptune, N. J.

### CORNING, N.Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman. Casting for resident company completed, but some jobbing parts still available. Mail photo and resume to the theatre, Box 51, Corning, N.Y.

### EPHRAATA, PA.

Legion Playhouse. Producer, Darrell Larson; casting agents, Adams & Leigh, 7 W. 46th St., N.Y. Will consider photo and resume of Broadway and stock credits. Send by mail only to Ken Friedman, c/o agency.

### FISH CREEK, WIS.

Peninsula Players. Producer, Caroline Rathbone; general manager, Roger Hamilton. Resident Equity company. Accepting photo and resume of general talent; also applications from technicians and apprentices. Address the management at the theatre.

### HAMPTON, N.H.

Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N.Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Mail to general manager. Schedule includes "Fair Game," "Dark at the Top of Stairs," "Separate Tables," "Epitaph for George Dillon" and "Tunnel of Love."

### INDIANAPOLIS

Avondale Playhouse. Producer, Jo Rosner; producer-director, Wilbur Tregoe. Casting for Equity resident company, apprentices and technical crew. Mail photo and resume to producer, 6844 Canal Blvd., New Orleans.

### LACONIA-GILFORD, N.H.

Lakes Region Playhouse. Producer, Alto Wilkes, Park Wald Hotel, 117 W. 58th St., N.Y. Equity resident company. Mail photo and resume of general talent to producer, c/o hotel until June 15. Also considering applicants for box-office personnel, technical crew and scenic staff.

### LAMBERTVILLE, N.J.

Muse Circus. Producer, St. John Terrell. Same casting procedure as Brandywine Music Circus, Concordville, Pa. (see above).

### NEPTUNE, N.J.

Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

### NEW HOPE, PA.

Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to theatre. Casting representative, Lenny Debin, N.Y. Casting for first half of season, completed.

### NEWPORT, R.I.

Newport Casino. Producer, Sara Slamer, 200 W. 54th St., N.Y. JU 2-9148. Accepting photo and resume applications from apprentices (two scholarships still available). Phone for appointment.

### OWINGS MILLS, MD.

Hilltop Theatre (The New Hilltop Theatre Inc.), Box 26, Owings Mills. Producer, Don Swann Jr., general manager, Larry Childs. Accepting photo and resume by mail for resident Equity company; also applicants from apprentices and technicians. Mail to theatre.

### PAWLING, N.Y.

Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N.Y.

### ROSECROFT, MD.

Music Circus. Producer, John Schaffer. Casting contact, Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions.

### RYE, N.Y.

Rye Music Theatre. Producer, Phil Moloney. Casting representative, Howard Hoyt, c/o Ingalls & Hoyt, 160 W. 46th St., N.Y. Mail photo and resume to casting representative.

### SKANEATELES, N.Y.

Lyrice Circus Light Opera Assn. (formerly Finger Lake Lyrice Circus). Producer, Walter Davis; co-producer, Robert K. Adams; director, David Davis; business manager, Virginia Davis. Principals cast through agents only. Opening June 23.

### SMITHTOWN, N.Y.

Marymede Playhouse, Inc. Director, James W. Wart. Accepting photo and resume of Broadway and stock credits of Equity members only. Mail to director, c/o Hofstra College Playhouse, Hempstead, N.Y. Also considering a few apprentices.

### SOBERS POINT, N.J.

Gateway Playhouse. Producer, Jonathan Dwight. Same casting

setup as for Stage & Arena Guild of America (see above).

### SULLIVAN, ILL.

"Summer of Musicals." Grand Theatre. Producer, Guy S. Little Jr., Box 185, Sullivan, Ill. Casting leads and supporting players for Equity resident company of 10. Musicals scheduled for the 10-week season: "Bells Are Ringing," "Kismet," "Guys and Dolls," "Student Prince," "Song of Norway," "Say, Darling," "Naughty Marietta," "Fanny," "Gentlemen Prefer Blondes" and "Oh Captain." Mail photo and resume to producer.

### TOLEDO

Toledo Summer Theatre. Artistic director, John Aronson, 211 W. 88th St., N.Y. Resident Equity company. Seeking versatile actors with classical experience; scenic designer. Six-week repertory season. Will consider photo and resume by mail from actors interested in complete season only. Mail to director at above address. Productions scheduled: "Lady's Not for Burning," "Pygmalion," "As You Like It," "Playboy of the Western World" and "Importance of Being Earnest." Starts rehearsals June 22.

### TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey, Spring Hill Lane, Cincinnati 26; director, Barrett Owen, 227 W. 22d St., N.Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

### WARRENSBURG, N.Y.

Green Mansion Theatre. Producer, Perry Bruskin, 22 W. 46th St., N.Y.C., PL 7-2969; choreographer, Emily Frankel. Parts still available for comedienne, tenor and male dancer with jazz and ballet background, soloist calibre. Contact producer for information.

### WASHINGTON, D.C.

Arena Stage, 26th & D Sts., N.W. Washington 7, D.C. Producing director, Zelda Fichandler. Accepting photo and resume applications for resident company for the season of October, 1959, to May, 1960. Only actors interested in complete season need apply. Mail applications to theatre, including summer address if possible. Applicants selected will be notified of audition material to prepare. Auditions in New York after Labor Day.

### WOODSTOCK, N.Y.

Woodstock Playhouse. Producer, A. L. Sainer. Director, David Samples. Mail photo and resume to director, c/o Westminster Players, 5th Ave. Presbyterian Church, N.Y.C. Openings for four additional apprentices (no pay, no fee), pay own room and board. Contact producer at 10 E. 40th St., MU 5-6700.

### FUTURE SHOWS

#### BROADWAY

Alan Jay Lerner & Frederick Loewe musical (Untitled) (120 E. 56th St., PL 3-6773).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. St., CO 5-2611).

"Caprice" (C). Producers, Ronald Rawson, Robert Lantz & Marshall Earl (16 W. 55th St., CI 7-1381).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave., PL 3-7500).

"Garden of Eden" (CD). Producer, Guthrie McClintic (1270 Sixth Ave., CI 7-5152).

"Duel of Angels" (D). Producer, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Dybbuk from Woodhaven" (D). Producers, Saint Subber (200 W. 57th St., JU 6-1890) & Arthur Cantor.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Fiorello" (MC). Producers, Robert Griffith & Harold Prince (630 Fifth Ave., JU 2-6800).

"Five Finger Exorcise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave., PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St., PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway, JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Selden (444 Madison Ave., PL 3-1030).

"Golden Fleece" (D). Producers, Courtney Burr (58 W. 57th St., CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave., TE 8-5100).

"Goodwill Ambassador" (C). Producers, American Playwrights

Guild, (5 E. 76th St., TR 9-8507) & "Heartbreak House" (D).

Producers, Robert Joseph (137 W. 45th St., CI 7-7161) and Maurice Evans. "Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St., CO 5-6170).

"Kids" (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St., PL 7-6960) & John W. Caldwell.

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St., OX 7-9620) & Joseph Hayes.

"Mighty Man He" (C). Producer, Brian Green (200 E. 42nd St., JOY 1619 Broadway, CO 5-8569).

"Miracle Worker" (D). Producer, Fred Coo c/o Triad Productions (1501 Broadway, CH 4-6852).

"Mister Broadway" (MC). Producers, Robert Bialos, (182 Legion St.), in association with Beaux Arts Productions.

"Mrs. Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway, JU 2-1690) & Ray Stark.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St., PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St., TR 9-1380).

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St., PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St., LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saragata" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., LA 4-2844).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Sound of Music" (MC). Producers, Rogers & Hammerstein (488 Madison Ave., MU 8-3640) in partnership with Leland Hayward & Richard Halliday.

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

## Television

Adams & Leigh Associates, 7 West 46th St., N.Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

"Blue Men" CBS. Casting director, Allice Gordon, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordon can attend. Agents may contact her secretary by mail at the above address.

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N.Y.; Room 804. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above address.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St., casting director, Marshall Migat. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

"I've Got a Secret." CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headliners. Also seeking impersonator who can imitate the voice, looks, action and other specialties of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got a Secret," 375 Park Ave., New York 22. Interview to be held at unspecified date for two special shows to be televised in the fall.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Perc. Commercials only; cast from file; application for appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 420 Lexington Ave.

(Continued on page 60)



# Off-Broadway Reviews

Continued from page 56

## Fallout

on Broadway and as a torero about to make the big time and set up his training camp at Grossinger's. Typical of the incongruities of the piece is the song of the oriental entertainers. They emerge peering out from behind theatrical billboards to sing their pieces. But are the billboards carrying ads for oriental-typeplays? No; they're for "Redhead," "Destry," and "Plume de ma Tante."

Throughout the revue, Paul Dooley appears, first on a low stool, then on a high one, to deliver some lines of abstractionist school poetry to the accompaniment of jazz piano. It is funny, but possibly less so than the real thing.

One of the good moments is an item called "String Quartet," with music and lyrics by Paul Nassau. Here a quartet pauses in its playing so each performer can say what he thinks of the next. Everybody hates everybody else except the girl cellist, who is thrilled to be playing with such a wonderful group. Nedi.

## Lysistrata

Day Tuttle presentation of Gilbert Seldes' adaptation of the comedy-drama by Aristophanes. Staged by Tuttle; scenery, Barrie Greenbie; costumes, Hal George; choreography, Joseph Gifford; props, Frederic M. De Arechaga; associate producer, Lawrence Harris. Opened May 19 '59, at the E. 74th St. Theatre, N.Y., \$4.60 top.

Cast: Stars Meg Mundy; features William H. Bassett, Julien Compton, George Cotton, Geraldine Hanning, Everett King, Dorothy Scott, Theodore Tenley and Madge West; also includes Freda Rogers, Edith Korn, Pamela Clare, Joanna Welles, Danil Rejda, Lee Benke, Gloria Perna, Janine Cooper, Terry Ashe, Wayne Adams, Karl E. Williams, Ralph Newman, Iver Fischman, Gordon Spencer, Roger Sturtevant, Jack Ryland, George S. B. Morgan, David Bruce, Ronald Pavlak, Alessandro Giannini, Robert Fass, Gordon Blackmon, Bette Shaler, James Gardner.

Day Tuttle's new E. 74th St. Theatre is a striking addition to the off-Broadway scene, something more than can be said of its production in it, "Lysistrata." The theatre, built when baroque imitations were modish, served first as a meeting hall, then as a motion picture studio and tv rehearsal and filming hall.

Now rebuilt so that the baroque has been tastefully toned down,

and with comfortable seats staggered in rows to permit an unimpeded view, it is both comfortable and spacious within its 199-seat capacity. Its specially designed "space stage" with high vaulting arches takes advantage of the dome like construction at that end of the theatre, making it unique in the small house set.

But for all the tastefulness and originality of the theatre, Tuttle has gone far astray with "Lysistrata." His players act as if they were doing a musical soap opera. Before it's over the company somehow manages to take all the sting and most of the humor out of this acid commentary on the follies of war first conceived by Aristophanes more than 2,000 years ago.

In this production, the Athenian women who refuse the marriage bed to their husbands in an effort to effect an end to the Peloponnesian wars go about their business in a manner that mixes the mayhem of the Belles of St. Trinitian's with the tittering girlishness of the three little maids from school.

Meg Mundy is supple and attractive as the title character who conceives the idea of the sex strike, but her lines are delivered with little of the fire one might expect from such a leader. Of the rest, Julien Compton is the only one appropriately coquettish and ambivalent in the ranks of the women's rebellion. Nedi.

(Closed May 24 after eight performances.)

## Chic

Peter Pell presentation of revue in 28 scenes, with sketches and lyrics by Lester Judson and music by Julien Stein and Murray Grand. Staging, Richard Olman; sets, Robert Soule; musical direction and choreography, Jim Russell; costume design, Theoni Vachlioti Aldredge; lighting, F. J. McAllister; musical arrangements, Dorothée Freitag. Opened May 16, '59, at the Orpheum Theatre, N.Y., \$4.60 top.

Cast: Beatrice Arthur, Emory Bass, Kelly Brown, Bob Dishy, John Myers, Patty Ann Jackson, Dalis Monroe, Eileen Rodgers, Evelyn Russell, Virginia De Luce.

The performers and production live up to the title in "Chic," the shiny revue presented at the Orpheum Theatre. The writers, however, don't quite make it.

Lester Judson, who wrote the sketches and lyrics, and Julien

Stein and Murray Grand, who are responsible for most of the music, cannot be accused of failing to try. There are 26 pieces to this light-hearted jigsaw and many of them begin with bright ideas.

Add to this a cast including several lovely and versatile talents among the ladies and a few funny men, plus a succession of dazzling costumes, and almost all the ingredients for success appear at hand.

But the authors seem to feel that an idea for a satirical sketch is enough. The sketches themselves ramble on, and too often wear out the joke before expiring. This is particularly true of a Russian musical sequence, "Make Mine Masha," and a takeoff on the Tennessee Williams school of writing. The overworked subject of TV commercials is pretty trying to people who think for themselves, too.

The best of the lot is a fine parody of "West Side Story," in which the gangs, transplanted to the East Side consists of whites (people dressed in tux and white tie) and the off-whites in summer dinner jackets. They stage a rumble in Sutton Place. The piece ends with "The Dead Drunk Cha-Cha-Cha."

Among the performers, Eileen Rodgers, a vivacious brunet with a torchy voice, makes an auspicious stage debut. She's appeared before as a cabaret singer and recording artist for Columbia.

The show also brings pretty Patty Ann Jackson, who was the little out-of-step girl in the chorus of "Gentlemen Prefer Blondes," back to a New York stage. Virginia De Luce, an entr' act performer out of a Leonard Sillman "New Faces," is back, too. A big blond, she sings at the outset how "Flattery" will get you anything—if supported by appropriate gifts.

Beatrice Arthur, a hard working comedienne and singer, struggles with some of the not-so-comic lines, and Bob Dishy, a comedian with an appropriately rubbery face, does his best under similar circumstances. Dishy has staged one of the numbers, too, a funny pantomime in which he appears as a tumbling act and supports a couple of spotlights on his shoulders. He also appears at one point with "a letter of recommendation from that grand old man of the theatre, Robert Moses." Nedi.

(Closed May 23 after six performances.)

# Legit Bits

The Anne Deere Wiman-Viella Rubber-Floyd Ackerman production of "Garden District" which ended an eight-week Chicago run last Saturday (30), began a fortnight's run last Monday (1) at the Coconut Grove (Fla.) Playhouse. Cathleen Nesbitt has vacated her costarring assignment in the production, with Diana Barrymore remaining as sole star.

Sol Jacobson and Lewis H. mon will pressagent "West Side Story" during its last three weeks on Broadway, beginning next Monday (8), when Harry Forwood, who's been publicizing the show in recent weeks, goes on the road as advance man for the tuner's tour, which begins July 1 in Denver.

Charles Blackwell is taking over as stage manager for "Destry Rides Again," succeeding Ben Janney, who'll handle a similar assignment with the upcoming Coast tour of "Romanoff and Juliet."

A one-woman show, with Margaret Hamilton, will be tried out next Sunday (7) at the Hedgerow Theatre, Moylan Pa. The presentation has been directed by Bill Butler, who's also directing the double-bill of two one-act operas, "The Devil and Daniel Webster" and "The Scarf," which opens the Boston Arts Festival next Friday (5).

New York pressagent Marian Graham planed Sunday (31) to Bermuda for a week's confabs about the publicity campaign for the upcoming 350th anniversary of the settlement of the island. She's due back in a week and will handle the job from New York.

George Scher, amusement ad manager of the N.Y. Herald Tribune, left Monday (1) for his annual New England tour to line up advertising for the paper's summer stock forecast, to be published in the drama section: June 28. He'll be away three weeks.

Jan Clayton will star in "Auntie Mame," opening Aug. 3 at the Sacramento (Cal.) Civic Theatre. Lloyd Bridges will open the season June 22 in "Guys and Dolls."

Mitchell Lear, who intends co-producing S. K. Hershow's "A Toy for Carmen" on Broadway later this season with Robert Burr, planed to Paris yesterday (Tues.) to discuss the possibility of a production of the play there. Jim Paul Eilers' 74-seat Green-

wich Village nitery, the Showplace, which has been offering miniature revues, is under the jurisdiction of Actors Equity, as of the opening last night of "2 x 4." The show was slated to open May 24, but was delayed because of negotiations with the union.

Tom Ewell is vacationing in Bermuda.

A musical, "Mrs. Who?" by Hal Hackady and Don Gohman, has been optioned for Broadway production next year by the Fred Amsel-Jerry Levy firm, Directional Enterprises.

Joseph Anthony will direct "The Pink Jungle," slated for Broadway production next winter by Paul Gregory.

"The Girls Against the Boys," a revue with sketches and lyrics by Arnold B. Horwitt and music by Richard Lewine and Albert Hague, is planned for Broadway production next October by Albert Selden, with Bert Lahr and Nancy Walker costarred.

Production activity on "The Golden Fleece" which closed in rehearsal several months ago, will be resumed with Gilbert Miller replacing Elliott Nugent as coproducer with Courtney Burr. Abe Burrows is slated to direct the Lorenzo Semple Jr. comedy an early October opening at the Miller's Theatre, N.Y.

Robert Elross, who can be contacted at Actors Equity, is seeking the author of a new play, titled "An American Symphony."

Howard St. John, who appeared as General Bullmoose in the Broadway production of "Li'l Abner," has been signed to recreate the role in the upcoming film version of the musical.

Elaine Martin will replace Carl Jacobson in "J.B." next Monday (8). She'll appear as a sister of her real-life sister, Merry Miriam Martin, an original member of the cast.

Gertrude Berg and Cedric Hardwicke have extended their contracts as costars of "A Majority of One" to July 1, 1961.

Jane Moultrie's one-woman show, "Cast of Characters," is slated for a June 10 at the Downtown Theatre, N.Y., by Jon W. Schwartz and Frederick Halaman-Daris.

# AUNTIE MAME (LONDON) LTD.

144 Piccadilly - London - W1 - Mayfair 8272

Directors:  
DAVID PELHAM (O.S.A.)  
M. F. FLINT

22nd May 1959

Miss Beatrice Lillie,  
The Adelphi Theatre,  
Strand,  
LONDON W.C.2.

Bea darling,

Thank you for over 300 fabulous  
performances seen by over 300,000 people.

Thank you for making every working  
day in all these months a joy.

Thank you for being a truly great  
star, but even more, for being a truly great  
person.

Affectionately,

*David*

David Pelham



## Shows Abroad

Continued from page 56

## Caught Napping

West End comedienne, falls a thankless role, but she decorates the scene pleasantly, as does a brace of attractive female juvenes, Gay Canavan and Bridget McConnell. This up-and-down entertainment is played out in a satisfactory setting designed by Michael Trangmar.

Rich.

## Beware of Angels

London, May 27. E. P. Clift & David Hill presentation of three-act (five scenes) drama by Audrey Erskine, Lundy and Dudley Leslie. Staged by Geoffrey Edwards, decor. Richard Lee. Stars Ruth Dunning, Lyndon Brooks. Opened May 23, '59, at the Westminster Theatre, London. \$2.50 top.

Emily Hicks ..... Ann Wilton  
Lucy Morris ..... Ruth Dunning  
Ted Morer ..... Lyndon Brooks  
Joe Barnes ..... Frank Sieman  
Nicola Barnes ..... Wendy Hutchinson  
Dr. Harris ..... Jack Lambert  
Sandy Lomax ..... Campbell Singer  
P. C. Grange ..... Brian Moorehead

"Beware Of Angels" is an obvious piece of melodramatics suffering from inadequate characterization and lack of conviction. It is strengthened by a couple of individual performances, but it looks a dubious prospect locally and can reasonably be ruled out as a potential Broadway transfer. It might do moderately well as a stock entry.

The husband and wife team of Audrey Erskine, Lundy and Dudley Leslie have fashioned a stereotyped drama of a young girl with a past who returns to her native village after a prison stretch and is welcomed back in the home of a distinguished local do-gooder. All's well up to the point at which the son of the household—a respectable bank manager—falls in love with her and announces their engagement. The angelic type character is then seen in her true light; but the damage is done after a frame-up plot, and the girl is obliged to go her own way.

In its construction, the play is nearly always obvious and the only element of surprise may be in the unhappy ending. There's little suspense, despite the efforts to create an atmosphere of tension, and the main rewarding features of the show are the per-

formances of Wendy Hutchinson as the young girl and Campbell Singer as the right-club operator she knew in her bad old days in Soho.

Ruth Dunning makes a bold effort as the mother, but the role is too constricted. Lyndon Brooks as the bank manager-son shows up better, but even his part as inadequate and hardly offers a challenge. There is a tender performance by Ann Wilton as Miss Dunning's weakly sister who is an unwilling accomplice in the frameup, and other roles are well enough filled.

Geoffrey Edwards' direction is painstakingly straightforward and the decor by Richard Lee is adequate if not notably inspired.

Myro.

## The Prodigal Wife

London, May 29.

Anthony Knowles & Andrew Broughton (with Edgar Alderson) presentation of three-act (five scenes) comedy by David Horne. Stars David Horne, Viola Lyle. Staged by the author; decor. Victor Friend. Stars David Horne, Viola Lyle. Opened May 28, '59, at the Winter Garden Theatre, London. \$2.30 top.

Laura Ballard ..... Ann Farrer  
Gwen Garraway ..... Viola Lyle  
Tom Ballard ..... David Horne  
Bob Laurie ..... James Ottaway  
Nicholas Green ..... John Bailey

This so-called "serious comedy" is inept, tedious and wallows in banality. It's a puzzle how such a poor effort should have been thought worthy of professional production. David Horne, in the triple role of author, director and costar, is a three-way casualty.

He plays a middle-aged, kindly, stick-in-the-mud husband who thinks that prayer alone will answer all his needs. His bored and sceptical young wife wants him to set her up in business with \$14,000 he wins in a lottery. She goes off on a spending jag with a slick young con man, and comes to her senses only when the money is about gone. Whereupon the elderly husband, despite lack of education, discovers that he has a genius for translating foreign plays.

The cast can do little with the trite dialog or the predictable situations. Horne bumbles enthusiastically as the husband and Ann Farrer acts the tiresome young wife. Viola Lyle does a caricature of a frustrated widow and John Bailey plays the trickster. Only James Ottaway, as an understanding newspaperman, has a reasonably plausible role and he plays it quietly and effectively.

Rich.

## FIGURE PIC DEAL MAY RECOUP 'DISENCHANTED'

The film deal on "The Disenchanted," which folded May 16 at a substantial deficit, may eventually tent the venture into the black. That's based on the production being in on a 5% share of the picture gross. The film rights were purchased by Ray Stark for \$100,000, plus the percentage arrangement.

The authors' share of the film coin is 70% instead of the customary 60%. Thus, the production's take is only 30%, which, less 10% commissions, gives it \$27,000 on the basic \$100,000 payoff. The William Darrid and Eleanor Saldern production of the Budd Schulberg-Harvey Breit adaptation of Schulberg's novel was financed at \$125,000, with provision for 10% overall.

The play, which costarred Jason Robards Jr. and Rosemary Harris, had a 24-week run at the Coronet Theatre, N.Y. The production may go on tour next fall as a Theatre Guild-American Theatre Society subscription item, presumably depending on who can be lined up to star.

Michael Shurtleff has succeeded Michael Mindlin on David Merrick's production staff.

## Bob Goulet to B'way

Ottawa, June 2.

Local actor Bob Goulet has been signed for the role of Sir Lancelot in the untitled musical being readied for next season by Alan Jay Lerner and Frederick Loewe. Julie Andrews and Richard Burton will star. Show is being adapted from a T. H. White novel about King Arthur and the Round Table.

Goulet says he has a four-year contract, with a two-year "out" clause.

## Casting News

Continued from page 55

ton Ave. Casting, Richard King. Mail photo and resume.

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape name-recorded acceptable of well-known pop or standard numbers, plus recent photo, short biographical summary. Address: Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

N. W. Ayer & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length. Phone for appointment.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

Reach, McClintock & Co., 505 Park Ave., casting, Esther Latterell. Photo and resume accepted via mail only for commercials; boys, girls; middle-aged and elderly men and women; also young and mature women for shampoo commercials.

## Ballet

OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Arca, Via Messina 9, Milan. Male dancers with three years professional experience in Broadway musicals or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

## Vaude-Cabaret

Musical Revue. Producer, Ernie Kemm. Seeking three male and three female singers for cabaret musical. Rehearsals start June 15. Apply Glory Hole Tavern, Central City, Col.

## 'King Kong'

Continued from page 55

vocal quartet known here as the Manhattan Brothers, whose 78 rpm recording of "Kilimanjaro" and "Lovely Lies" was one of last year's top sellers.

Bloom has been working on changes in the book as suggested by Charles, and the show will probably be tightened and adjusted in several respects before overseas presentation. The story of "King Kong" is based on the last three years in the life of a Zulu heavyweight boxing champion Ezekiel Dlamini, who after being convicted of murder, put an end to a sensational career by drowning himself in a prison dam about three years ago.

Eating his nickname from his massive stature and violent disposition, the extroverted pugilist was a braggart and a bully. Because he brought drama and color into their lives, however, he was regarded as a hero by his fellow Africans, and became a legend in his lifetime.

Set in an African "township" on the outskirts of a big city, the South African production has vitality and impact, largely due to the spontaneity and exuberance of the 50-odd supporting players, most of whom have never been on a stage before. Matshikiza's score and the native choreography, the starkly simple decor and the intense choral singing are factors in the show's record attendance on its South African tour.

An original cast LP disk of "King Kong" released on Gallotone to coincide with the opening of the show in Johannesburg last Feb. 2, is one of S. Africa's biggest LP sellers of 1959.

## Road 'Mame' Operating Setup

The following budget breakdown is based on the accountant's statement of operations for the 57-week road tour of the Constance Bennett edition of "Auntie Mame."

## REVENUE SPLIT

Gross Receipts	\$2,269,673
Theatre Share	604,028
Company Share	1,665,645

## EXPENSES

Salaries	
Cast	\$455,164
Company Manager	20,758
Stage Manager	62,628
Share of Stagehand Payroll	146,087
Wardrobe	45,332
Pressagent	17,375
	757,344

## Fees &amp; Royalties

Authors	160,040
Auntie Mame Co.	109,844 (see note A)
Directors	64,389
Designers	11,045
Producers	14,250
Gen. Mgr.	7,125
	366,693

## Rentals

Departmental	36,608
Ad-Publicity	103,342
Extra Stagehands	42,123
Musicians	19,391
Fee to BTA	49,225 (see note B)
Asiatic Flu Injections	129
Telephone	2,609
Other Expenses	173,658
	1,573,062

Less: Premium on Canadian Funds ..... 685

Net Expenses ..... 1,572,377

## Net Profit on Operations

93,268

(Note A: Represents royalties to the original Broadway production of "Auntie Mame." Note B: Represents payment to Broadway Theatre Alliance for booking the presentation.)

## Touring 'Mame'

Continued from page 55

been repaid \$78,000 of their \$130,000 investment, leaving a balance of \$52,000. Since the unrecovered costs are expected to level off at about \$57,000, the management is apparently stuck with an approximate \$5,000 deficit. The production of Jerome Lawrence and Robert E. Lee's adaptation of Patrick Dennis' novel was presented by Charles Bowden, Richard Barr & H. Ridgely Bullock Jr., in association with Justin Sturm & Richard Horner, under an agreement with Robert Fryer & Lawrence Carr, producers of the original Broadway edition.

Operational expenses over the 57-week period are detailed in an accompanying tabulation.

## 'Major Barbara'

Continued from page 55

venture include \$9,975 paid to the producers in non-returnable advances against profits. The amount represents 1 1/2% of the weekly gross on profitable weeks. The percentage arrangement was to have ceased when the production cost was recovered.

Charles Loughton, who directed the Broadway production, in which he also costarred, was in for 10% of the gross as top headliner, plus 3% as stager. The royalty to the Shaw estate was 10% of the gross. Roger L. Stevens, a member of the Producers Theatre, and listed as general partner with Joseph, was responsible for \$50,300 of the financing.

If a tv deal fails to materialize, the money reimbursed to the company will eventually be distributed to the backers, thus raising the total repayment to about \$48,000, the equivalent of about 56 1/2% of the investment. The Broadway production folded May 18, 1957, after a 29-week run at the Morosco Theatre. Plans for a subsequent tour were dropped.

## Twin Cities

Continued from page 55

of "My Fair Lady" has been booked into the Municipal Auditorium, St. Paul for two weeks beginning next Sept. 29. Winchell has stated that "Lady" was offered to the State, but the theatre's stage is too small to handle the musical. If the St. Paul subscription drive works out, other shows will be booked into the Auditorium.

The loss of the Theatre Guild subscription season in Minneapolis follows the loss of the Metropolitan Opera season. It's also expected that local professional baseball will be discontinued after this

season. That will make a white elephant out of a \$4,000,000 stadium built with funds provided by civic-minded citizens and designed to attract a major league team here. The stadium is now used by the Minneapolis Millers, last year's "Little World Series" winners.

The lack of cooperation between St. Paul and Minneapolis is also regarded as one of the reasons that the Twin Cities, each with its own team in the American Assn. have been unable to land a major league baseball franchise. Both built stadiums instead of getting together on a single one conveniently located to draw attendance from the adjacent cities.



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## Wayne Morse

Continued from page 2

circumvented indirectly, and the competition has in fact been multiplied by the importation of robot foreign musicians in the form of foreign-made music on film and tape.

"If it is to be our complacent role to pit the American musician against foreign musicians, let us not be secretive about it. If we must, let us permit foreign musicians to come to our country, where they can work under American standards and for decent wages. Let us not pit our American musicians against a celluloid music competitor who leaves nothing with us save distress for our American musicians."

Morse said he would be interested to hear "any explanations which some segments of our entertainment industry may make to this Congress concerning their current practices of palming off as American-made a commercial product that utilizes every means of foreign cut-rate competition to enrich the producers at the expense of our own job-needy American entertainers, artists and technicians."

He said he wanted a similar explanation from "the great broadcasting companies whose deceptively foreign-made films and foreign-made recordings purport to be films and recordings of American scenes, but actually are made in Sicily, Italy or other foreign countries."

The lawmaker proposed that Kenin and other entertainment union heads appear before the projected inquiry to spell out the situation. Under Morse's resolution, the Finance Committee would have a \$50,000 spending ceiling and report its findings no later than Jan. 31, 1960.

The Hollywood Film Council condemned runaway filmmaking in a resolution last March, and union reps have been urging a House investigation of the practice.

## Mafia Splashia

Continued from page 1

and "Mafia, U. S. A." Curious item here is that United Artists, which generally distributes Small's product, previously protested Warner's two titles. UA also objected to World Enterprises' "Mafia, U.S.A."

WB likewise protested Columbia Pictures' registration of "Underworld, U. S. A." as in conflict to its "Mafia, U. S. A." Bryan Roy, incidentally, is prepping a Mafia yarn for Columbia, but under title of "The Congress of Crime."

In further title protests, Columbia, with its own "Innocence," beefed over Nicholas Ray's registration of "The Innocents," claiming tabs are harmfully similar. Hal Wallis' "The Last Days of a Badman" drew the objection of Universal, claiming the same tag, and Bryna also came forward against Wallis with its "Day of the Gun."

Allied Artists entered fray with a jab at Famous Players' "The Big Circus" as identical to its own, and Saratoga Productions also voiced a protest over same title. AA was on the receiving end from a beef from Metro's producer Albert Zugsmith, who claimed priority on "The Young Set." Metro had a go, too, against J. Arthur Rank's "Northwest Frontier," as injurious to its own "Northwest Passage," produced in 1940.

## Gaxton In Japan

Continued from page 2

out of some of our singers coming and belting out songs," he said. "You've got to have the American touch here. The Japanese stage lacks the personalities who could improve it."

"You have to have stars. If they would see some of our stars in person—see the way we work—it would improve the standard here. The Japanese are deadpans. Our girls smile in musical comedy."

Naturally impressed by the packed houses he encounters here, Gaxton added, "I don't think anything that's successful needs a shot in the arm. But why not have some of the stars come here just like the ballplayers?"

Visiting backstage at the Kabuki Theatre, Gaxton was all attention while famed kabuki actor Baiko

Onoue was putting on his makeup. He was enchanted by the behind-the-scenes routine.

"What I admire so much in the Japanese theatre is the respect and love of tradition and the great regard for a type of acting that has been carried on for centuries," he said.

What astounded Gaxton was the fire sequence on display in the Summer Dance at the Kokusai Theatre. "I've been in the theatre 45 years—in the most expensive Broadway shows," he said, "and I've never seen anything as thrilling as that fire scene. I was being shocked every minute. You'd hear the place was on fire."

Gaxton and his wife, the former showgirl Madeline Cameron, are leaving for a week in Hong Kong after a week in Tokyo. They'll return here for another week after leaving the crown colony.

## Tynan Ban Lifted

Continued from page 1

for comment on the situation. It has been learned that he was at first refused seats for the preem. The reported reason was that Merrick felt that his unfavorable notice on the producer's "Destry Rides Again" musical opening of a few weeks earlier had been "a review of the film version" of the yarn.

When Tynan complained to "Gypsy" librettist Arthur Laurents, composer Jule Styne and director-choreographer Jerome Robbins, they appealed to Hayward, who first offered the critic his co-producer's seats, but then persuaded Merrick to rescind the order. By what appeared to be pure coincidence, Tynan gave "Gypsy" a spectacular rave notice.

Otherwise, the anti-critic activity consisted of merely a few disgruntled words. Abe Burrows, as author of the book and the director of "First Impressions," was quoted as complaining that the musical's notices amounted to personal attacks on him and had accused him of using "dirty words." He also reportedly charged that Laurents, as librettist of not only "Gypsy" but also last season's smash "West Side Story," has become a "reviewers' pet."

While Laurents himself has not been quoted on the situation, he has repeatedly expressed dissatisfaction with the Broadway critical setup and in some cases the reviews of some of his specific shows. Most of these somewhat guardedly-phrased comments have been made in television panel discussions. At any rate, he obviously doesn't regard himself as a critics' "pet."

## June Havoc

Continued from page 2

caught up with the N. Y. premiere after her return from the super-market circuit. There, amid the jams and jellies, she was posturing before the housewives and making with the autographs on "Early Havoc."

According to the first-time author, the book was selling even better than the proverbial Aunt Jemima stuff. The supermarket routes included Baltimore and Wilmington, plus a side-trip to Washington. After that, she returned to N. Y. and her brownstone manse on the upper eastside to continue the ballyhoo in other spheres. These included television appearances that had their climax in a guest spot on British comedian Dave King's NBC-TV show for Kraft last week.

Miss Havoc is preparing to close her N. Y. quarters in a few days and take a rest at her Malibu home on the Coast. In July she'll fly in to star in "The Pink Burro," by Jean Riley, on the "U. S. Steel Hour" over CBS-TV.

Will "Early Havoc" be updated to cover her mature years? "I started to write another book long before 'Early Havoc' was published," Miss Havoc said. "I was warned not to wait for the reviews, because that way you get discouraged (if you're not a regular author, that is) if some of the critics aren't as kind as you would want them to be. Therefore, they told me to get another book started in advance, and then you get the launching out of the way. Fortunately, the reviews were wonderful."

## MET WHAMMO IN DALLAS

Collects \$29,134 For Sunday Matinee of 'Carmen'

Dallas, June 2. A slight increase in ticket prices and several over capacity houses combined to make the Metropolitan Opera's 1959 visit to Dallas the best season financially since 1953 and the third best in the history of the tour engagements here.

Sunday matinee crowd poured into the State Fair Music Hall, 4,197 strong to hear "Carmen" and deposit a total of \$29,134 in the boxoffice. These statistics added to the figures of the three previous performances this season show totals of 15,109 in attendance and \$101,092 in receipts.

In 1953, the receipts were \$110,358 and the attendance was 17,755, but that was before the Music Hall was resealed and there approximately 4,400 seats to sold.

The reseating reduced capacity to 4,100 and over capacity crowds are accommodated by placing chairs at the rear of the first floor. That is what occurred Saturday night and Sunday afternoon when another "plus" crowd of 4,142 attended.

The next stop of the tour is to be Houston where the company will give two performances. The Met gave three performances here.

## Could Be Revival

Continued from page 7

prove the rule and exhibitors aren't being handed many top films in May and June. The distributors argue, with some logic, that there are certain slack seasons in the year, and the May-June period traditionally has been one of those. Inasmuch as, more money than ever is being poured into films, and the risk factor is greater than ever, the distrib theory is that the pictures should be released under the most favorable possible conditions, which they don't feel exist in May and June when the public generally veers towards the outdoors.

Exhibitors, plugging for "orderly release," take the view that it's "unintelligent" and impractical for distribution to create a artificial product vacuum at any time during the year. It's bad psychologically, too, they say, because it creates the impression among the public that the quality of films generally is receding.

Even though the signs point to upped attendance, there are many in the industry who still feel that a good many houses will have to close. One key exhibitor last week put the figure as high as 30%, and that a good many of the situations which have been holding on by the skin of their teeth for the past several years are rapidly reaching the point where shuttering and conversion to other purposes is the only road left open to them. Hand in hand with this goes the argument that such a streamlining of the exhibition plant may, in fact, be desirable since it would weed out secondary situations.

The distributors maintain that there is no such thing as a "product shortage," and that the lack of bookings on a large number of available films proves this. There is a shortage of the top-drawing pictures, which by their very nature are limited in quantity.

## Unclear Ad

Continued from page 5

over the holiday weekend, the exhibitors expect most of the problems which have beset them during the past two years to disappear, with both sides agreeing to work more closely on all entertainment advertising in the future.

One direct result of the problem has been the increased use of radio advertising by the exhibitors in the area. In addition to Loew's and the Senate, the Colonial, another downtown house, has run regular, and heavy spot schedules on local stations, receiving in return, special editorial coverage which is, and has been, a bone of contention with the newspapers. Radio coverage, for example, includes a special Monday through Saturday half-hour show on WCWB devoted exclusively to the pictures which are appearing at all the theatres in the area, with only motion picture sound track music used to break the talk periods.

## Literati

### Sheldon Sackett Says—

Publisher Sheldon Sackett said last week he had purchased the Orpheum Theatre in Oakland, Cal., on the eastern shore of Frisco Bay, for \$550,000 and would use the theatre building as home base for a planned new daily newspaper.

Sackett, who recently sold his Oakland and Vancouver, Wash., radio stations to Gordon McLendon for a price he announced as \$800,000, operates a daily in Coos Bay, Ore., and also owns the plants from which 13 Oakland-area labor papers are published.

His publicized plan is to start a liberal-Democratic daily in Oakland, where only one daily now exists, Joseph R. and (ex-U.S. Senator) William F. Knowland's arch-Republican afternoon Tribune. The last direct Tribune opposition disappeared in 1948 when William Randolph Hearst folded his afternoon Oakland Post-Inquirer. However, all four Frisco dailies circulate heavily in Oakland, a city of more than 400,000.

Sackett said he'd print his new paper on a press he bought from The Seattle Times in 1955, added the new paper would be a "modern" six-column production 18 inches deep. He claimed the old Orpheum, unused as a theatre for many years, would be "ideal" for newspaper production because it's "a sound, triple-A structure which otherwise would have to be torn down."

Within the last decade Sackett has talked about operating dailies in Seattle, Portland and Los Angeles, and started and discontinued a small daily in Virginia. In recent weeks he's also sounded out the San Jose, Cal., area, 69 miles south of Frisco about starting a liberal-Democratic daily, presumably because Joseph Ridder's morning-afternoon combination, The Mercury-News, has not been published since Feb. 14 through a series of strikes.

### Win Bowater Awards

For the first time, a French-language submission has won one of the Bowater Awards for Journalism in Canada, going to a joint effort on Montreal metropolitan government by Jacques Delisle and Fernand Lavesque. Their series, published in La Presse, Montreal, got them \$1,000.

A second \$1,000 went to Tom Kent, former editor of the Winnipeg Free Press, for an 11-part series on the Gordon report on Canada's economic prospects. The awards are sponsored by and named for a newspaper company.

### South Bend Outlander Editions

Newly installed high speed presses and an augmented news staff have enabled the South Bend, Ind., Tribune to now publish separate editions for Indiana and Michigan. With South Bend only seven miles south of the Michigan state line, an edition for Michigan readers had long been thought of. Press limitations, however, prevented such a move.

Raymond J. Donovan heads the Indiana state news department which covers 12 counties in north central Indiana. Michigan news editor is Robert V. Liggett who directs a staff of some 32 news and photo correspondents in five southwestern counties. An edition delivered to subscribers in the immediate South Bend-Mishawaka area remains unchanged.

### Thurber on Ross

The peerless James Thurber, has turned in a moving Manhattan madrigal dealing with "The Years With Ross" (Atlantic Monthly Press—Little Brown; \$5.00). It is a vastly superior and far more revealing, necessarily more inside, account of the New Yorker editor's way with writers, cartoonists, etc., than the job performed by Dale Kramer in 1951.

Kramer's "Ross and the New Yorker" was slightly second-hand, an interloper's rather pallid interpretation and reporting of an extraordinary editor; Thurber's look-see, on the other hand, is moving and real, a co-worker's exquisitely engraved mezzotint capturing the man's warts, hangnails as well as the human qualities beneath his apparently tough hide.

When Thurber told Wolcott Gibbs that he was embarking on a bio of Ross, the latter sighed: "If you get Ross down on paper, nobody will believe it." But Thurber managed to get the irascible comma-chasing, super-super perfectionist between pages. The result is enriching.

Thurber fell heir to a flock of

magnificent anecdotes concerning Alexander Wolcott, Ogden Nash, Peter Aron, Helen Hokinson, Robert Benchley, John McNulty, Dorothy Parker, Frank Sullivan, E. B. White and other behind-the-scenes managing and departmental editors including Gus Lobrano. William Shawn and Hawley Truax. To ride herd on such a parcel of talent called for erratic brilliance. Ross had it in spades.

One anecdote of showbiz interest concerned a gathering of Ross' friends immediately after his funeral services. The meeting was held in Sam Behrman's apartment to discuss a project involving Walter Winchell, Robert E. Sherwood, Marc Connelly, Lillian Ross, Gibbs, Sullivan and others present proposed to take a full page ad in the N. Y. Times to castigate Winchell for derogatory things he had written about Ross shortly before the latter died. All tried their hands at preparing copy for the ad. Sherwood finally looked up and observed that an ad with their names attached to it would please Winchell no end, so the idea was immediately abandoned. Winchell resented an unflattering series of profiles written by St. Clair McKelway in the New Yorker.

The book is jam-packed with car-bolic Rossisms such as "Writers are a dime a dozen." "Sox is only an incident" and "I have little confidence in a government run by friends of mine."

An imaginative producer might turn the Thurber book into a whale of a film about the mad, sad, glad goings-on during a quarter of a century in the editorial padded cells of the New Yorker.

Rans.

### Cardinal's Smut War

War on obscene or pornographic literature was declared by Richard Cardinal Cushing of Boston Thursday (28) with an appeal to the general public not to purchase or read such items. In a statement in which he said he is seriously concerned about the moral problem which has arisen through the widespread distribution of such literature, the Cardinal said: "This is a matter which cuts through differences of religion."

He said he was "distressed" at attempts to minimize the dangers which arise in the prevalence of obscene literature and to impede the application of existing laws by raising questions concerning their precise meaning and the definition of their terms.

### CHAPTER

Novelist John P. Marouand bought a Pinehurst, N. C. home and will be a permanent winter resident.

Renown Books Inc. authorized to conduct business in New York with capital stock of 280 shares, no par value.

Warren W. Stout, former reporter for the Albany Times-Union and the Knickerbocker News, retained by the N.Y. State Conservation Dept. as a consultant on motor boats.

Condae Publications Inc. formed to do business in New York with capital stock of 220 shares, no par value. Directors are Clinton F. Egerton, Thomas Byles and Harry R. Best Jr., Queens, L. I.

Praeger Paperbacks Inc. authorized to conduct a publishing business in New York. Capital stock is 200 shares, no par value. Phillips, Swier, Benjamin, Kratz & Ballou were filing attorneys at Albany.

Publications Development Corp. authorized to conduct a publications and advertising business in New York, with capital stock of 200 shares, no par value. Couder Bros. were filing attorneys at Albany.

## Par Seen Ready

Continued from page 3

cut them in on the profits or the gross, whichever they prefer. In this way we all do well if the picture is a success and, on the other hand, they take a licking, as we do, if it's a dud."

There's no doubt that a company would prefer to own its pictures 100%, like in the old days. But these are the modern times, the tax-consideration times, and the Hollywood Individuals want to build up equities in their own corporations.

Far has now yielded to the trend toward participations, but wants to see to it that the individuals share the risks as well as the chances of a big payoff.



## Broadway

George Stieh new maitre' d'hotel for the cafes in Carlton House.

Barbara Hutton, not unknown, donated \$100,000 to Lincoln Center Of Performing Arts.

James Stewart Morcom, Radio City Music Hall art director, off on four-week vacation cruise to Europe.

H. A. Swan of the long-ago vaude act, Swan's Alligators, is in the Bird S. Coler Hospital on N.Y.'s Welfare Island.

Ernest Emmerting, veepee in charge of advertising-publicity for Loew's Theatres, on circle tour of Europe, is due back in N.Y. June 15. He will have been away four weeks at that time.

Leo Mayer Champions Inc. has been authorized to conduct an entertainment business in New York. c/o Leo Mayer Jr. Capital stock is 200 shares, no par value. Michael F. Mayer was filing attorney at Albany.

Marcia Landry that was, now Mrs. Stanley Hale, is president-elect of the American Women's Club of Zurich, Switzerland and retiring treasurer of the Federation of American Women's Clubs Overseas which convened last week in Paris.

Jules Rudel operas in English at Chautauqua this summer will employ Walter Cassel, Gail Manners, Dolores Mari, Val Patachick, Joseph Posner, Paul Ukena, Phyllis Curtin, Patricia Neway, David Atkinson, William Nahr, Marjorie Gordon, Grant Williams.

Singer Herb Jeffries and strip-ter Tempest Storm, who wed in San Francisco May 21, sailed for Paris Friday (29) on the Liberté. On same ship other show folk were Met impresario Rudolf Bing, singer Jo Stafford, accompanied by her husband Paul Weston.

Christed Productions Inc. has been authorized to conduct a motion picture and theatrical production business in New York, with capital stock of 200 shares, no par value. Directors are: Dr. Eugene J. Czukor, Barbara Britton, David P. Wiener, Taylor, Scoll & Simon filing attorneys at Albany.

## Paris

By Gene Moskowitz  
(68 Ave. Breteuil, SUF. 5920)  
Actress Ivy Bress now turning agent for John Mather. She will be stationed here.

Jan Pearce in for a looksee after a solid season in his London singing recitals.

Jean Couteau to make his first pic is eight years. "La Testament D'Orpheus."

United Artists disks will be pressed and distributed by Pathe-Marconi here.

Lucille Ball and Desi Arnaz through on their European vacation and head for U.S. June 13.

Raf Vallone due back next season at the Theatre Antoine in the long-run legit hit, "View From the Bridge."

Ray Ventura has snared Rene Hardy's novel, "Lost Sentinel," for film purposes. He is angling for a film director to make this war tale.

Marcel Brocard, prexy of the Bouleigne Studios, getting the Cinema Award of the year for his technical contributions to French filmmaking.

Actor Lino Ventura will produce and star in his next pic, "Le Docker," which will purportedly bear some resemblance to "On The Waterfront."

Maurice Chevalier back and expressing a desire to play Moliere's "Le Misanthrope" and "Le Bourgeois Gentilhomme" at Comedie-Francaise.

Yank singing-dancing actress, Marjessa Dawn, getting plenty of offers after the French pic, "Orfeu Negro," in which she starred took the Golden Palm at the recent Cannes Film Fest.

## Boston

By Guy Livingston  
(342 Little Bldg.,  
DEVonshire 8-7560)

Eddie Hodges in for press rounds for "A Hole in the Head."

Bobbi Baker booked for Bronzo's, Worcester, opening this week.

Blinstrub's has the Vagabonds with Sammy Davis Jr. due in June 8.

Dick Richards closing Upstairs Room at the Black Angus this week for refurbishing.

Jason Robards Jr. to play Macbeth at the new Arts Center Theatre in Brighton.

Genevieve inked to open Carousel, 3,000-seat Framingham straw-hatter, in "Can Can."

Newport Jazz Festival to be followed by a new Newport Folk Festival in Freebody Park, Newport. Max Michaels, former assistant manager of Cinerama, to Carousel

Theatre, Framingham strawhatter, as manager.

Pleasure Island, 80-acre amusement center, patterned after Disneyland, is set for June 22 opening in Wakefield.

Jack Kelly's Ice Frolics with Michael Meehan, holding at the Bradford Roof which will operate all summer with Al Taxier at the helm.

Joe Dever, author of "Three Priests," working on a new Double-day novel, "The Years Shall Devour Them," about post-war young marrieds.

Lee Falk in to dispose of stage effects at New England Mutual hall. After 13 years and 300 productions, his Boston Summer Theatre is giving up.

Jimmy Dean booked to open Salisbury Beach Frolics June 26 for two nights. Sammy Davis Jr. follows for club's first full week opening June 28.

Denny Mulcahy booked Jimmie Dean, Sammy Davis Jr., Tommy Sands, Liberace, Platters, Frankie Avalon, Erroll Garner and Billy Kelly for his Salisbury Beach Frolics season.

Jazz exhibit, in conjunction with Newport Jazz Festival and Boston Public Library, on display in central library with Bix Beiderbecke's horn and rare Bessie Smith film, "St. Louis Blues," being shown.

Cambridge Drama Festival has inked Slobian McKenna, Sir John Gielgud, Margaret Leighton, and Jason Robards Jr. for their season at the Arts Center Theatre in Brighton opening July 10 with "Twelfth Night."

## Philadelphia

By Jerry Gaghan  
(319 N. 18th St., Locust 4-4848)

The Capri installing a screening room for pix parties in its Locust St. addition.

The Dick Crean String Band will change its name to that of its new backer, comedian Cozy Morley.

Fred Astaire to appear at Gimbel's book store. June 18, to plug his autobiography, "Steps in Time."

Eugene Ormandy extended his stay in Israel to conduct an extra concert with the Israel Philharmonic, bringing total to 10.

Nationwide Booking Corp., with offices in Chester and Hollywood, opened a Camden branch under the direction of John Budd.

Joseph Gistarak, who had been an actor with Hedgerow Theatre for 12 years, returns to direct the group's production of "Medea."

Frank Lentino, former proprietor of the Pompeii Room on Rittenhouse Sq., opened the Kingside Bar on the waterfront, in South Philly.

Frank Miller, former Philadelphia Orchestra cellist, who went to NBC and later conducted the Orlando (Fla.) Orch. signed as first cellist with Chicago Symphony.

## Pittsburgh

By Hal V. Cohen  
(Atlantic 1-6100)

Suzanne Turner will be the ingenue this summer at the White Barn Theatre.

Mac Murray had the big toe of his right foot amputated at the Allegheny General Hospital.

Pest Dana resigned from U.S. Films, Inc. indie distrib outfit he helped to organize recently.

Former Pittsburgher Bill Blowitz and Jerry Pickman accompanied Danny Kaye to town.

Jimmy Fallon, one of owners of the New Arena, and his wife, celebrated 21st wedding anni.

Pittsburgh Symphony conductor William Steinberg off for England to baton the London Philharmonic again.

Frankie Busseri of Four Lads, and Joyce De Young, of Ray Charles singers, broke their engagement.

Arthur Wilmurt, of Tech drama faculty, and his wife, Zelda, cast for "Golden Crucible," the Bicentennial drama.

## India

By Austen Nazareth  
(43-B Hanuman Rd., New Delhi)

Filipino librettist-poetess-editor Nina Estrada touring this country to study the Indian theatre.

American Theatre Assn., New Delhi, presenting "The Philadelphia Story" at Constantia Hall.

First story by an Indian writer to win a Hollywood film contract is author Bhabani Bhattacharya's novel, "He Who Rides a Tiger." Rod Steiger and Susan Strasberg are likely leads.

Tewfik el Sabbahl, g.m., and Saad Siab, distribution chief, of Cairo's Magda Film, on Indian visit to negotiate distribution of pic, "Djamila the Algerian," in this country; also talking co-production, U.A.R. exhibition of Indian films.

## London

(COV'ent Garden 0135/6/7)

Arthur Blake opened a cabaret season at the Stork Room last Sunday (31).

Mike Nidori in over the weekend for confabs with Val Parnell and Lew Grade.

Joan Hele begins a cabaret season at Quaglin's and the Allegro Room beginning June 9.

Paul Robeson planning a concert tour in Europe and N.Y. during breaks in the run of "Othello" at Stratford-on-Avon.

Mark Ostrer, who died a few months ago, left over \$963,000 to be divided between his wife, two sons and stepdaughters.

Sir Philip Waverley hosted a Savoy dinner on Friday (29) to mark the conclusion of the Associated British-Pathe sales convention.

Sir Arthur Jarratt, who was president of the Kinematograph Renters Society at the time of his death, left more than \$580,000.

Alicia Markova due back from N.Y. tomorrow (Thurs.) and will be guest of honor the following week at the Variety Club's Ladies Luncheon.

"Not In the Book," comedy written by British Film Producers Assn. prexy Arthur Watkins, due to end its run Saturday, after more than 500 performances.

Liberace arrived here yesterday (28). Prior to a stint in the Royal Variety Show at Manchester on June 23, he will fill vaude dates at Finsbury Park and Chiswick.

Frederick Brissin in with Rosalind Russell for a three-week stop-over, during which time he'll plan the Broadway presentation of "Five Finger Exercise," a current hit at Comedy Theatre.

Albert Dekker signed by Sam Spiegel for "Suddenly, Last Summer," which Joseph L. Mankiewicz is currently directing with Elizabeth Taylor, Montgomery Clift and Katherine Hepburn in the leads.

"Moment of Danger" is the new title of the A-B-Pathe-Warner Brothers release, which was formerly known as "The Takers." Starring roles are filled by Trevor Howard, Dorothy Dandridge and Edmund Purdom.

## Berlin

By Hans Hoehn  
(760264)

Paul Hoerbiger observing 65th birthday.

West-Berlin now has 267 cinemas with 131,686 seating capacity.

CCC has "Taboo" on its project list. Film is about a south sea island.

UFA distributing the British documentary, "Seven Years In Tibet" here.

Gurd Juergens signed a contract with Ariola Records. Actor will wax disks in both German and English.

Berlin Philharmonic will give 44 concerts during the 1959-60 season. Chief conductor Herbert von Karajan will direct six.

Caterina Valente, under exclusive contract with CCC, will be starred with Mario Lanza in that company's "That's My Man."

The Mario Lanza pic, "Serenade of a Big Love," premed at Zoo Palast. Local distrib of this mainly Metro-financed film is Constantin.

"Tragedy of Mayerling" will be filmed by C.C. O. W. Fischer will play Crown-Prince Rudolf. The role of baroness Mary Vetsera may be done by Romy Schneider.

New local U.S. pix preems include "In Love and War" (20th), "Maracaibo" (Par), "Raw Wind in Eden" (U), "Bell, Book, Candle" (Col), "Rock-A-Bye-Baby" (Par), and "This Is Cinerama."

## Palm Springs

By A. P. Scully  
(Tel Fairview 4-1828)

Henry McCann Jr. visiting his mother, old vauder Gracie McCann.

Ilse Janssens pencilled into Howard Manor for summer pianologues.

Jessie Glendinning now living in Yucca Valley over the hill from Palm Springs.

Horace Heidt keeping open his Lone Palm hotel for summer. Desi Arnaz closing his in order to add a flock of new rooms.

Antone and Curtiss, comedy team, replaced the Bonaires at the Chi Chi Supper Salts, J. Robert Lucas and Evelyn Farney.

Bill Penberg off to Europe for locations of "Counterfeit Traitor." Bill Holden's next. Says he and Seaton have signed Debbie Reynolds to a 5-year.

Cable tv outfit headed by Charlie Farrell-claims it's being tapped by at least a thousand free-loaders who are not paying the \$7 monthly charge. Want city ordinance to stop the pilfering.

Mike Ferrall, femme Marrian

Walters and their eight-month-old swimming champ, Bobbie, off for sea coast in a month; return in October for next season at the Playhouse which they turned into a winner this year.

First original ever produced at the Playhouse, Jean Riley's "The Pink Burro," has been picked up by the Theatre Guild and sold to U.S. Steel for the tv rights. Comedy revolves around a famous beany here called The Watering Trough, run by two old vauders, Ed and Maree Frisby.

## Minneapolis

By L. Rees

Edyth Bush Little Theatre offering "Goodbye Again."

Freddie's nitery with Oscar Peterson Trio has \$1.50 cover.

Employment gain of 3,600 here this month expected to help box office.

"Tall Story" will be Minnesota U. Theatre's fall-winter season opener.

Chirpers Tommy Lee and Donna Hightower into Key Club with Duke Groner band.

Mitch Miller set for Advertising Federation of America address here this month.

Comedian Herb Shriner topped St. Paul Women's Institute's final show of season.

Hugh "Wyatt Earp" O'Brian to head Wild West show at baseball stadium here July 12.

Minnesota Amuse. Co. (United Paramount circuit) executives Charles Winchell, John Branton and Ev Seibel in N.Y. for home-office conference.

(4009 Xerxes Ave., So. Fr 7-2609)  
Harold Goldberg in from New York to try to make deal to have legitimate touring attractions booked into one of local film houses.

## Westport, Conn.

By Humphrey Douless

Maurice Evans is at his Nod Hill place.

The Stanley Josesoffs are locating at Compo Beach.

Ben and Lil Boyar are due here soon.

Victor Gilbert has bought a new swimming hole for Stonehenge.

The Davis Cunninghams were hosts for a dance at High Ridge.

Lawrence Langer celebrated his 69th birthday last Saturday (30).

Helena Bliss is back from a starring engagement in "King and I" at St. Paul.

Fred Heider, ABC producer, has taken a summer place at Fairfield Beach.

Aline MacMahon is filling local guest spots in advance of the Shakespeare season at Stratford, Conn.

Eleanor Steber, Jose Iturbi and Eartha Kitt have been signed for a summer series of "pops" concerts by Connecticut Symphony at Fairfield. Iturbi will conduct his own concert, Evan Whallon will lead for Miss Steber, with Maurice Levine giving the beat to Miss Kitt.

## Detroit

By Fred Tew  
(TU 5-3694)

Arthur Bragg's 1960 Idlewild Revue into rehearsal.

Detroit-born Julie Harris came back here for minor surgery at Alexander Blain Hospital.

WJBK-TV's Sagebrush Shorty will be special guest of CBS-TV's Capt. Kangaroo June 6, instead of in July.

Mickey Mouse, Goofy and other Disney creations have invaded the Detroit Institute of Arts in an exhibit "The Art of Animation."

WXYZ prepping a big shindig to dedicate new \$4,000,000 Broadcast House and executive offices in a suburban Detroit, set for June 4.

Helen Thompson, a songstress, who has been sidelined by illness a couple of years, hits comeback trail June 26 at the Copa Club, Newport, Ky.

Eddie Hodges, Hoot Gibson, Gregory Peck and Don Murray due in town for a personal with UA Detroit press agent Howard Pearl ready to require them around.

Shirley Eder, WJR commentator, taped three interviews with Jayne Mansfield. The gals gabbed as they roamed from room-to-room in the heart-veiled Mansfield manse.

Some 42 reps of leading Detroit restaurants met recently to discuss canceling, tieups with national credit card systems. Principal gripe was against the seven per cent some take off the top. Plenty of sound and fury, but only the Knife and Fork Club and Cliff Bell's followed through and cancelled.

## Hollywood

James Mason returned from London.

Rhonda Fleming home from Cannes Film Festival.

Verna Felton, 67, celebrated her 60th year in show biz.

Col. James Stewart reported to USAF for week's training.

Julie Styne here to audition talent for "Saturday Night."

Howard Gray elected board chairman of Southern California Broadcasters Assn.

Bob Carroll Jr. off on world tour to gather material for Lucille Ball-Desi Arnaz special.

Glenn Wallichs succeeds late Cecil B. DeMille on Board of Governors of P. I. A. in California.

Debbie Reynolds made one-minute brief for National Tuberculosis Assn.'s Christmas seals.

Sidney P. Solow succeeds James Stewart as chairman of 1960 Motion Picture Permanent Charities drive.

Dick Farrell succeeds Art Seid as head of tv editing for Martin Manulis Productions at 20th-E. Fox-TV.

Carl Schaefer succeeds Luigi Luraschi as chairman of International Committee of Assn. of Motion Picture Producers.

Mmes. Kirk Douglas and Johnny Green will co-chairman benefit preem of Goldwyn's "Porgy and Bess" at Carthy July 15.

Pat Conway heads group of celebs hopping to Boston for June 19-21 charity preem of Treasure Island, new Hub recreation center.

## Chicago

(Delaware 7-4984)

Civic Theatre dark for summer. Feitzel installing strolling violinists at dinner hour.

Show biz attorney Leo DeOrsey here last week for Eversharp stockholders' meet.

Leo Zabelin, former pressagent for roadshow pix, joined Max Cooper publicity firm.

Herb Rogers opened group-ticket sales office in Loop for his Tenthouse and Music Theatres.

French chanteuse Fifi D'Orsay opens at suburban Mit tomorrow (Thurs.) following Olsen & Johnson.

Comic Manny Oppen left Town Casino after a 12-year engagement and is opening a drive-in eatery in the south.

Vic Caesar, local drummer-singer, joined Novelities as permanent member when they were last in town at Black Orchid.

Johnny Lewis orch. voted mid-west's best danceband in semi-final of American Federation of Musicians national contest.

Jam Handy producers, Bernie Baker and Doug Sylvan in town 10 days for the Hertz and RCA industrial shows, both being held at the Blackstone.

Dink Freeman, comic who has been basing here, bought into a new St. Louis nitery in the Ambassador Hotel; will be working it himself, along with a small combo.

Bandleader Puff Cannon and publicist Joe Caccioppo have formed a new firm, Cappa Inc., specializing in musical arrangements, management, publicity and audition recording.

Aaron Chuman, whose office reps the Chee Paree and other show biz accounts, formed a partnership in a second p.r. firm with White Sox owner Ed Veeck and Marsh Samuels of Cleveland.

## Atlantic City

By Joe W. Walker

Debbie Reynolds in town for convention show.

Sally Sanly due here July 3 to got Steel Pier Western Cowboy sessions underway.

Gene Barry (Bat Masterson) guest of Jack Gulschard as he appeared here for Super Market convention show.

Paul "Skinny" D'Amato and wife Betty to entertain resort and out-of-town friends in supper room of 500 Club this Friday (5).

Al Owen, local radio personality, to emcee 65th anniversary dinner-dance of Press Club of Atlantic City this Saturday (6) at 500 Club.

## Omaha

By Glenn Trump

(201 Patterson Bldg., JA 8333)

Red Lion, local jazz nitery reopened last week following its fire.

Bill Fleming handling noon live-stock reports on KTIV, Sioux City. Abe Slusky received his Playland Park outdoor amusement center in nearby Council Bluffs, Ia.

Joe Baker, former co-owner of KBON here, joined with ex-ad agency promoter Milton J. Stephan in distribution of food supplement and vitamin products biz.



## OBITUARIES

### JOE KELLY

Joe Kelly, 57, known best as quizmaster of the "Quiz Kids" for 13 years on radio and tv, died of a heart attack May 26 in Oak Park, Ill. At the time of his death, he was working for Chicago educational tv station, WTTW, as co-producer and host of the kidshow, "Totem Club."

Odd as it seems for the quizzer of Quiz Kids, Kelly ended his formal education at the age of eight to join a traveling show as a boy soprano, billed as the Irish Nightingale. When his voice changed he organized a dance band and later acted in summer stock.

Kelly started in radio in 1929 at station WELL, Battle Creek, Mich., moving to Chicago four years later to join WLS as staff announcer. There he emceed "National Barn Dance" and created the radio personality, Jolly Joe, for the long-running moppet show, "Jolly Joe and His Pet Pals."

In 1940 he became quizmaster of a new show, "Quiz Kids," and rode it to prominence, segueing with the program into television until it went off the air in 1953. In 1956 he signed on with WTTW for "Totem Club."

Kelly was in Oak Park Hospital at the time of his fatal heart attack recovering from minor surgery for a hernia. It's understood he was in line for a "This Is Your Life" honor from Ralph Edwards and that preparations for the show had begun.

Wife and son survive.

### BELLE DAUBE

Belle Daube, 71, onetime stage and screen actress also known as Hardee Daube, died May 25 in Hollywood. A native of Northampton, Eng., she came to the U.S. around the turn of the century.

In Loving Memory of

**MARY WELCH**

Bryan

In subsequent years she was seen on Broadway in some 10 plays.

Her credits included such productions as "Home Folks" (1904), "Richter's Wife" (1905), "The Two Mr. Wetherbys" (1906), "Before and After" (1907), "Peggy Macneer" (1908), "Madam President" (1913), "Around the May" (1915) and "Marie Antoinette" (1921).

Her last Broadway appearance was in the 1925 presentation of "O Nightingale." Before her marriage to Jacques Vinmont of Hollywood, she was a buyer for Bergdorf Goodman in New York.

Survived by her husband.

### LAWRENCE BEATUS

Lawrence Beatus, 74, a former executive for Loew's Theatres died May 29 in New York, after a long illness.

He started in 1912 as treasurer for the old Yorkville Theatre in New York, and later served in managerial capacities for film houses in Brooklyn, Denver and Toronto, Canada. In 1926, following a ten year stint as manager of Loew's Palace Theatre in Washington, he was transferred to N.Y. as a division manager for the metropolitan area, a post he held until his retirement in March, 1952.

He is survived by his wife and two sons.

### LEFF POUSHNOFF

Leff Poushnoff, 68, classical pianist, died May 28 in Hampstead, London. Born in Russia, he was an infant prodigy. Son of a sugar factory clerk, he gave his first concert when he was five, though he had never had a lesson.

He was accompanist to Feodor Chaliapin and studied at St. Petersburg before coming to London in 1921, where he became a favorite of concert audiences. Poushnoff waged an endless battle against poor pianos and once walked out of a concert because he was dissatisfied with the instrument.

Survived by his wife, Dorothy Hildreth, herself a pianist.

### JESSIE C. GRUBEL

Mrs. Jessie C. Grubel, 80, president of the Electric Theatre Co., which operates a first-run house in Kansas City, Kans., died there May 23 after suffering internal injuries in an automobile accident. She was the widow of Frank C. Grubel, early day theatre owner who died in 1950.

Frank Grubel and a brother, Edward, established the Electric Theatre in 1906. They also had the-

atres in several towns in the area at one time. Edward Grubel died in 1936, and Mrs. Frank Grubel became president of the theatre following her husband's death.

### THELMA STRABEL

Thelma Strabel, novelist and short story writer whose works were made into films, died May 28 in Washington. Among motion pictures adapted from her writings were "Reap the Wild Wind," from the novel of the same name, and "Undercurrent," from her short story entitled, "You Were There." She also worked in Hollywood at one time as a screen writer on stories other than her own. In private life, she was Mrs. David P. Goodwin. Her husband was killed in an airplane accident 12 years ago.

### BASIL YOUNG

Basil "Bap" Young, 85, retired circus performer and fair concessionaire, died May 21 in Attica, Ind. Joining the Barnum & Bailey Circus at the age of 13, he trouped with some of the top stars of yesteryear before entering the carnival business in 1906.

Young, who ran a chain of food and game stands, was one of the oldest concessionaires at the California State Fair in Sacramento. He operated a stand there for more than 50 years, retiring in 1958.

### DEIRDRE DIXON

Deirdre Dixon, 24, ballerina, died May 28 in London. She was seriously ill following an automobile accident two years ago, and a recurrence of her illness happened two weeks ago.

She was the wife of Michael Somes, Dame Margot Fonteyn's partner. She had the leading role in Frederick Ashton's new ballet, "La Valse," and last appeared at Covent Garden only two weeks ago in "Les Rendezvous" and "The Firebird."

### ROBERT C. CARLIN

Robert C. Carlin, 86, of the Carlin dialect vaude team of Carlin & Otto, died May 28 in Buffalo. Starting in vaudeville in Philadelphia, he was an early partner of Edward S. Gallagher (& Shean) whom he left to team with Otto.

Carlin & Otto was a regular dialect team in the old two-day Carlin's first wife, Bella Parsons, was a vaude performer, and after her death he married Pearl Courtwright who survives him.

### JAMES DUFFY

James Duffy, 75, veteran circus owner, died May 23 while tenting in Cookstown, Ireland. Duffy, whose family has been associated with the Irish circus business for a century, toured Ireland for 40 years.

Surviving are his wife, a member of the Kayes circus family; a daughter and seven sons. All of the sons are in the circus field. His brother, John Duffy, runs another family circus.

### FRANZ KOCH

Franz Koch, 61, one of the best known German film cameramen, died April 28 in Munich of a lung infection.

Koch made more than 150 films, aiding greatly in the development of German filming techniques. He started with Peter Ostermayr in Munich before the first World War and made such classics as "Boycott," "The Mother of the Company" and "Border Fire." He made 30 films since 1945.

### MARTIN FONTANA SR.

Martin Fontana Sr., 62, died May 29 in N. Y. of heart disease. He was long property master of the Guild Theatre, dating from opening of house in 1925 under Theatre Guild ownership.

After the fashion in the Stagehands Union (IATSE) where many jobs pass to sons or nephews, his son Martin Jr. is now property master at the same house, now known as The Anta.

### LEONARD D. BRETT

Leonard Duke Brett, 52, executive producer with Associated Television, died May 24 in London. He began his career as an actor but moved into the production side and served with H. M. Tennent as a stage director until the outbreak of World War II.

On demobilization he became house manager for the London Mask Theatre at the Duchess. He joined BBC-TV in 1947.

### JOE GILBERT

Joe Gilbert, 56, vet actor, died May 26 in Hollywood. Starting his screen career in 1923, he was

active in studios until his retirement in 1956.

Wife, two brothers and two sisters survive.

### ELIZABETH COLLINS

Elizabeth Collins, 82, onetime dancer and wife of Sim Collins, longtime vaude performer, died May 29 in New York. Her husband trouped for years as a member of the turn known as Collins & Hart. Surviving, besides her husband, is a daughter.

### ERIC ORBOM

Eric Orbom, 43, U-I art director, died of a heart attack May 23 in Hollywood. He had been associated with the studio since 1946.

His wife and three children survive.

### ROBERT W. MOORE

Robert W. Moore, 51, San Diego, Cal. disk jockey, died of a heart attack May 26 in that city. Son, daughter, mother, brother and sister survive.

Mrs. Mary Louise Reavis, 53, onetime "Vanities" showgirl, died May 27 in Menlo Park, Cal. Husband and three children survive.

Father, of Lee Novak of Kern Radio Record Network and thrush Madeline Kern, died May 24 in New York.

Mother, 86, of actor William Powell, died May 27 in her Palm Springs, Cal., home.

Father, of ABC-TV prexy Oliver Treyz, died of heart attack May 26 in Livingston Manor, N. Y.

Sir Alfred E. Shennan, 71, theatre architect, died recently in Liverpool, Eng.

## Swedish Space Opera

Continued from page 1

Academy of Art), who has painted the scenery, has created gay sets with May poles around which the passengers dance in their sexy, yet sterile, earthy manner. Suddenly Anlara gets off its course. The steering mechanism jams. Space ship heads out of our solar system towards the constellation Lyra. Panic breaks out on board. The gaiety in the scenery is transformed into emptiness and the May poles cross of the impression of dark crosses of death.

The near-hysterical passengers turn for aid to the television-inspired apparatus. Mima, which conveys images from all ages and all parts of the universe. The mechanical goddess, a communication machine that far surpasses any electronic brain, becomes the center of attention and its attendant becomes the story-teller. Blomdahl has chosen electronic music for Mima. He says the taped music "is accorded a specific symbolic function in the tension between

### Anlara

Opera in two acts (seven scenes) presented by Royal Opera Co. at Stockholm, May 31, 1959. Music by Karl-Burger Blomdahl. Based on poem by Harry Martinson as adapted by Erik Lindgren. Staged by Goran Gentele. Scenery, costumes by Sven Ericson. Choreography, Birgit Akesson. Conductor, Sixten Ehrling. Blind Poetess ..... Margareta Hallin Didi Doody ..... Kerstin Dellert Mima's attendant ..... Erik Sæden Chefone ..... Arne Tyren Technician I ..... Sven Erik Vikstrom Technician II ..... Bo Lundberg Technician III ..... Ole Sivall Isagel ..... Milla Olsson Stone Deaf and Dumb ..... Ragnar Ulfung Dancers: Anne-Marie Wallin Britt Malmberg, Margaretha Jonsson, Margit Lithander, Karin Hallman, Viola Aberle, Asa Hermansson, Marie-Louise Berthold.

technique and spirit, space and earth." When the earth is destroyed by a hydrogen explosion conveys this in shattering electronic sounds.

Act 2. Life continues on board, but Mima, equipped with a conscience, dies in despair. To give the impression of increased space on board they have built a hall of mirrors before which some women dance in a weird and sexually excited fashion. Later the blind poetess, sung with striking impact by Margareta Hallin, appears as a burning flame of longing on the lost space ship.

### A 20 Year Voyage

Their power of thought has broken down and imagination has died out as the passengers assemble to celebrate the anniversary of 20 years of flight. The aging group sings a song of salvation. Suddenly the blind poetess appears to declare that she sees the city of Heaven. As her involvement increases, she collapses and is removed by two doctors.

In the fourth and final scene, the

female pilot Isagel, beautifully danced by prima ballerina Marianne Orlando, dances to her death as the voice of the imprisoned poetess is heard in the background.

After 24 years have passed and Mima's attendant concludes this tragic tale of technical disaster in the following words:

Deposited in our large sarcophagus we journeyed further in desolate seas, released from the sting of bitter stars. And through everyone drew Nirvana's wave.

This is an outstanding modern opera, based on a daring and remarkable poem, the audience was given a frightening vision of where this world may be leading. Outstanding Swedish talents have combined efforts to create a work reflecting the tragedy of the age: composer Blomdahl, poets Martinson and Lindgren, artist Sven Ericson, choreographer Akesson, young and promising director Goran Gentele, conductor Sixten Ehrling and leading artists from the Royal Opera and Ballet. Composer Blomdahl has combined ultra-modern music, folk music, church music, electronic music and ballet. The high points of "Anlara" are the jazz dance, the dance in the hall of mirrors, the wailing song of the blind poetess and the dance of the female pilot, Isagel.

## Director 'Shoots'

Continued from page 1

justices" he had suffered at hands of Mexican film industry (he had been inactive for almost three years before his recent acting chore in "La Cucaracha" and assistant director or stint in John Huston's "The Unforgiven"), blamed a "bad press," rushed up to his bedroom for his 38 and started banging away with members of the fourth estate breaking existing sprint records in getting outside the house and to their cars.

(3) Fernandez was showing off some of his trophies (among others for his inspired direction of "Pueblerina," prize winning production of years ago starring Dolores del Rio) and newspaperman made four deprecatory noises:

(4) The inebriated members of the press and the equally well-oiled Fernandez got into an argument about charms of an unknown sultry, curvaceous senorita and the gun began to pop.

(5) The Fernandez version is that the press came at midnight and, he like a gallant gentleman, got out of bed to receive them. After about an hour or so of drinking they became insulting so he used the pistol banging to clear his home. He meant no harm.

Whatever the reason, an uneasy peace reigns in "La Muralla" (The Wall), fortress-like stronghold that Fernandez calls home, located in the ritzy Coyoacan suburb. The director is not answering phone calls and servants say that he is away.

"While the Mexican Association of Radio and Television Reporters is asking for 'justice' to avenge the slight wounding of member Carlos Haro Ocampo, one of the quartet, the others present would prefer to have the entire affair drop. (Ricardo Perete, Jorge Uriza and lensman Armando Moreno.) They are not talking at the moment, but will have their stories ready if the 'affair Fernandez' snowballs into a public issue.

Much is made of fact that over two decades ago, in 1938, Fernandez was involved in another shooting scrape, wounding a studio technician in the head when director was told not to leave a set in midst of filming. Victim died after a year but director flew over to Cuba until the heat died down.

Whatever the outcome of the affair, the comeback of Fernandez is in jeopardy for the press is lashing out at him as "an alcoholic," a "communist" and a generally unreliable character. This contrary to the sympathetic treatment he received when he was sent back by U. S. immigration authorities, while on his way to Cannes, when an Air France plane landed in New York for refueling.

Morale of all this being that you may trade hot impressions with members of the fourth estate, using the choicest of four-letter expletives, but never, never start throwing lead. It's murder for a carger!

## MARRIAGES

Joan Blackman to Joby Baker, Beverly Hills, May 24. Both are thespians.

Sarah Jane Fleming to John L. Schickling, New York, May 30. Bride is a concert and operatic singer; he's a rep of Columbia Artists, now managing Lily Pons' Coast tour.

Marythomas Helgeson to William Tangney, Chicago, June 6. Bride is daughter of Douglas Helgeson, Cinerama manager in Chi.

Virginia Vincent to Frank London, Hollywood, May 9. Bride is an actress; he's an actor.

Suzie Perette to Larry Wynn, New York, May 15. Bride's a fashion designer; he's an account executive at Independent Television Corp.

Judy Keller to William Catalano, Pittsburgh, May 27. Bride's on the staff of WHOTV.

Carla Giffert to Shane Wilder, Las Vegas, May 25. Both are thespians.

Carla Hoffman to Dr. Theodore Munst, May 30, in Los Angeles. Bride is an actress and daughter of telefilm producer and former Variety mugg Joe Hoffman.

Carol Martha Pilling to Kimon C. Gregory, New York, May 31. He is supervisor of broadcast operations for CBS-TV; bride is with Northwest Orient Airlines.

Elizabeth Ann Raymond to Peter A. Duffresne, Burlington, Vt., May 16. He's a film editor with WCAX-TV there.

Shirley Brotman to Allan Rlye, Winnipeg, May 26. Bride is a CBC staffer; he's a legit-tv actor. Dorothy White to Rubin Steele Frels, San Antonio, May 23. He is son of Mrs. Rubin Frels of Victoria, Tex., operator of the Frels Theatre Circuit.

Dora Elia Zamora to Eduardo Villareal, San Antonio, May 30. Bride is with the Azteca Film Exchange in that city.

Lee Reynolds to David Begelman, New York, May 29. She's associate producer of "The Arthur Murray Party" tv show; he's vice-president of MCA talent agency.

## BIRTHS

Mr. and Mrs. Hy Hollinger, daughter, New York, May 28. Father is Holl of VARIETY; mother is actress Gina Collins.

Mr. and Mrs. Jerry Ferber, twins, son and daughter, Chicago, May 23. Father is a freelance record promoter in that city.

Mr. and Mrs. Michael Hall, son, London, May 23. Mother is actress Anne Rogers; father is an exec in the band biz of his father, Henry Hall.

Mr. and Mrs. Bernard Glasser, twin sons, Santa Monica, Cal., May 26. Mother is former actress Joan Barry; father's a film producer.

Mr. and Mrs. Alvin Sussman, daughter, New York, May 22. Father is eastern division sales manager of United Artists Associated, distributors of telefilms.

Mr. and Mrs. Jack DeHaven, daughter, San Francisco, May 26. Father's on staff of WWSV.

Mr. and Mrs. Alastair Sampson, daughter, London, May 27. Father contributes topical verse to the BBC's "Tonight" program.

Mr. and Mrs. Carl Skoog, daughter, San Antonio, recently. Father's non-de-mike is Herb Carl, disk jockey and manager of KENS in that city.

Mr. and Mrs. Ford Rainey, son, New York, May 29. Father is legit actor.

Mr. and Mrs. Jerry Donahue, daughter, Philadelphia, May 22. Father is a WEIL producer.

Mr. and Mrs. Jay Julien, son, New York, May 23. Father is a Broadway legit producer.

## Chaplin's 'Comeback'

Continued from page 1

"Limelight" opened. Before that, "Monsieur Verdoux" played at the Broadway in 1947. It did little business and ran into a storm of objections, some of them politically inspired.

Moveover of a film from an article to a Broadway showcase is virtually unprecedented. UA feels that that furor over Chaplin has simmered down by now to the point where the man's art can be appreciated without his politics entering the picture.

Chaplin has made another picture since "Limelight." It's called "The King in New York," is a satire on the U. S. and has failed to excite critics abroad. Film has never been seen in the States. Latest news from Chaplin headquarters is that he plans to make a new picture in which he'll revive the "tramp" character which made him famous.



# Within 6 Months

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LOS ANGELES EXAMINER

"Roger Williams chalked up a soldout house in his first Seattle appearance . . . His assets worked a charm for him as a delighted audience urged him through the two-hour show with robust applause."

SEATTLE TIMES

"The sensational young musician proved himself an absolute wizard at the keyboard in a program that utterly reeked with charm, skill and humor . . . the man seemed supernaturally gifted with more hands, arms and fingers than any man has a right to possess."

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"Williams is a pianist of truly formidable gifts. But his concerts are shows in the best sense of the word, for he has talents that extend far beyond the keyboard . . . He proved that in two concerts yesterday at the Shubert Theater."

DETROIT NEWS

"Long hair, short hair, it would be splitting hairs to put a label on Williams' variegated artistry . . . His concert-koffeeklatch rates as the season's delight!"

SHREVEPORT TIMES

"Roger Williams demonstrated his versatile piano techniques to a capacity crowd yesterday afternoon."

DENVER POST

"The concert almost defies description . . . It was as if one of the cherubim or seraphim from outer space with a mind full of musical melody, a soul full of heavenly harmony and two hands full of universal rhythm had suddenly alighted on the local stage to astound and delight a sellout audience with a sample of everything from Bach to Berlin . . ."

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## EUROPE'S HUMAN TRAFFIC JAM

### Chaplin Wants Out of Lopert Deal As 'Times' and 'Rush' Catch On

Charles Chaplin, a millionaire with a vast appetite for more, is reportedly trying to get out of his deal with Lopert Films, the United Artists subsidiary, for the U.S. release of two of his films—"Modern Times" and "The Gold Rush." Story is that Chaplin isn't happy with his terms.

Pretext under which he's trying to cancel the contract is that he is supposed to have contract approval rights on dates. Although he got a very favorable deal at the Plaza Theatre, N. Y., where "Modern Times" has done well, Chaplin thinks the terms should have been even better.

Deal for release of the two Chaplin comedies was made via the Roy Export Corp. in Paris. It reps Chaplin on his foreign sales. UA is planning to switch "Modern Times" from the Plaza to the Victoria Theatre on Broadway in a week or so, the theory being that the general public by now may accept the comedian's work.

Chaplin's obsession about money has become almost legendary. Though he's politically sympathetic, he has always refused to sell many of his films to the Soviets and other Communist countries because they wouldn't come up with the cash money he demanded for them.

Chaplin's latest film, "The King in New York," has never been seen in the States.

### Chautauqua (Pious Vaude) Due for Screen Revival Of Swiss Bell-Ringers

Hollywood, June 9. Old Chautauqua circuit brand of churchy entertainment will be glorified in a film to be produced by Edmund Grainger for Metro. Chautauqua (summer) and lyceum (winter) flourished from 1875 to 1925 with William Jennings Bryan and Swiss Bell-Ringers' champ attractions, among others. (The cultural festival still flourishing at Chautauqua, N. Y., is blood-kin to the concept.)

Grainger's upcoming feature will be based on a book readying for publication by Putnam. Authors are Day Keene, Dwight V. Babcock and Mauri Grashin, who will be credited under the collective nom de plume, "Dale Wallace." Keene and Babcock are writers, Grashin is their agent. They have retained stage rights to the property in the belief that there's a musical somewhere in the story.

Keene, who acted before becoming a book and tv writer, recalls getting offers from Chautauqua in the early '20s, just before the circuit's expiration under the advance of motion pictures and the radio.

"I didn't take them, though," he

### Always the Censors

All of Susan Hayward's films are banned in Egypt. Incidentally, the Egyptians passed Columbia's "Jacobowsky and the Colonel," the Danny Kaye starrer, and it played in theatres. Then the censors woke up to the fact that the film involved a Jew and promptly banned it.

South African censors cut racial-angled "South Pacific" (20th-Magna) to ribbons and it may not be shown in that country.

### Statesmen, Execs All Go Hambo?

Bruce Hutchinson, editor of Victoria Times and a Canadian historian ("The Unknown Country"), has declared:

"Government is becoming a show. Statesmen are judged mainly as actors. Businessmen are hiring public relations experts to give them an image like a Hollywood star. . . . We like to pretend that we're opening a window on life. No, we're pulling down the blinds and turning out the lights and converting the whole human species into a pack of morons in a dark room. How long can democracy stand that drug? . . . I tell you, society is in a flight from itself and we're providing the womb for it to pop back into. Technically Hollywood represents an advance. Spiritually it represents a retreat, a rout."

### LOEW'S CLASSES B'WAY SITE, BUT HONKIES STAY

Loew's Theatres will construct a new four-story building, including a store and space suitable for offices and showrooms, at 1546-1548 Broadway, between 45th and 46th Streets. The property, 40 x 100 feet, has long been owned by Loew's Theatres and was recently gutted by a fire.

The building, modern in design and construction, will cost in the neighborhood of \$250,000. Demolition work on the old building started this week and it's expected that the new structure will be ready for occupancy by Oct. 1. The facade will be constructed of glass and aluminum. The entire building will be air-conditioned and will have elevator service. There will be two entrances to the building, a new one on Broadway and the

(Continued on page 79)

### OLYMPICS ADVICE: BRING OWN BED

By ABEL GREEN

Paris, June 9.

What the 1960 Olympics in Rome will do to boom the already embarrassed-with-riches European tourism is a current hotel and general housing problem. Already hoteliers like the Rome Excelsior's Armando Armanni and Paris' George V's Francois Dupre, and Louis Colonelli are refusing reservations, along with others, for next year at certain periods. Rooming house and pensions are being scheduled to accommodate the boom. A preview of Rome's Olympic stadia, on both ends of the Eternal City, gives a graphic idea. The just completing housing and billets for the athletes, personnel, execs, et al.—later to become civilian apartments—indicate the avalanche of human traffic that is inevitable.

As of now the Jet Age makes London, Paris and Rome from 7-10 hours away from New York. Pan Am's pioneer Jets are doing a Klondike business but, wisely, doing everything possible to cement future goodwill. The Maxim's-catered *haut cuisine*, already stand-out in the airborne brand of groceries, now includes an a-la-carte service so that passengers on the *de luxe* flights (extra fare) have

(Continued on page 22)

### Minstrels, Via Amateurs, Still Derogatory

Albany, June 9.

Minstrel shows, supposed dead by professionals, are being debated with some asperity in this area. The public discussion is a consequence of at least three home talent blackface productions which have vexed (1) opponents of racial stereotypes and (2) members of the Negro race who have raised the prayer, "When will these jokes end, Oh, Lord, when?"

Most recent outcry against blackface gags with their traditional belittlement of the Negro as idle, shiftless, no account, etc., came at the state-operated McGregor Rest Camp for veterans. White patients joined with Negro patients in decrying the use of such minstrel forms and stereotypes by volunteer (amateur) entertainers.

Knickerbocker News (Gannett) editorialized on a pro-minstrel's platform. This drew a joint letter from Dr. E. Martin Freund and Rev. Edmund J. O'Neal of the Al-

(Continued on page 67)

### Legit Season Crossed \$63,503,500, But B'way, Road Playing Weeks Off

By HOBE MORRISON

#### Satisfied to Be Great

Prominent show business exec was asked this week what he had heard about Samuel Goldwyn's production of "Porgy and Bess."

He said he had talked to the producer and the latter wasn't so enthusiastic as usual. "Goldwyn merely told me it was great," the exec relayed.

### 'Unload,' Diversify' Magic 1959 Words

Hollywood and the American film business in general are rapidly taking on the new look. On a variety of fronts impetus has been given to the trend toward a smaller but sounder economy with diversified investments to cushion the blow of adversities at the box office. Physical properties are lessening, theatres are being converted to garages, bowling alleys, etc. At the same time the top circuits in many instances are modernizing for what may become the "roadshow era." They're looking to make their money out of fewer but newly updated houses and with fewer but more elaborate productions.

As reported in VARIETY last week, the various film companies in the past five years disposed of assets tagged at \$350,000,000. Properties parted with included the backlogs, real estate, laboratories, etc.

Warner Bros. is now in process of selling off its ranch in Calabasas, Calif., along with its holdings in Associated British Pictures Corp. According to Wall Street sources the proceeds of about \$25-

(Continued on page 79)

### JOSEPHINE BAKER CONQUERS PARIS ANEW

By TOM CURTISS

Paris, June 9.

Josephine Baker became a reigning queen of the Paris music halls in "La Revue Negre" of 1925. Posters of her, clad in a belt of bananas alone, decorated the boulevard kiosks from the '20s on. She starred in a series of shows at the Folies-Bergere and the Casino de Paris.

During the war she worked with the Resistance movement in North Africa and turned her chateau into a refuge for those hunted by the Nazis. After the war she was back, still with some impact, at the Folies and three years ago she

(Continued on page 66)

Legit had a record season in 1958-59. A new total gross mark was registered on Broadway for the sixth consecutive season.

The season's b.o. total was \$63,503,500, including \$40,151,300 for Broadway and \$23,352,200 for the road. The figures covered the 52-week period ended May 30.

As has been the case consistently in recent years, the total number of playing weeks did not keep pace with the higher grosses. The total for Broadway was up a bit to 1,157, but the road figure was somewhat less at 687.

Since the total playing weeks is a barometer of the real volume of legit activity, it's evident that despite the higher grosses for the 1958-59 season, the theatre is not as healthy as in the former years. That, obviously, reflects the general inflationary economic trend, as indicated by the steady rise in ticket prices and the even higher increase in production costs and operating expense.

Broadway, which had never before had a single week's gross top the \$1,000,000 mark, had eight such weeks during 1958-59. The first of these precedent-setting

(Continued on page 76)

### Better Tax Life Would Begin at 45 Under Bill Proposed in Congress

Washington, June 9.

Congress is being asked to give a tax break to the aging human body.

Sen. Richard L. Neuberger (D-Ore.) and Rep. Herbert Zelenko (D-N. Y.) have proposed bills in the two houses allowing a 1% tax writeoff annually on all salaries earned starting at age 45, on the theory that age depletes earning power.

Oil industry, as well as certain other minerals, are permitted "depletion allowance" on argument that once the fluid or metal is taken out of the ground it's totally "depleted."

Same goes for age in human beings, claimed Neuberger and Zelenko. When years pass, potential earning power diminishes, they say.

Show biz personalities, professional athletes, models and airline pilots are usually cited as examples of age affect on the paycheck.

A group of Washington professional models once attempted a test case with Internal Revenue Service, claiming an allowance to compensate for their passing years. IRS, showing unusual wit for such a serious Federal agency, handed down a ruling claiming IRS couldn't accept the argument that the lookers "became less attractive" with age.

(Continued on page 67)



## 'Come But Don't Bring Your Tiara,' Menotti's Plea for Less Chi-Chi Spoleto

Spoleto, Italy, June 9.

Italo-American composer Gian-Carlo Menotti has "declared war on the tiara." Meaning he's asking his camp-followers to desist this summer from wearing jewels when attending the Festival of Two Worlds in this remote mountain village. The chi-chi of America and Europe converged here last summer in sports cars and golden lame treader pants by day and full battle finery by night. It had a distinct tendency to make the natives restive.

Menotti's problems include making his audience comfortable in other ways. A local duchess is condescending to rent her 49-room palazzo at \$22 a room, to help the shacking situation. Meanwhile the composer-turned-impresario is beating the Transport Ministry in Rome for a train to bring his audience up from Rome every day and back the same night. So far all he's gotten is politeness, no train. Spoleto is on the infrequent milk run of rail transit.

Spoleto's potential as an annual affair is perhaps more discussed in New York than in Rome. Nonetheless for this second season Ed Sullivan is coming to put it on television, en route to Moscow. Also the Duke and Duchess of Windsor have promised an appearance. Not overlooking Elsa Maxwell.

Tennessee Williams has written a skit for "Album Leaves," the arty vaudeville revue which will be included. He and other writers like Truman Capote, W. E. Auden, William Inge have, it is believed, not been so ungracious as to ask for money.

## Par Earmarks One Print Of 'Commandments' For Gratis Use in Prisons

Hollywood, June 9.

A new form of living memorial to a prominent filmite has been set up by Paramount. Studio is having one print of Cecil B. DeMille's "10 Commandments" always available for exhibition at correctional institutions sans charge.

Practice originally was established about 18 months ago and the print has been in continuous use ever since. With the death of the film pioneer, however, the print has now been replaced with a fresh one and is designated in the DeMille name.

## Philharmonic Tour Set

Musicians of the N.Y. Philharmonic won their point that the per diem for foreign travel was insufficient. They'll get a temporary summertime raise of \$10 weekly and make the junket to Europe and Russia.

State Dept. will pay the tour deficit.

## Danny Thomas Raises

### 25G for Pet Charity

Kansas City, June 9.

Week-end of events centering around Danny Thomas personal appearances here over the week-end (5-7) grossed \$25,000 to operate the St. Jude Hospital to be built in Memphis for children stricken with leukemia and other blood diseases. Thomas said that Kansas City is the first city where a large scale metropolitan fund-raising campaign has been mounted for his pet charity. A drive is to be started in 12 other major cities.

He kicked off events by appearing at the baseball game between the Athletics and Orioles at Municipal Stadium Friday night, and closed out his schedule here with a benefit dinner Sunday night with more than 600 persons paying \$25 per couple at the Hotel Muehlebach.

## C. C. Philippe Exits

### Waldorf For the New Zeckendorf Hotel

Claude C. Philippe has resigned as vice-president of the Hotel Waldorf-Astoria, N. Y., to go with the Zeckendorf Hotels Corp., reportedly on a three-year deal at \$60,000 plus unlimited expenses annually. He starts his new post on July 1. His deal also calls for a choice four-room apartment in the Zeckendorfs' Drake Hotel. He will operate out of Canada House, a Webb & Knapp (Zeckendorf) office building on 5th Ave.

Announcement of the move was made by William Zeckendorf Jr., head of the Zeckendorf hotel chain, while Philippe was in Montreal at the reopening of the refurbished Windsor Hotel, which he redesigned. Philippe has an interest in the Canadian Inn.

One of Philippe's primary responsibilities will be the planning and development of the Zeckendorf, the new 48-story \$66,000,000 hotel slated to open in the Radio City area late in 1961. Ground-breaking ceremony takes place in August. The chain currently operates six other hotels in New York: the Astor, Chatham, Commodore, Drake, Manhattan and Taft. All but the Chatham have some kind of entertainment. The new Zeckendorf will have the largest public entertainment rooms with a street entrance and a policy calculated to bring prestige to the operation. Philippe will concern himself with the physical planning and building, from the ground up, especially as regards the banquet facilities which are so vital an income source in today's hotel operations.

Philippe is generally credited with having hyped the Waldorf's (Continued on page 68)

## Bar 'Lolita' Novel, Boost Belly Dancer

New Delhi, June 2.

Latest to ride the high tide of publicity raised by the character, "Lolita," who gives Vladimir Nabokov's famed novel its title is the star dancer of the Venice, Bombay. This cafe in the West Coast metropolis has an Australian belly dancer featured in its cabaret. No nymph, the torso-tosser from Down Under is billed as Lolita.

Meanwhile, Indian customs authorities have barred import into the country of copies of "Lolita." Official action has stirred protests to the newspapers.

## Cold for May And It Hurts Austria Music Revels

By EMIL W. MAASS

Vienna, June 9.

An unseasonal cold wave spoiled the traditional opening of the local music festivals which saw some 60,000 foreign visitors (including 12,000 Americans) pour into Vienna during May. The summer season opened with City Hall ceremonies, including a performance of the Blue Danube ballet and a concert by the Vienna Philharmonic.

Also, the "regiment of the Guards," top outfit of the Austrian Army, gave its first concert under director Gustav Gaig.

Only the state-operated theatres and the Raimund Theatre (latter an excellent operetta house) performed Austrian works during the Vienna fest. The opera had "Don Giovanni," the Volksoper "The Fledermaus," the Burgtheater "Woe Unto Him Who Lies," by Franz Grillparzer, and the Raimund Theatre the Robert Stolz operetta, "Two Hearts in Three-Quarter Time."

On open-air stages around the city, Fritz Imhof played the lead in the comedy "The Timid," by Philipp Hafner. That's a reminder of the early 1700s when Vienna's theatrical life began to bloom. Motto of the presentation was: See it as it was put on 250 years ago.

Simultaneously with the festivals, the Joseph Haydn memorials were held. (He died in Vienna on May 31, 1809) Herbert v. Karajan opened them with a concert in the Musikverein House. Americans participating in the various exhibitions included Nathan Milstein, Yehudi Menuhin, tenor Robert Behan, conductor Thomas Schippers, violinist Zino Francescatti, opera singers Hubert Dilworth, Olive Moorefield, Carlos Alexander, Lois Laverly and others.

## BOB HOPE'S CAREER AS A MASS OF STATISTICS

San Francisco, June 2.

Characters attached to Bob Hope's retinue figured out here recently some statistics on the now 56-year old comedian.

He's made approximately 3,500 free performances, mostly for servicemen. (His whirlwind pace started here in Frisco on Oct. 31, 1940. Secretary of War pulled No. 158 draft slip from box and Hope entertained for the 28 here who had that "lucky" number).

Since that time Hope has played and astonishing number of benefits, averaging better than one every 48 hours over the 18½-year span. And he's received such honors as these:

(1) The Medal of Merit, presented by then-General Eisenhower and followed by personal kudos from President Harry Truman. (Continued on page 79)

## 'Porgy' Pream's \$50 Top

Tickets are priced at \$5 to \$50 for the benefit premiere of Samuel Goldwyn's "Porgy and Bess" at New York's Warner Theatre June 25. Proceeds go to the George Gershwin Memorial Foundation.

Invitations sent out by Oscar Hammerstein II state that the \$50 admission includes a supper party at the Waldorf-Astoria honoring Goldwyn.

## Bergman's Idyll 10 Years Later

By ROBERT J. LANDRY

Starting with the advantages of (a) writing well and (b) having been an eye-witness, trade publicist Joseph Henry Steele has fascinatingly recalled and detailed 10 years after the event the awkward amour of Ingrid Bergman and Roberto Rossellini. In his new 365-pp. \$3.95 hardcover volume for McKay, Steele has plainly had access to much inside stuff, plus the material in his own files and one would presume, diary. In any event his "Ingrid Bergman: An Intimate Portrait" is a highly readable and in many ways instructive account, frankly pro-Ingrid but apparently well-documented.

This reviewer took away these impressions:

(1) With Ingrid Bergman folly was an incident but with Robusto Roberto folly was a habit.

(2) The Swedish doctor's circulatory system was fed from the Arctic Circle, Rossellini's from Vesuvius but both husbands had one thing in common, they were rotten losers.

(3) In distress Ingrid learned philosophy, calm and rare perspective. Her letters and comments at the peak of the holier-than-thou crusade against her are remarkable for an ability to smile at self. This was a trick her first two mates never mastered though Steele suggests the actress's third husband, Lars Schmidt, has it.

(4) Lindstrom won all the battles but he may have lost the war. He won't like this book and readers of it won't like him.

(5) Ingrid-Roberto proved that having news photographers on one's tail is worse than falling in cactus.

(6) Ten years afterwards, "scandal" is apt to sound like amusing folklore.

## Yanks Send Farce to Berlin Festival

### Some in Gotham Rue Choice of Metro's 'Ask Any Girl'—Funny to U.S. But Will Europeans Get It?

## Liberace Libel Action

### Vs. London Daily Opens

London, June 9.

A libel action by Liberace against the Daily Mirror began in the High Court yesterday (Mon.). The action stems from a comment by the Mirror's columnist Cassandra (William Neil Connor) which was published in 1956. The Daily Mirror announced last week that during the hearing Cassandra's column will not be appearing.

Last night (Mon.) Liberace also began a short vaude season at the Finsbury Park Empire, a nabe London vaudery. Later in the month, he will go to Manchester as one of the stars of the Royal Command gala.

## Toronto Rabbi Blasts

### CBC-TV for 'Making Hero' Out of Hitler General

Toronto, June 9.

Trans-Canada's CBC-TV chain was accused by Rabbi Abraham Feinberg of this city's leading Holy Blossom Temple of "making a television hero" out of General Kurt Meyer. Meyer was convicted of the fatal shooting of 18 unarmed Canadian troops following the Normandy landing in World War II.

Larry Duffy, producer of CBC's "News Magazine" series, denied the charge and said it was one section of a 30-minute story dealing with nationalism in Germany and (Continued on page 44)

Nobody quarrels with the quality of the picture itself, which is current in Radio City Music Hall and is considered a funny comedy. Point made is that film fests do represent that what they're showing is among the top fare of each country concerned, and that semi-farce of the type contained in "Ask Any Girl" is apt to be misunderstood.

This becomes particularly ironic in the light of the fact that the U.S. Information Agency has turned down dozens of pictures for Iron Curtain countries for reasons (Continued on page 79)

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# OLD U.S. FILMS TO O'SEAS TV?

## Will Par 'Audition' Exec Producers, Or Will They Size Up Paramount?

Paramount this week was well underway with "auditions" for the job of exec producer on the Hollywood lot—meaning, the top spot on the artistic end of production and someone to work under the new Jacob (Jack) Karp studio administration.

In view of Par's stated new and more aggressive film-making plans—specifically, a willingness to spend more money for properties and talent—the post looms as a very important one on the Hollywood scene.

It's obvious that landing the right kind of a man is no cinch. The topnotch producer talent out west is concerned about the payoff in terms of capital gains. The prestige factor is no longer so important as it had been.

Today's "giants" in production for the most part have their own companies and are not interested in heading production at a major studio on straight salary. They want percentages or other benefits.

And this adds up to the problem facing Par, in terms of who is wanted for the job, does such person want the job and how about the participation in profits?

Talks have been held with several individuals but these have been strictly sounding-out preliminaries. No names have been officially dropped; Par brass don't want the eventual occupant of the spot to feel that he was a subsequent choice.

## Yank Distribs' New Labor Deal With Cubans

American companies in Cuba have signed a new, five-year labor agreement covering film workers. It provides for raises, but assures continued and unhampered operation in the country for the foreseeable future.

Increases amount to 10% for those making \$100 a week and 15% for those making less than that.

Stringent legislative proposals in Cuba, such as a proposed rule that non-Cubans couldn't operate a local company, have been dropped.

## COAST LAB SALE AS COLUMBIA PROFIT

A non-recurring profit of \$2,622,000 from the sale of its Coast Laboratory enabled Columbia to wind up with a profit of \$275,000 for the 39-week fiscal period ended March 28, 1959.

For the same stanza of a year ago the company showed a loss of \$1,047,000. The company has not earmarked any sum for Federal income tax for the current period because of the loss carry-over of the prior year.

On the basis of current estimates, the company indicates that there will be an operating profit for the fourth quarter of the current fiscal year.

### JAZZMEN AT PREEM

Armstrong and Nichols Part Of 'Pennies' First-Night

Louis Armstrong and Red Nichols will perform on stage at the Capitol Theatre, New York, next Wednesday night (17) as part of the premiere of Paramount's "Five Pennies." Film is based on the jazz musician's career.

Herman Kenin, president of the American Federation of Musicians, will present Nichols with a plaque in recognition of his "three decades of devoted service to music and musicians."

### Russian Cartoon Feature

A Soviet-made feature-length cartoon has been acquired for distribution in the United States and Canada by Universal. The animated film, in color, is titled "The Snow Queen" and is based on a Hans Christian Andersen fable.

Universal is adapting the film for its American release. A new narration and soundtrack will be utilized. Plans are to release the film around Christmas time.

## Turks' Pension Fund Revealed As Export Snafu

The Turkish Government, which has a policy of limiting American film imports only to those which can be paid for by available dollar funds, has allocated \$200,000 to a government-owned pension fund which owns some theatres, but has never been in distribution.

The fund thus gets one-fifth of all available monies for U. S. imports, even though the American companies already have contractual commitments with regular Turkish distributors, and the fund hasn't got a contract with anyone.

All this is part and parcel of one of the most magnificent snafus in recent memory. Neither the Motion Picture Export Assn. nor the Turks are very clear at this moment on where to go from here.

The story starts more than a year ago, when the Turks devalued their currency and issued the policy of importing only what can immediately be paid for. MPEA's German rep, Leo Hochstetter, spent considerable time at Ankara and finally helped formulate new import arrangements involving the granting of funds to supplement those of the International Media Guaranty program of the U. S. Information Agency. That program covers Turkey to the tune of \$500,000, as far as films are concerned.

### The Technicalities

Hochstetter also succeeded in getting the Turks to authorize the setting up of non-resident accounts, clearing funds for local uses, such as expenses, taxes, etc. The Turks finally made available \$1,250,000 to cover U. S. imports. (Continued on page 22)

## GROWING MOOD TO DITTO 'BLUNDER'

"All it needs is the spark to set it off."

That's how one major company executive last week described the situation relating to the sale of theatrical feature pictures to European television. "Let one company go in and sell and we'll all do it," he said.

It is somewhat astonishing attitude in the light of the companies' past experience in the U. S., where the release of old features to tv almost killed off the theatre business. Yet, the Yank distributors appear perfectly willing—even eager—to repeat the same pattern in Europe.

Of course, they argue, the same conditions do not apply. The European market for tv programming is still extremely limited and the possible revenues from sales of features are small. Also, there are some territories—notably Britain and Germany—where the sale of films to tv would unquestionably excite exhibitors' sanctions.

However, the companies are looking to the future, and there they see commercial television operating side by side with Government-supported video on the Continent. And they seem to be eager—even anxious—to get a foot in the door.

### 'Odious' To Be First

Nobody wants to be the first one to move, and yet everyone is quite determined not to be beaten to the punch. 20th-Fox, the first company to strike out energetically in the direction of European tv, is opening its branches world-wide to the distribution of filmed tv material. Emphatically, this includes theatrical films "when the time is ripe."

David Raphael, who has been appointed to head 20th's tv operations in Europe, coasted this week for more detailed discussions with studio personnel on the scope of the new setup. 20th execs in N. Y. are making no secret of the fact that they'd sell features, to foreign tv. Like everyone else, however, they're not eager to break the ice. That will probably be done by an independent outfit, one of the companies which acquired major product for U. S. tv and also got foreign rights.

One of the "incentives" to latch on to European tv is the fact that dubbed prints already exist, whereas the tv film series have to be specially dubbed, which involves additional cost.

The companies don't feel that, in several European countries, the exhibitor reaction to selling features to tv would be quite as violent as it was in the U. S. since native pix have been shown on the air in places like France for a long time. Stipulation is that they must be five or more years old.

## How Producers Minds Work Today; Inducements Go By Private Likes

### No-Spank Prank

Des Moines, June 9.

A dozen high school kids staged a theatre hoax here last week. They sent letters to about 300 recipients inviting them to the Capitol Drive-In theatre to see a sneak preview of a non-existent Alfred Hitchcock movie, "Not for Love Alone."

Through Lloyd Hirstine, operator of the drive-in theatre, the sheriff's office and the school, the students admitted to the prank that had cost them about \$20 for printing and mailing expense. The boys were reprimanded but no formal charges were filed.

## Buffalo Latest Producing Town Away From L.A.

Buffalo, June 9.

Buffalo will be the site this summer of shooting of a Sabre-Motion Picture Productions Inc. film entitled "Draw to an Inside Straight." Company which is headed by Robert Barron, former local boy, will open a Buffalo office for the production of several pictures here during the next year.

Lead in the story written by C. J. Stevens will be played by Buffalo Detective Chief John Phalen. Shooting will begin here this month with technicians and other cast members coming here from New York and Hollywood.

Buffalo thus follows New York City, Dallas, Toronto, Kansas City, Orlando and other "production centres" outside Hollywood.

### EPHRONS PIPED ABOARD

See Team's Signing As Omen of Par's Newer Zip

Hollywood, June 9.

Henry and Phoebe Ephron have been signed by Paramount to an exclusive longterm producer-writer contract, first such pact offered by studio in several years.

Move is a further step in Par's expanded production program, and is expected to be followed by additional inking of production talent.

Ephron most recently produced "A Certain Smile" at 20th-Fox, where he was under contract since 1950 until deal expired several weeks ago.

With competition among the film companies increasing for the services of the top independent producers, a new approach to attracting and holding these valuable film-makers is being evolved. Since deals do not vary drastically from company to company, other considerations must be offered the producer and/or packager.

In seeking a home for his creative efforts, a producer who is on the receiving end of various overtures must weigh the inducements. To be sure, each producer has different demands. If he's the type that likes to assemble his own production from start to finish, including the hiring of the technical help and the selection of his own studio facilities, his inclination probably will be to go to United Artists. However, if he wants ready-made studio facilities and a full complement of easily-available technical aids, he most likely will seek an affiliation with one of the studio-owning companies. Consequently, being the proprietor of a fully-equipped studio has certain advantages in dealing with producers who shun the responsibility of supervising every little detail of a production.

### Exec Manpower

An important point in making deals for indies is the executive manpower and the personal relationship between the indie producer and the top brass of a film. (Continued on page 28)

## Velde Studying Best Use of Men In 'Shifting' U.S.

United Artists is currently re-examining the distribution of its sales force throughout the domestic U.S.-Canada area to determine whether it represents peak efficiency. UA has 84 salesmen in the field. It doesn't handle its own, physical distribution.

UA is sharply aware that population shifts in the States create a constantly changing set of conditions in local areas. Result is that emphasis keeps shifting from branch to branch, with some spots that had two salesmen now at the point where they can be handled by one, and others requiring a larger sales force.

There's no intention of letting any UA salesmen go, particularly in view of the large product volume handled by the company and the rising grosses. However, some salesmen may be shifted to areas where population influx is hyping theatre business.

James R. Velde, the UA general sales manager, last week reported that the UA sales force would be equipped with special kits showing the whole UA lineup with attendant publicity, etc. "Since we seem to be back to the days when you went around selling films with pressbooks under your arm, we feel this will give our men an added chance of impressing the exhibitor with our films," he said. Not only will the kits be carried by the salesmen in their calls on exhibitors, but they'll also be placed in the local exchanges and kept up-to-date.

## JOE MOSKOWITZ BUYS 10,000 20TH SHARES

Joseph H. Moskowitz, 20th-Fox v.p. and eastern studio representative, has purchased 10,000 shares of the corporation's common stock. Believed exec bought the stock on the open market over the past month and paid around \$40 per share, for a total of \$400,000.

Previous to this Moskowitz held only a relatively few 20th shares.

His investment came on the heels of a 5,000-share acquisition by Charles Einfeld, ad-pub v.p.

## Moscow Rules Reach States Too Late; Vague On Payments For Winners

Rules covering the first Moscow International Film Festival Aug. 3-17 were received in N. Y. late last week. If strictly enforced, they'd mean that the U. S. already has missed the boat.

Regulations are broken down into 18 sections. One says that "Any country desiring to participate... should submit an official application to the Organizational Committee two months prior to the opening of the festival." That means the Yanks would have had to have their application in on June 3, i.e., after the rules were received in N. Y.

Furthermore, it's stipulated that entries "must" reach the Organizational Committee by July 1, 1959. This gives the Motion Picture Export Assn. exactly three weeks to pick a film, get itself straightened out with Washington policy-wise, get the picture screened and approved and shipped to Moscow.

The Soviets say they prefer to have Russian subtitles on each feature and short submitted.

All this clearly indicates the hurry with which the Moscow competition was arranged. News that the fest was being planned didn't even get out until last month, shortly before the International Federation of Film Producers Assns. meeting at Cannes, recognized the festival.

Motto of the competition is: "For Humanism in Cinema Art, For Peace and Friendship Among Nations!" Each country is invited to enter one feature and two short films. Latter can be a documentary, animated cartoon, puppet or children's film. Only pictures completed since March, 1957, are eligible. They cannot not have been shown in any prior fest. Rules leave the door open for additional entries of "artistic merit" from any one country.

There will be four major prizes—one "Grand Gold Prize" for the best full-length film and three "Gold Prizes" for features of outstanding artistic merit." In addition Moscow will hand out many "Silver Prizes" for best direction, best script, best male and female performance, best music, best art direction, best camera work, best documentary, best children's film, etc.

### For How Much

The rules say the Organizational committee "reserves the right to show the prize-winning film to the Soviet public after the festival." It is not clear whether payment to producers of these pictures is intended. As VARIETY reported from Cannes last month, the Soviets have agreed to purchase French and Italian films entered and shown in the fest.

Pix will be judged by a jury of (Continued on page 28)



# Lengthening First Runs Still Debatable As Good-or-Bad For Subsequents

Are first-run situations milk-  
ing pictures to the detriment of  
the subsequents?

Some distribution executives  
think so, and they're trying to do  
something about it. Others argue  
that the longer the run the greater  
the "importance" of the film and  
the greater also its attraction in  
the subsequent situations.

Theory put forward is that it's  
wiser to pull a picture while it's  
still reasonably in its prime and  
let the subruns get their often  
very profitable share. This pre-  
supposes that a—possibly arti-  
ficially extended—run in the key  
house tends to draw too much of  
the audience that normally would  
attend the neighborhoods.

A leading exhibitor last week  
said he completely concurred with  
those in distribution who felt this  
way. "Because there's such a lack  
of top films, pictures are being  
held much too long and this hurts  
the subsequent runs," he main-  
tained.

It's been noted that, where a big  
film had a very long run, its busi-  
ness in the rabes wasn't what it  
should be. However, the drive-in  
business usually held up very well.  
Exaggeration for this is that the  
owner audience is composed of a  
different crowd from that which,  
normally, would attend the rabes.

Opinions on this issue are by  
no means unanimous. Alex Har-  
rison, general sales manager at  
26th-Fox, said it was true that  
there were instances where pic-  
tures were being held too long,  
but that—on the whole—he felt  
that long runs helped establish  
films and create interest in them.  
He, and others, feel that it's foolish  
to pull an attraction while it's still  
making money.

There are many different kinds  
of deals, of course, but more often  
than not, the contract provides for  
a control figure which, for the ex-  
hibitor at least, determines whether  
a picture is or isn't to be held.  
The distributor, in most instances,  
is free to pull a picture at his dis-  
cretion once basic contract terms  
are met. Question then is whether,  
when a film runs way beyond the  
normal span at a house, it's wise  
to continue it there at the risk of  
hurting what may potentially be a  
much more lucrative gross at the  
nabes.

## Ducking B'way Costs & Critics

Willingness of some producers  
to skip Broadway and open on the  
circuit with major product is seen  
reflecting the high costs of open-  
ing on New York's main stem as  
much as a change in exhibitor  
attitude.

"Naked Maja" and "Shake  
Hands With the Devil" are just  
two recent examples of films open-  
ing away from Broadway.

Feeling is that exhibitors through-  
out the country have woken up to  
the fact that there's a limited  
meaning to the success or failure  
of a film on Broadway, and that  
by far the better yardstick is the  
performance of the picture in key  
houses of the local area. A large  
number of films have caught on  
in N. Y. but failed elsewhere in  
the country, and vice versa.

This simply strengthens the pro-  
ducer reasoning that it's foolish to  
spend and lose heavily on a Broad-  
way showcasing. One of the rea-  
sons for opening in Broadway is to  
give a film prestige and momentum  
for its national release.

There's also the question of the  
New York critics—at least the ones  
on the big papers—who tend to  
apply standards well above the  
national norm. These critics, par-  
ticularly the N. Y. Times' Bosley  
Crowther, do carry weight with  
out-of-Manhattan scribes.

Distribution execs aren't going  
overboard in their anti-Broadway  
pitch, and they stress that, par-  
ticularly on the top product, the  
big N. Y. run is still very impor-  
tant in terms of launching the pic-  
tures. With the foreign market  
looming higher than ever, the re-  
flection of the B'way publicity  
abroad also is something to be  
considered.

## Revolt Versus Clearance

Minneapolis, June 9.

In what amounts to a revolt  
against local clearance which  
makes 28 days after the end  
of its engagement in the first  
downtown theatre played a  
pictures' earliest availability  
for neighborhood houses, the  
latter now have demanded the  
privilege of bidding competi-  
tively with the loop theatres  
for firstruns.

Circuit owner Harold Field,  
operating two de luxe 28-day  
neighborhood theatres here,  
started the ball rolling by  
making the demand initially  
in behalf of one of the two  
houses, the St. Louis Park,  
which is installing 70 m.m.  
projection and equipment.

When William and Sidney  
Volk heard of the Field move,  
they lost no time in making  
the demand, too. And now  
the pressure on the film com-  
panies is coming also from  
others of the 11 de luxe up-  
town houses in the earliest  
clearance slot.

## The Unlocked Tax Data on 'Suspects'

Washington, June 9.

House Un-American Activities  
Committee, which probes show biz  
personalities from time to time,  
has been given the key to every-  
body's income tax return.

An Internal Revenue Service  
bulletin discloses President Eisen-  
hower is used an order last April 29  
directing tax bureau to permit  
Communist-chasing committee to  
look into any income tax return  
during the years 1945 through  
1959.

## Playwright's Widow Sues On Paramount's '51 Pic Of 'American Tragedy'

An infringement suit involving  
"A Place in the Sun," Paramount's  
1951 film version of Theodore  
Dreiser's "An American Tragedy,"  
was brought against the studio last  
week in N.Y. Federal Court. Plain-  
tiffs are Elizabeth B. Keons, widow  
of playwright Patrick Kearney, and  
their daughter, Deidre Kearney  
Rose.

Kearney, according to the com-  
plaint, dramatized "Tragedy" in  
1926 with Dreiser's permission. His  
widow renewed the play's copy-  
right in 1954. The action seeks a  
judgment declaring the copyright  
renewal valid. It also asks an in-  
junction restraining Par from pro-  
ducing, exhibiting or distributing  
"Sun" in any media.

Suit claims that the screen cred-  
its on "Sun" stated that the film  
was adapted from the Dreiser  
novel and Kearney's play. Para-  
mount, however, entered a general  
denial. It asserted that the film  
was based entirely upon the novel.  
Also named defendant was Monica  
Kearney Healy, daughter of Kear-  
ney, by a former marriage, who re-  
fused to join in the suit.

"Sun," incidentally, was pro-  
duced and directed by George  
Seizels. Screenplayed by Michael  
Wilson and Harry Brown, it starred  
Montgomery Clift, Shelley Winters  
and Elizabeth Taylor.

## Gera, Pfd., Pays \$1.50

Board of directors of Gera Corp.,  
subsidiary of Glen Alden Corp.,  
has declared a dividend of \$1.50  
per share on its \$6 voting pre-  
ferred stock for the quarter end-  
ing June 30. Gera has RKO Thea-  
tres as a co-subsidiary of the Alden  
outfit.

Divvy is payable June 29 to  
holders of record on June 15.

Calinda Productions Ltd. has  
been authorized to conduct a mo-  
tion picture production business in  
New York. Capital stock is 200  
shares, no par value. Carl Blank of  
N. Y. is filing attorney at Albany.

## Teenage Bias Tale

Warners has acquired distribu-  
tion rights to "All God's Children,"  
William Routhland indie production.  
A. B. Guthrie Jr. story deals  
with race prejudice among teen  
agers. Top players are Rita Moreno,  
Mark Damon and Gerald Mohr.

## Zugsmith Has 10% Of Allied Artists

Albert Zugsmith, Metro pro-  
ducer now on loan to Universal,  
this week informed the Securities  
& Exchange Commission that he  
and his family now own more than  
10% of the outstanding stock of  
Allied Artists. He's been buying  
the stock from time to time over  
a period of years and at this point  
has accumulated the 10% that  
must be reported to the SEC.

AA has about 890,000 shares out-  
standing, which means Zugsmith,  
with at least 89,000 shares, prob-  
ably is the top individual stock-  
holder. Most recent annual state-  
ment from AA had president Steve  
Brody owning 85,000 shares.

But there's no chance of any  
kind of dispute. Zugsmith him-  
self said he's perfectly satisfied  
with the management under  
Brody and financial v.p. George  
Burrows and "these gentlemen will  
have our proxies."

Zugsmith said the extent of his  
participation in AA would be the  
production of a picture for the  
company, if M-G allows it.

## 'Windjammer' Can Dock In Detroit and Frisco By Antitrust Exception

Stanley Warner last week won  
a legal greenlight paying the way  
for exhibition of "Windjammer"  
at the Music Hall Theatre in De-  
troit and the Orpheum in San  
Francisco. Go ahead was granted  
by N.Y. Federal Judge Edmund  
Palmeri under terms of a 1953  
consent decree inked by SW.  
Decree at that time permitted  
Stanley to exhibit Cinerama films  
in certain theatres. However, if  
he chain desired to show fresh  
product in theatres which it  
leased, it was required to submit a  
petition to the court for formal  
approval.

## Europe to U. S.

Cecil Bernstein  
Wilbur Clark  
J. M. Coltart  
Staats Cotsworth  
Charles Einfield  
Rene Fraday  
Arthur Freed  
Abel Green  
Pierre-Louis Guerin  
Muriel Kirkland  
Beatrice Lillie  
Lido de Paris Revue  
Fredric March  
Harold Mirisch  
John B. Nathan  
Kim Novak  
Millie Perkins  
Lynna Swanson  
H. Gregory Thomas  
Charles Torem  
Leo Van Munching  
Bob Precht  
John Vari

## U. S. to Europe

Clarence Adler  
Gertrude Brooks  
Donald Crisp  
George Cukor  
Walt Disney  
Jack Entratter  
Leland Haywood  
Charlton Heston  
Burl Ives  
Leo Jaffe  
Louis Lober  
Mal'ni  
Joseph Maternati  
Marta Abba Miliken  
Lloyd Richards  
Maurice Rapp  
Philip Rose  
Domenico Savino  
Maurice Silverstein  
Richard Skinner  
Bernard Straus  
Norman Twain  
Maurice Winnick

## Italy Tax Jab An Incipient 'Ouch'

With the June 18 deadline for Italian tax payments only a little  
more than a week off, the Motion Picture Export Assn. tax commit-  
tee met in N.Y. yesterday (Tues.) to formulate an emergency  
course of action.

Unless the Italians make up their minds about the status of in-  
dividual U.S. companies in Italy by the June 18 date, the Yank  
distributors will have to come across with the second half of a \$1-  
000,000 corporation tax assessment.

The original assessment was for \$1,600,000. However, the actual  
demand notes amounted to \$1,000,000. The companies paid \$500-  
000 in April, with the understanding that the Italians would make  
a final ruling by mid-June. This, despite protestations to the Ital-  
ian Foreign and Finance Ministries, they have not done.

There are actually two kinds of taxes pending in Italy. One is  
the corporation tax, which is applied only to companies actually  
operating in Italy. The other is an income tax. There have been no  
assessments so far on the latter. The Italians so far have assessed  
the companies only up to 1956, when the double-taxation treaty  
between the U.S. and Italy went into effect.

It's felt that, if the final ruling is that the companies do indeed  
operate in Italy, they'll then be socked with an income tax bill.  
Since the status of each of the U.S. outfits differs, they've been  
handling their problems individually, with one not providing infor-  
mation to the other.

Hope is that the Italians may be persuaded to extend the June  
18 deadline.

## Amusement Stock Quotations

Week Ended Tues. (9)

N. Y. Stock Exchange

1959	High	Low	*Weekly Vol. in 100's	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23 1/2	18 1/2	ABC Vending	137	23 1/2	21 1/2	21 1/2	+ 5/8
20 3/4	20 1/2	Am Br-Par Th	227	27 1/2	25 3/4	25 3/4	+ 1 1/8
84 1/2	61 1/4	Ampex	181	68 1/2	60 3/4	66 1/4	+ 1 1/2
48 3/4	35	CBS	114	44 3/4	40 3/4	41	+ 2 1/2
24 1/2	18	Col Pix	45	18 1/2	17	17 1/2	+ 1/8
21 1/4	17 1/2	Decca	119	18 1/2	17 1/2	18	+ 1/8
59 1/2	42 1/2	Disney	560	48 1/2	44 1/2	44 1/2	+ 1 1/8
91 1/4	75	Eastman Kdk	361	83 1/4	81 1/4	81 1/4	+ 1 1/4
1 3/4	6 1/2	EMI	438	7	6 1/2	7	+ 1/2
17 3/8	13 1/2	Glen Alden	44	17	16 1/2	16 1/2	+ 1/8
37	28 1/2	Loew's Inc.	222	29 3/4	28 1/2	28 1/2	+ 1 3/4
14 1/4	10 1/2	Loew's Theat.	259	13 1/2	13 1/2	13 1/2	+ 3/4
12 1/4	10	Nat. Theat.	170	10 1/4	10	10	+ 1 1/4
50 1/2	44	Paramount	99	49 1/2	46 1/2	47	+ 1 1/4
36 3/4	21	Philco	370	32 1/2	29 1/4	29 1/2	+ 2 1/2
145 3/4	96 1/4	Polaroid	1175	134 1/2	122 1/2	124 1/2	+ 8 1/4
7 1/4	4 3/8	RCA	900	6 1/2	6 1/2	6 1/2	+ 5/8
10 1/4	8 1/2	Republic	113	9 1/4	9 1/4	9 1/4	+ 1 1/4
14 3/4	13 1/2	Rep. pfd.	11	14 1/4	14	14	+ 1 1/4
26 1/2	18	Stanley War.	140	25 1/2	24 1/2	24 1/2	+ 1 1/8
33 1/2	24 1/2	Storer	22	30 3/4	29 1/2	29 1/2	+ 1
43 1/2	36	20th-Fox	1159	37 1/4	35 1/2	35 1/2	+ 1 1/2
32 1/4	24 1/2	United Artists	194	29 1/4	27 1/4	27 1/4	+ 1
28 1/2	27	Univ. Pix	6	28 1/2	28	28	+ 1
84	72	Univ. pfd.	180	73 1/2	72	72	+ 2
47 1/2	24 1/2	Warner Bros.	293	47 1/2	42 1/2	45	+ 1 1/2
136 3/4	92 1/2	Zenith	1163 1/4	136 3/4	116 3/4	122 1/2	+ 4 1/4

American Stock Exchange

1959	High	Low	*Weekly Vol. in 100's	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5 1/2	3 1/2	Allied Artists	48	5	4 1/2	4 1/2	+ 1/2
11 3/4	8 1/2	All'd Art, pfd.	19	10 1/2	10	10	+ 1 1/4
12 1/2	7 1/2	Buckeye Corp.	30	9	8 1/2	8 1/2	+ 1 1/2
7	2 1/4	Cinerama Inc.	187	5 1/2	4 1/4	4 1/4	+ 1 1/2
25 1/2	17 1/2	Desilu Prods.	55	18 1/2	17 1/2	17 1/2	+ 1 1/2
9 1/2	6	DuMont Lab.	178	8 1/4	7 1/4	7 1/4	+ 1 1/2
9 3/4	6 1/2	Filmways	37	7 1/4	7 1/4	7 1/4	+ 1 1/2
3	1 1/2	Guild Films	234	1 1/2	1 1/4	1 1/4	+ 1 1/2
10 1/4	7 1/2	Nat'l Telefilm	4	8 1/2	8	8	+ 1 1/2
10 3/4	5 1/2	Skiatron	104	7 1/2	6 1/4	6 1/4	+ 1 1/2
9 1/2	6 1/4	Technicolor	255	7 1/2	6 1/4	6 1/4	+ 1 1/2
7 1/2	4 1/2	Tele Indus.	22	5 1/2	5 1/4	5 1/4	+ 1 1/2
22 1/2	9	Teleprompter	13	18 1/2	16 1/2	16 1/2	+ 1 1/2
14 1/2	7	Trans-Lux	15	12 1/2	10 1/4	10 1/4	+ 1 1/2

Over-the-Counter Securities

	Bid	Ask	
American Corp.	2 1/2	2 1/2	+ 3/8
Cinerama Prod.	2 1/2	2 1/2	+ 1 1/2
King Bros.	1 1/2	1 1/2	+ 1 1/2
Magna Theatre	2 1/4	3	+ 1 1/2
Metropolitan Broadcasting	14 1/2	15	+ 3/4
Scranton Corp.	4 1/2	5	+ 1 1/2
U. A. Theatres	9 1/2	9 1/2	+ 1 1/2

\* Week Ended Monday (8).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

## L. A. to N. Y.

R. G. Armstrong  
Marlon Brando  
Dick Clark  
Fred Clark  
Dick Contino  
Allen Copeland  
Armand Deutsch  
Nina Foch  
John Gavin  
Al Hedison  
Sonja Henie  
Don Hipe  
Dina Holloway  
Martha Hyer  
Stanley Kramer  
Aleen Leslie  
Jacques Leslie  
Jack Linden  
Billy Matthews  
John H. Pace  
Casey Robinson  
Helen Rose  
Marty Shapiro  
Robert Wells  
Fred Zinnemann

## N. Y. to L. A.

Al Brodax  
Al Bruno  
Jack Byrne  
Terry Carter  
Agnes de Mille  
Russell Holman  
Arthur Israel Jr.  
Mike Merrick  
Louis A. Novins  
Walter Prude  
Milton R. Rackmil  
David Raphael  
Debbie Reynolds  
Emmett Rogers  
Roger Wise  
Sam Zagon

Martin Levine, general manager  
of Brandt Theatres, returned last  
week from Europe where he at-  
tended the Cannes Festival and  
visited Jerusalem as a delegate to  
the triennial convention of B'nai  
B'rith.



# MIDDLEBROW FILMS FADE AWAY

## National Boxoffice Survey

First-Run Trade Offish; 'Phillys' First, 'Pork' 2d, 'Hot' 3d, 'Room' 4th, 'Diary' 5th

Seasonal influences are taking a hefty toll at first-run cinemas across the country. This is the period when potential theatre patrons discover the outdoors all over again, and head for same every bright weekend. Also it's the season when thousands are being graduated and first-run houses have to take a back seat as a point of interest. Then, too, the bigger cities do not get their big influx of visitors until later in the summer.

"Young Philadelphians" (WB) is moving up to first place after being second the two preceding weeks. "Pork Chop Hill" (UA), champ last session, is winding up a strong second currently. "Some Like It Hot" (UA), which had been on top for four weeks in a row, is finishing third, same as a week ago.

"Room At Top" (Cont) is moving up from ninth to fourth position. "Diary of Anne Frank" (20th), with a batch of new playdates, some at popscale, is taking fifth spot.

"South Seas Adventure" (Cinema) is climbing from seventh to sixth position. "It Happened To Jane" (Col), eighth last stanza, is landing seventh money. "Gigi" (M-G), long high on the weekly VARIETY list, is capturing eighth spot.

"Shaggy Dog" (BV) will finish ninth as compared with fifth a week ago. "Woman Obsessed" (20th) rounds out the Top 10. "World, Flesh, Devil" (M-G), "Shane" (Par) (reissue) and "Com-

pulsion" (20th) are the runner-up pix.

"Shake Hands With Devil" (UA) looms as one of the most promising newcomers. Good in Cincy, it shapes great in Detroit, okay in Pitt and Denver and fair in L.A. "Hangman" (Par), also new, looks good in Cincy and okay in Detroit.

"Mysterians" (M-G), another newie, shapes hefty in Detroit but is lean in L.A. "How To Make a Monster" (AI) is rated drab in Portland while "Gigantis" (WB) is only fair in K.C.

"Imitation of Life" (U), for weeks high on list and second-place winner for two months in a row, looms giant in Detroit, sturdy in Louisville and fine in Philly. "Naked Maja" (UA) is rated swell in Detroit.

"Green Mansions" (M-G), mild in Providence, is okay in Toronto. "Man in Net" (UA), hotly in Boston, is not so hot in Toronto and Buffalo. "Angry Hills" (M-G) is sad in Denver.

"Warlock" (20th) looks modest in Chi. "Al Capone" (AA), big in Chi, shapes stout in Buffalo and fine in N.Y.

"Around World in 80 Days" (UA), playing return dates, looms tall in Seattle and okay in Minneapolis. "Tempest" (Par) is rated dull in Providence.

"South Pacific" (Magna) strong in Toronto and Omaha, and good in K.C. "Thunder in Sun" (Par) is dim in Philly.

(Complete Boxoffice Reports on Pages 8-9-10.)

## COLUMBIA CREDO POINTS A TREND

By HY HOLLINGER

Columbia's production philosophy, as evolved by the management team headed by President Abe Schneider, calls for hitting hard at both ends and leaving a gaping hole in the middle. Translated into film biz terms, this means that the film company is gearing its program to high and low budget entries and is eliminating completely the so-called middle bracket pix that cost between \$500,000 and \$800,000.

Out of the 35 to 36 films that Columbia will release this year, between 12 and 14 will be in the low budget level, costing between \$150,000 to \$400,000. All the others will be in the \$1,000,000 and over category. The economy packages, to be made by producers Sam Katzman, Sam Fuller, William Castle and Stan Shpetner, will all have one thing in common—an exploitation gimmick. The company will not undertake a low budget item unless it feels the picture is accompanied by an "idea" that has a chance of breaking through in terms of boxoffice results.

### Schoolkids Factor

Col's gimmick pix will be subjected to public scrutiny this summer when advantage of vacationing school kids is available. Various release patterns have been set for these items. Some will have saturation openings in certain territories; others will be booked in key city houses. The aim is to develop sufficient impetus for these entries so that some of the business can spill into the early fall.

In addition to its blockbuster entries such as Otto Preminger's "Anatomy of a Murder," Samuel Goldwyn's "Porgy and Bess" and Paddy Chayefsky's "Middle of the Night," Col's bid for the hot weather trade will include such items as "Legend of Tom Dooley," "Have Rocket, Will Travel," starring the Three Stooges who have made a big comeback via the televising of their old shorts; "30-ft. Bride of Candy Rock," a sci-fi comedy starring the late Lou Costello; "The Tinger," a William Castle production that will have a gimmick as did the producer's "Macabre" and "House on Haunted Hill," and "The H-Man," a Japanese-made sci-fi pic that Col acquired outright. Although Col has started hefty drumbeating on William Goetz's "They Came to Cordura," the plans are to release this multi-million dollar film in September.

### Belgium Order to Warner

Hollywood, June 9. Belgian government has kudosed Jack L. Warner, prexy of Warner Bros., by naming him an officer of the Order of the Crown, for furthering good relations between the U. S. and that country.

Presentation was made here by George Barhelemy, Belgian consul general.

## Warners Reversal—All to the Good

Net Profit of \$4,626,000—Year Ago Loss Amounted To \$2,894,000

### Reduces Bank Owings

It's onward and upward with Warners on the financial front. Company reduced its bank credit from \$5,000,000 at Nov. 28, 1958, to \$2,000,000 at the end of February of the current year and since the latter time the entire balance has been repaid.

Further, the corporation this week confirmed sale of its ranch property in Calabasas, Calif., for \$10,000,000. This means a net profit of \$6,500,000.

Warners has turned the corner—but good. Film company this week reported a net profit of \$4,626,000 after a provision of \$2,250,000 for federal income taxes for the six months ended last Feb. 28.

This compares with a net loss of \$2,894,000 for the corresponding period of a year ago. This figure represents a loss of \$394,000 after an estimated carry-back credit of \$800,000 and a special provision of \$2,500,000 for loss on advances to independent producers.

Net profit for the new half-year is equal to \$2.91 per share on the 1,585,196 common shares outstanding.

Film rentals sales, etc., in the new period climbed to \$40,373,000, compared with \$31,332,000 a year back. Net current assets were \$33,043,000 and debt maturing after one year was \$4,879,000 as of last Feb. 28. Year ago the assets were listed at \$35,932,000 and the one-year debt was \$5,975,000.

WB disclosed that during last February the company purchased 160,000 shares of its common stock at a cost of \$4,227,000. This is the stock, presumably, which had been held by Serge Semenenko and changed hands to David Baird. The specific deal had WB buying out Baird.

WB upbeat it attributable to a variety of factors, including advances made in television activity, writeoff in the previous period of the losing "Old Man and the Sea" and at least a couple of click pictures in the bookkeeping for the new six months.

## Exchange Hands Favor All-Cash IA-Distrib Pact

A tally of the poll of exchange locals of the International Alliance of Theatrical Stage Employees indicates that a majority of unions desire the deal with the film companies calling for a straight \$6 across-the-board wage hike. The IA office has been surveying the locals to determine whether to accept the straight \$6 weekly wage hike or, as an alternative, \$5.50 plus an additional 75c into each local's pension fund.

While the larger units, especially in New York and Chicago, preferred the pension plan, the locals in the smaller communities went for the straight increase. It's said that fear of additional cutbacks in smaller cities prompted the members to accept the immediate wage increase rather than the pension hike.

## UA Abandons Featurettes Intended for Exploiting Product on Television

After surveying the tv field in the States, United Artists has decided to drop the featurettes which it's been shooting on some of its features to publicize the production on tv. It's instead concentrating on 9-second "newsreel" shots involving personalities in current and upcoming pictures.

UA found that the featurettes weren't practical for several reasons. For one, they cost about \$5,000 to make. For another, they don't properly reflect the actual values in the finished pictures as they appear on the big screen. Finally, stations have a tendency to slot them as "fillers" in poor time spots.

## WB Shares' Value Nearly Doubled

Warner Bros. common stock on the New York Stock Exchange hit a new high of \$47.12½ per share last week, which is nearly double the year's low of \$24.75. Percentage-wise, this is the best market performance of any film issue listed on the big board.

Newest spurt came on the heels of an Eastman Dillon & Co. inter-office memo which recommended WB as the stock to buy at this time. The memo was sent out to the brokerage houses' salesmen and was reported on in VARIETY last week.

Investor support in WB is based on anticipation of continuing earnings gains, capital gains (sale of Coast real estate and British holdings) and, importantly, a substantial stock tender.

## Britain's Knightsbridge Sets Big Coin Releases With UA; Also in Video

United Artists and Knightsbridge Films of Britain have made a deal under which the British outfit will produce several big-budget films for UA release.

Knightsbridge is headed by Ronald Neame and John Bryan. It produced the Alec Guinness comedy, "The Horse's Mouth." Norman Wisdom, leading British comedian, will appear in several of the Knightsbridge productions.

Knightsbridge also will turn out a tv film series under its UA deal. Among the theatrical films to be made by the British company are "First Train to Babylon" and "Under The Influence." They'll be produced in association with Lopert Films, which once planned to make these properties itself. Prior to UA's takeover of the Lopert outfit, "Babylon" at least was peddled to several of the majors.

Don Gilbert and Russell Enlow have opened the El Rancho Drive-In at Dahlart, Tex. and closed their LaRita Theatre.

## 'Experiment' a Hollywood Memory

Wise Says Critics Fail to Encourage Few Technical And Treatment Innovations That Do Come Along

By FRED HIET

Not only is there not enough experimentation in American films these days, but the few that do offer something unusual in terms of technique get the brushoff from the American film critics.

Thus the plaint last week in N. Y. from Robert Wise, the producer-director now working on the editing of the Harry Belafonte starrer, "Odds Against Tomorrow," which he directed for Harbel and United Artists release. Prior to that, Wise did "I Want to Live" for Walter Wanger.

Wise's next will be a screen biog of the late Bob Capa, war correspondent. Picture will be called "Battle." It'll be shot in various European countries. This is Wise's first as a producer-director under his three-picture deal with the Mirisch Co. and UA. Nelson Gidding is writing the script. Film won't roll until next summer.

Wise, for a long time a staff director at Metro, said it was "sad" that, today, there was so little room for experimentation in Hollywood films. "Time is the problem," he opined. "In Europe they can afford to experiment because they have more time and lower budgets. Here, we've got no time and high budgets."

However, Wise felt, even if a producer is willing to go out on a limb and allow the director to investigate and create new approaches, they aren't appreciated by the people who regularly see and write about motion pictures, i.e. the critics. "They make a big point of mentioning anything that's done along that line in foreign films," he said, "but they don't seem to notice it with us."

Specifically, he mentioned the opening shots in "I Want to Live" and other scenes in the film which, via offbeat camera techniques sought to convey certain moods and meanings. "We spent a lot of time and thought on these things," Wise observed, "but we got few thanks from those who are gener-

ally most inclined to criticize us for the 'formula' approach."

Wise felt that producers tended to put up resistance to anything that involved "taking chances" and the threat of jeopardizing the investment. "Play it safe!" is the Hollywood motto, at least when it comes to the question of seeking no ways to stimulate expression on the screen, Wise observed.

The director also felt that films at this point don't reflect enough of the burning issues of the day and continue to be concerned with the comparatively limited number of basic conflicts. "Not a single 'intelligent' anti-Communist film has been made," he noted, explaining that he meant a picture that didn't put the Reds into the conventional "villain" mould. Wise thought that the plan to film "The Ugly American" was a step forward, though he pointed out that much depended on the degree to which the critical sting of the stories in the book would be softened.

## TOA's Sindlinger Reprise on Selloff: Distribs Lost More'n They Picked Up

In a survey prepared for Theatre Owners of America, Sindlinger & Co. contends that the major film companies in the three-year period from 1957 to 1959 will have lost \$71,300,000 more in film rentals than they received from the sale of their pictures to television.

As Sindlinger sees it, the net loss in film-rentals amounted to \$5,300,000 in 1957, \$36,900,000 in 1958 and \$29,100,000 in 1959. The research company arrives at these figures by subtracting the income to distributors from the sale of films to tv from the loss in film rental it figures the companies suffered because of the showing of free films on tv. For the three-year

period, the research organization indicates that the film companies lost a total of \$212,000,000 in film rentals as compared with an income from tv of \$140,700,000. The yearly loss is placed at \$73,200,000 for 1957, \$80,600,000 for 1958 and \$58,200,000 (estimated) for 1959. In contrast, the Sindlinger company sets income for the sale to tv at \$67,900,000 for 1957, \$43,700,000 for 1958, \$29,100,000 for 1959 and estimates that 1960 will bring in \$21,400,000 and the period from 1961 to 1968 as sum of \$56,700,000.

Encouraging aspect of the Sindlinger report for exhibitors is the comment that the impact of free pix on television on the theatres "is in a stage of diminishing degree." But the research outfit

cautions that the "sale of any post-1948 pictures in volume, of course, would change everything, based upon past experience."

In an obvious effort to prove that the release of film to tv was extremely harmful to the industry, the report—similar to one issued more than a year ago—contends that the \$71,300,000 would not only make a difference in the profit statements of the film companies, but would have paid for the production of a substantial number of blockbusters. This factor, TOA comments, does not take into consideration the great toll on theatre receipts and the number of theatres forced to close because of the competition of free pix on tv.

**Low-budget double-biller, nice approach although not much else.**

A. I. Bezzerides did the screenplay from a novel by Leon Uris. The setting is Greece at the time it was overwhelmed by the German-Italian invasion of the Balkans. The plotting is extremely complicated and the characters are at-

(Continued on page 24)



# Bureau of Missing Business

## Anatomy of A Campaign

By ROBERT J. LANDRY

Otto Preminger's upcoming Carlyle release for Columbia, "Anatomy of Murder," may plausibly be submitted in evidence as a well-organized brief making the case for motion picture promotion in today's highly competitive, distraction-cluttered market. Call it the anatomy of a campaign.

Start with the word "anatomy" itself. The clear purpose of numerous arranged tie-ups is to drive, hammer and slip the term into the public vocabulary. Of course Michigan Supreme Court Justice John Voelker under his pen-name of Robert Thayer first got the term on the road when he wrote the novel which held the Best Seller list for 63 weeks, running 185,000 single hard-cover copies, (with Book of Month Club help, 265,000). But expect the word to be dropping all over from now on.

Newsweek obliged with "The Anatomy of an Amateur" (author). Look had the "Anatomy of a Success" (in murder) and Mademoiselle the "Anatomy of a Fashion" (designed by Joan Leslie, plugged by Peck & Peck and pre-planned for Kathy Grant to wear in the picture). The whole organized conspiracy (of Dave Golding, Nat Rudich, et al) to attract attention has multiple tie-ins not only of "anatomy" and "murder" but of a logo, or trademark figure, designed by Saul Bass well before Preminger started shooting the film in Michigan. The logo, known in the trade already as "the horizontal man," is intended to be stuck all over the American scenery, starting almost immediately. This will go up first in Los Angeles as a teaser 24-sheet—just the logo. It will then be over-posted with the cast, finally with the full billing facts. In short the horizontal man will get a triple-tease shroud within 30 days, rare to outdoor display.

Meanwhile "the horizontal man" (positively not to be named Otto) will be imprinted on 100,000 pieces of distributor, wagon and retail rack placards issued by Dell for the new 50c softcover version of the book, which has sold 2,000,000 in a first wave and for the third million (sic) will carry a cast credit on the back cover. The corpus delicious also gets a big play on the dust-jacket of a book about the making of "Anatomy of Murder" to be issued presently by St. Martin Press (\$4.95) under the predictable title of "Anatomy of a Motion Picture." Further the body promotional will shine on the album covers of Duke Ellington's Columbia disks.

Not the least arresting aspect of the campaign for the film, which stars James Stewart and includes Lee Remick, Ben Gazzara, Eve Arden, is that its publicity, advertising, promotion, trailers and literary profile were planned and executed in Michigan while the picture was being shot in the streets and public buildings. A three-room suite at the Northland hotel in Marquette was the editing-cutting room for Lou Loeffler and two aids. Exposed stock was air-shipped to Hollywood for lab-processing, then air-shipped back. Each Sunday morning for seven weeks Preminger saw the rushes in a local theatre prior to its 2 p.m. opening.

What in part makes the "Anatomy of Murder" campaign unique is this whole do-it-yourself emphasis. Look, fellows, no sets; no overhead, no studio, our own mimeograph and addressograph, our own trailers made in the courthouse and ready for the Columbia film exchanges, and the pre-booked theatres, three weeks after shooting started.

Two separate trailers were made in Michigan. Part of the first was used on the Ed Sullivan telecast of March 29. The second trailer for more general use (and turned over to National Screen Service) also follows a "newsreel" format. Both trailers have exceptional behind-scenes "intimacy," including the touch of Preminger bawling out a grip for smoking on the set.

Haste may not traditionally make perfect but haste put a cocklebur under everybody's posterior in the present instance. Duke Ellington showed up on location three weeks prior to completion of the negative, actually recorded two of the numbers in a neighborhood nitery.

Once the decision was made in January to shoot for the July 4th rather than the Labor Day weekend release it was make or break. All material was for immediate use. Long-deadline magazines had to take lesser priority instead of vice versa. News photo breaks from location, invitational visits of interviewers, radio-recorded, stuff for station uses (with their own mat service) and the various fashion and other commercial tie-ups were all executed at the gallop.

Standard, of course, with any major production are links with products seen in the film—hence the deal with Underwood Type-writer. But here is a special piquancy: one tie-up is with Emmons Jewelry via Vogue mag. Emmons has "3,700 fashion show directors" around the U.S.A. who or-

ganize parties in homes and demonstrate jewelry to wives (The Anatomy of Marriage?)

### Lighted Thinking Chambers

New advertising ways and means horizons are being explored by the U.S. film companies in an effort to reach the (a) fringe and (b) occasional filmgoer. Although the tried and tested approaches via such media as newspapers, radio, tv and magazines are not being neglected, there is a new focus on added concepts to buck-up standard procedures.

The past weeks have witnessed a couple of bold departures from the accepted practices—Columbia's 16-page supplement for "They Came to Cordura" in the Sunday N. Y. Times and United Artists' sponsorship of the radio broadcast of the Patterson-Johansson championship fight for "The Horse Soldiers."

Moreover, there appears to be a reawakening among the film companies of the industry's advertising approaches and there have been numerous efforts, particularly by Universal's pub-ad veepee David A. Lipton, to silence the detractors of film advertising. The resurgence of interest in advertising has been marked by numerous press conferences and luncheons—Universal, UA and Col—to explain the thinking behind proposed campaigns.

U's pitch was staged in connection with Look Magazine and sought to play up the importance of pre-selling via national magazines. U's success with "Imitation of Life" served as a potent example.

The offbeat approaches employed by Col and UA have as their main purpose the attraction of people who have lost the film-going habit. In order to reach the regular fan, the standard media are used—amusement pages, posters, radio-tv spots, etc. However, as Col's pub-ad director Robert S. Ferguson explains it, today's expensive productions cannot be supported solely by the regulars. He feels that the blockbusters, in order to be successful, must reach the fringe and occasional patron. "You must realize that you cannot reach these people through your normal advertising channels," he explained. That's why, he added, film companies have been going off the amusement page, taking run-of-the-paper ads, bus cards, supermarket bags, or what have you.

Ferguson, however, stresses that Col and other film companies are not forsaking the bread-and-butter media which are still considered the prime outlets. The aim is to seek the offbeat or the spectacular in order to attract "that extra audience," he notes.

### 'Horse Soldier' Diskings

Harnessing of disk jockey selling power on a non-musical film is being tried on "The Horse Soldiers,"

with United Artists and the Mirisch Co. dispatching special kits of recorded material on the John Wayne-William Holden starrer to some 4,000 deejays in the U.S., Canada and Mexico.

Kits include two UA LP albums—David Buttolph's soundtrack score, Constance owers' collection of wartime ballads, "Constance Towers Sings to the Horse Soldiers," and a Disneyland cutting of Stan Jones' ballad from the film, "I Left My Love." Also in the kit will be chatter material on the film and the personalities.

### How Gimmicked Shouldya Get?

Exhibitors operating the better houses across the country are taking a second and more cautious look at "gimmick" pictures. The reference is to exploitation-type product which is given a splash campaign and usually is sent out via multiple booking.

Films which fall into this category in many instances gross well the first few days, said the vice-president of one important circuit. He commented further, however, that he and his competitors are beginning to find that the public may well be resentful and the long-term is too severe.

This doesn't mean that all "gimmicks" are risky. For one, he stated, Allied Artists' "House on Haunted Hill" had the entertainment values that were advertised.

He specified he was talking about the real cheapies which are given the hard sell. The audience is lured to them via the campaign. And now he wonders about what part of the public, so attracted, will stay away from his theatres because of the experience with such tactics.

In any event, he said the campaign alone will no longer induce him to buy a low budget production which plays up the thrill and shock angles. He doesn't want to take the risk of irritating his customers.

### Safety Patrol Kids Tie-up

San Antonio, June 9. The local officials of the Interstate Theatre Circuit, headed by George Watkins, city manager, are inviting the boys and girls who serve on the school safety patrols to see a special Saturday morning showing. The turnout was so large last year that there have been two showings set up this year. One for private and parochial schools and the second for public schools.

The showing will be held at the Majestic Theatre, downtown Interstate house and will feature the pic, "Cowboy" starring Glenn Ford.

### 'Fright Level' Gimmick

Dallas, June 9. Majestic Theatre here is seeking a girl or young woman who thinks she can't be frightened. Forrest Thompson, manager of the Majestic, has in hand what he believes is a proper test of this person's "fright level."

The person selected will be the guest of the theatre at a special midnight showing of "The Horrors of the Black Museum" (AI) next Tuesday. The gimmick is that there will be no one else in the theatre. Thompson said the theatre is interested in checking the reactions of a person who thinks she can endure the horrors portrayed on the screen—chilling fog, piercing blade, acid bath and the like.

### Not In It, But Sold It

Use of teenage idol Dick Clark as an exposed "hidden persuader" to endorse a picture in which he didn't appear is credited with helping a modest budget entry rack up a \$2,000,000 gross. The picture in question is Columbia's "Gidget," a film which bypassed Broadway for situation neighborhood dates.

Filled with young Col contract players and geared for the blue jean set, the picture—apparently for an undisclosed sum—had Clark's wholehearted support. His role in the promotion was multifaceted. He employed his popular

## New Slants For 'Aircondition' Sell

With air conditioning no longer the novelty it used to be and theatres no longer the sole haven from rising temperatures, the nation's theatres must employ a new approach in selling their cool climates during the hot-weather season. That's the view of Loew's Theatres pub-ad veepee Ernie Emerling, who has prepared a special manual for the chain's houses on "why proper operation and proper publicity are more important than ever" in pitching air conditioning.

"Your job, from now on," Emerling warned the circuit's theatre managers, "is to create in the public's mind an image of superior air conditioning at Loew's: a cool climate that is comfortable, healthful and under expert supervision at all time." He cautioned that theatres must overcome the influence of a certain percentage of detractors who will downbeat the cooling systems because of their own problems with sinus, arthritis and other disorders. That's why, Emerling emphasizes, continuing publicity stressing comfort and health is so essential. And, he adds, the publicity should be backed up by a plant operation that is as close to the ideal as possible. Managers, he notes, should anticipate breakdowns, be ready for them when they occur, and watch temperature and humidity in the auditorium. "One bad experience on a crowded weekend can undo all the good you have built up," Emerling cautions.

Emerling's fact-filled manual contains general "cool" hints, catch lines for advertising, ad copy, special stories and stunts to promote air conditioning.

The Loew's executive's 10-point "do" and "don't" list contains the following:

(1) Ask cashiers in hot weather to answer the phone by saying

"Good afternoon—Cool Loew's."

(2) All ads, cards, windows and advertising away from the theatre should carry COOL copy.

(3) Put up a good front: avoid hot colors (red, orange, etc.) in signs, displays, uniforms. Use backgrounds of light blue, green, light yellow, white. Potted plants, lattice and ivy, art of pine trees, waves, clouds and mountains give an illusion of coolness. A lobby fountain is a good deal, or a cart with ferns or flowers.

(4) Avoid pictures of Eskimos, icebergs, blizzards, snow-loaded letters, and other extreme cold symbols.

(5) Where radio copy is used, have announcers use "Cool Loew's" for the duration of the warm months.

(6) A perspiring, rumpled, stringy-haired cashier is a poor advertisement for the comfort you are trying to sell. Same goes for the ticket taker and other employees. If your boxoffice is out of the cooling zone, try to make it as pleasant as possible with a fan and adequate ventilation.

(7) Don't cheat on your temperature-humidity checks. In the long run, you'll be cheating yourself out of customers.

(8) Instruct all employees that theatre doors and windows left open during hot weather will cancel out the cooling plant's operation or impair its efficiency.

(9) Get all red and orange bulbs out of wall brackets, table lamps, rest room fixtures. Reduce interior wattage wherever possible to cut down heat. Exposed hot water pipes in closets, utility rooms and anywhere in the cooling area should be insulated.

(10) In extremely hot weather, it is especially important that the engineer be on the job in time to get the house comfortable for early patrons.

American Bandstand tv program, with an estimated 40,000,000 viewers, to tell his hero-worshipping constituents to see the film. Moreover, Col employed theatre and tv trailers, radio spots, national mags, lobby displays and exhibitor mailings to get Clark's endorsement before the public and bookers and buyers.

Clark's stint earned him a two-picture contract with Col and the film company is hopeful that he can do as good a selling job on himself when "Harrison High," his initial film, is ready for release.

### It'll Happen To Jane

Kansas City, June 9. Next release for which the great plains area is planning a saturation push is "It Happened To Jane." Group of midwest exhibs, circuit chiefs and distrib execs met recently to set up Great Plains Builders Association to carry out the saturation ideas.

Group elected Myron Blank, Central States Theatres, Des Moines, as president. Included are theatres and territories which will see special campaigns on pictures in an area stretching from Minnesota down the Missouri Valley and into Texas and Oklahoma.

Two special trailers with Ernie Kovacs have been produced for use in this campaign, and radio and tv are expected to be used heavily. Pattern was developed in the early spring with "The Hanging Tree," which did well above the national average in this territory. "Jane" plugging is expected to exceed that on "Tree," heretofore one of the heaviest in the territory in recent years.

### Does The B.O. Also Swell?

Columbia anticipates a distribution of several million gimmick accessories in connection with the release of the sci-fi film, "The H-Man."

Accessory consists of a highly-compressed sponge and die cut in the shape of the "H-Man." The sponge is said to swell to about 10 times its original thickness when placed in water. One surface of the sponge is imprinted with the warning: "Dip the H-Man in water... and watch out!"

## Detroit Exhibs Fund Matched By Big Distribs

Detroit, June 9. The \$50,000 advertising fund already pledged by Metropolitan Exhibitors of Detroit to boost film attendance in nabe houses may be doubled as a result of contributions by distributors. Should the fund so swell, \$4,000 would be available each week under the plan, to promote subsequent runs via tv, radio and in newspapers.

The distribs' interest in participating in the campaign was ascertained when a committee of local exhibs contacted key execs in N. Y. recently. The Detroit committee included Woodrow R. Praught, Irving Goldberg, William M. Wetsman and Milton H. London.

They met with the following executives: Alex Harrison and C. Glenn Norris, Fox; Razz Goldstein and Nicky Goldhammer, Allied Artists; James R. Velde and Milton E. Cohen, United Artists; Sidney Deneau and Jerome Pickman, Paramount; Leo Greenfield, Buena Vista; Rube Jackter, Paul N. Lazarus and Jonas Rosenfield, Columbia. Execs of other companies were contacted by phone.

All indicated they would give the plan favorable consideration, the committee reported. Plans are to start the advertising June 21 to promote subsequent showings in this area of "The Mating Game" and "Tom Thumb." That would be followed by "Pork Chop Hill," "Alias Jesse James," "Rio Bravo," "Al Capone Story," "Shaggy Dog," and others as they break.

Showman Term as Mayor Ends

Dumas, Tex., June 9. H. S. McMurry has stepped down following his one term as mayor of this city and will devote his full time to the operation of the Evelyn Theatre and the Prairie Drive-In with his partner Ted Powell.

The duo also operate a bowling alley here.



# L.A. on Skids Albert 'Diary' \$15,500; 'Hands' Fair 15G, 'Jane' Slight 13G, 'Some Hot' Loud 12G, 'Room' Big 9G

Los Angeles, June 9.

First-run picture currently are shaping up to hit a two-year low with few stand-out engagements. "Diary of Anne Frank," on first general run, aims to hit gold \$15,500 in three theatres. Pic also is showing in five nabe houses. "Shake Hands With Devil" looks to land a fair \$15,000 in three spots.

"It Happened To Jane" is heading for a dull \$15,000 or near in three houses, also in opening week. "Some Like It Hot" still is hot—\$12,600 in ninth round at the Chinese.

"Young Philadelphians" shapes moderate \$11,000 in third Hollywood Paramount frame. "World, Flesh and Devil" is doing a slow \$10,000 in two locations second stanza. "Pork Chop Hill" shapes soft \$10,500 in second; also two spots.

"Room at Top" is holding fancy with \$9,000 or close in fourth Fine Arts session. "South Seas Adventure" hit a big \$17,700 in 36th week at Warner Hollywood.

**Estimates for This Week**  
Downtown Paramount, Fox Wilshire, New Fox ABPT-FNC 3,300: 2,298; 765; 90-\$1.50—"Shake Hands With Devil" (UA) and "Edge of Fury" (UA) Downer. New Fox, Fair \$15,000. Near last week. Downtown Paramount with Uptown, Loyola, "Shaggy Dog" (BV) 3d wk. "Golden Age of Comedy" (DCA) (reissue) 3d wk. Downer, Loyola, "Thunder in Sun" (Par) 1st wk. Uptown, \$26,300. Fox Wilshire with Orpheum, Hollywood, "Pork Chop Hill" (UA), "Machete" (UA), Orpheum, Hollywood, \$20,100. New Fox with El Rey, Warner Beverly, "Auntie Mame" (WB) 8th wk. New Fox 3d wk. El Rey, 1st wk. Warner Beverly, "Rally Round Flag, Boys" (20th) (New Fox) 1st wk. "Bell, Book, Candle" (Col) (El Rey) 3d wk. "Indiscreet" (WB) (reissue) Warner Beverly, \$7,800.

Downtown, Wilshire, Vogue (SW) FVC 1,757; 2,344; 825; 90-\$1.50—"It Happened to Jane" (Col) and "Face of a Fugitive" (Col), Dull \$13,000. Last week. Downtown, "Battle Cry" (WB), "Battle Hymn" (Col) (reissues) 1st wk-5 days, \$1.60 Wilshire with Hillcrest, Iris, "Mysterians" (M-G), "First Man Into Space" (M-G), \$17,300. Vogue, "House on Haunted Hill" (AA) (6th wk), 3d wk. "Macabre" (AA) (reissue), \$2,000.

Iris, El Rey, Loyola (FNC) 825; Continued on page 10.

## 'Hands' Handsome 18G In Det.; 'Naked' Nifty 17G, 'Life' Boff \$13,000, 7th

Detroit, June 9.

Another good week is in prospect for downtown deluxers here. "Shake Hands With Devil" is so close to the Palms. "Naked Maja" looks nifty at the Michigan. "Hangman" shapes okay at the Fox.

Of the holdover films, "Imitation of Life" still is great in seventh round at the Madison. "Mysterians" shapes fine in second at the Adams. "Love Is My Profession" stays lively in third session at Trans-Lux Krim. "Shane" is rated good in second at Broadway-Capitol.

**Estimates for This Week**  
Fox (Fox-Detroit) 5,000; 99-\$1.25—"Hangman" (WB) 1st wk. "Blaze of Noon" (Par) (Col) \$15,000. Last week. "Woman Obsessed" (20th) and "Juke Box Rhythm" (Col), \$12,000.

Michigan (United Detroit) 4,000; \$1.25-\$1.49—"Naked Maja" (UA) and "Careless Years" (AA), \$17,000. Last week. "Shaggy Dog" (BV) and "Rawhide Trail" (Indie) (4th wk), \$18,000.

**Palms (UD) 2,961; \$1.25-\$1.49**—"Shake Hands With Devil" (UA) and "Speed Crazy" (AA), Great \$18,000. Last week. "Pork Chop Hill" (UA) and "Outlaw's Son" (UA) (2d wk), \$19,000.

Madison (UD) 1,900; \$1.25-\$1.49—"Imitation of Life" (U) (7th wk), Terrific \$13,000. Last week, \$14,500.

**Broadway-Capitol (UD) 3,500; 90-\$1.25**—"Shane" (Par) (reissue) and "Bernada Affair" (Indie) (2d wk), Good \$7,000. Last week, \$9,500.

**United Artists (UA) 1,687; \$1.25-\$1.50**—"It Happened To Jane" (Col) (Continued on page 10)

## Key City Grosses

### Estimated Total Gross

This Week \$1,816,600

Based on 23 cities and 225 theatres, city's first runs, including N. Y.

Last Year \$2,286,100

Based on 25 cities and 257 theatres.

## K.C. Offish; 'Anna' Dull 5G, 'Pork' 9G

Kansas City, June 9.

Only two new bills among the major first-runs. "Anna Lucasta" shapes slow at the Missouri while "Pork Chop Hill" at Midland is only fair. Several holdovers are surprisingly strong, including "Shaggy Dog" on extended run at three Fox Midwest houses. "Young Philadelphians" at Paramount looks pleasing. "Gigantis" turns Commonwealth drive-ins to first-run temporarily for moderate week.

**Estimates for This Week**  
Brookside (Fox Midwest) 750; 75-\$1.50—"Sleeping Beauty" (BV) 11th wk. Boosted to big \$7,000 as closing notice. Last week, \$6,000.

Capri (Durwood) 623; \$1.50, \$2.25, \$2.50—"South Pacific" (Magna) 11th wk. Fine \$7,000. Last week, \$7,500.

Kimo (Dickinson) 504; 90-\$1.25—"Henry V" (Indie) (2d wk), Oke \$1,700. Last week, \$2,000.

Crest Riverside (Commonwealth) 900 cars each; 85c—"Gigantis" (WB) "Westbound" (WB) and "Teenagers from Outer Space" (WB), Medium \$7,500. Last week, subsequent.

Midland (Loew) 3,500; 75-\$1—"Pork Chop Hill" (UA), Fair \$9,000 but may hold. Last week, "Green Mansions" (M-G) and "New Orleans After Dark" (AA), \$7,500 in 9 days.

Missouri (RKO) 2,585; 75-\$1—"Anna Lucasta" (UA) and "Time Lock" (UA), Slow \$5,000. Last week, "Around World in 80 Days" (UA) (reissue) reopened the house under RKO operation for oke \$5,500.

Paramount (UP) 1,900; 75-90—"Young Philadelphians" (WB) (2d wk), "Pleasing \$6,000. Last week, \$7,000.

Town, Fairway, Granada (Fox Midwest) 2,043; 700; 1,217; 85-\$1—"Shaggy Dog" (BV), Fourth week at Uptown, second week at others. Great \$15,000; holds at Uptown. Last week, \$22,000.

## 'Diary' Okay \$13,000 In Buff; 'Capone' 9G, 2d

Buffalo, June 9.

Trade at first-runs is very spotty in current session. Newcomers are not contributing much. "Shake Hands With Devil" is slow in first week at the Buffalo while "Man in Net" looks sluggish opening round at Paramount. On other hand, "Al Capone" shapes smart in second frame at Lafayette. "Young Philadelphians" is still okay in third round at the Center, and "Diary of Anne Frank" is only passable at Century and disappointing in view of scale.

**Estimates for This Week**  
Buffalo (Loew) 3,500; 70-\$1—"Shake Hands With Devil" (UA), Dull \$6,500. Last week. "Pork Chop Hill" (UA) and "Lady of Vengeance" (UA), \$6,900.

Center (AB-PT) 3,000; 70-\$1—"Young Philadelphians" (WB) (3d wk), Down to okay \$6,000. Last week, \$7,000.

Century (UATC) 2,700; 70-\$1.50—"Diary of Anne Frank" (20th), Disappointing if passable \$13,000. Last week, "Go, Johnny, Go" (DCA) and "The Crawling Eye" (DCA), \$4,900.

Lafayette (Basil) 3,000; 60-\$1—"Al Capone" (AA) and "Joy Ride" (AA) (2d wk), Sturdy \$9,000. Last week, \$17,200.

Paramount (AB-PT) 3,000; 70-\$1—"Man in Net" (UA) and "The Hangman" (UA), Slow \$7,000. Last week, "Woman Obsessed" (20th) (Continued on page 10)

## Exposition Hits Port; 'Monster' Lean \$4,500

Portland, Ore., June 9.  
The Oregon Centennial Exposition gets under way this week and first-run trade is reflecting this set-up with some lightweight grosses. However, "Woman Obsessed" is heading for a good take at the Fox while "Windjammer" still is lofty in fifth session at the Hollywood. "How To Make a Monster" shapes drab at big Paramount.

**Estimates for This Week**  
Broadway (Parker) 1,890; \$1-\$1.50—"Wild and Innocent" (U) and "Tap Roots" (U) (reissue), Slim \$4,000. Last week. "World, Flesh, Devil" (M-G) and "Panama Sal" (Rep), \$3,800.

Fox (Evergreen) 1,536; \$1-\$1.49—"Woman Obsessed" (20th) and "Lone Texan" (20th), Good \$6,500. Last week. "Some Like It Hot" (UA) (4th wk), \$6,400.

Hollywood (Evergreen) 1,200; \$1.49-\$1.75—"Windjammer" (NT) (5th wk), Tall \$8,000. Last week, \$7,600.

Orpheum (Evergreen) 1,600; \$1-\$1.49—"Face of Fugitive" (Col) and "Verboten" (Rank), Okay \$6,000. Last week. "Young Philadelphians" (WB) and "Westbound" (WB), \$6,100.

Paramount (Port-Par) 3,400; \$1-\$1.50—"How To Make a Monster" (A) and "Teenage Caveman" (AD), Drab \$4,500. Last week. "Pork Chop Hill" (UA) and "Wink of Eye" (UA), \$5,800.

## 'Trap' Mild \$28,000 In Toronto; 'Room' Mighty 11G, 2d, 'Hot' Big 10G

Toronto, June 9.

Among newcomers here currently, "Green Mansions" is okay but "Watutsi" shapes sad. "The Trap" looks fair in 10 spots. Standout is second stanza of "Room at Top," doing turnaway biz at the Towne and better than opener. "Some Like It Hot" now in eighth frame looks fast at Loew's. "It Happened to Jane" in second stanza at Imperial is rated okay.

**Estimates for This Week**  
Carlton (Rank) 2,318; 75-\$1.25—"Man in Net" (UA), Light \$7,000. Last week, "Danger Within" (Rank), \$6,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State (Taylor) 1,338; 1,059; 995; 687; 1,089; 1,393; 752; 1,200; 684; 694; 50-75—"The Trap" (Par) and "Slend Down to Terror" (U), Fair \$28,000. Last week. "Giant Bebe-moth" (AA) and "Speed Crazy" (AA), \$15,000 for four-house tie-in, with 4,086 capacity.

Hollywood (FP) 1,080; \$1-\$1.25—"Sound and Fury" (2th) (3d wk), Satisfactory \$6,000. Last week, \$8,000.

Hyland (Rank) 1,057; \$1—"Carry on Admiral" (Rank) (3d wk), Sturdy \$4,000. Last week, \$5,000.

Imperial (FP) 3,343; 75-\$1.25—"It Happened to Jane" (Col) (2d wk), Okay \$9,000. Last week, \$11,000.

International (Taylor) 557; \$1—"Gigi" (M-G) (45th wk), Good \$3,000. Last week, \$2,500.

Loew's (Loew) 2,093; 75-\$1.25—"Some Like It Hot" (UA) (8th wk), Fancy \$10,000 or close. Last week, big \$12,500.

Tivoli (FP) 995; \$1.75-\$2.40—"South Pacific" (Magna) (48th wk), Lusty \$7,500. Last week, \$8,000.

Towne (Taylor) 695; 75-\$1.25—"Room at Top" (Cont) (2d wk), On word-of-mouth, sensational turnaway biz at \$11,000. Last week, \$10,000.

University (FP) 1,556; 75-\$1.25—"Watutsi" (M-G), Sad \$4,500. Last week, "Tempest" (Par) (2d wk), \$6,000.

Uptown (Loew) 2,743; 75-\$1.25—"Green Mansions" (M-G), Okay \$9,000. Last week, "Mating Game" (M-G) (3d wk), \$9,500 in eight days.

## Indpls. Quiet; 'Old Man' Fat \$7,000, 'Pork' OK 6G

Indianapolis, June 9.

Biz is quiet here this stanza, start of school vacations and fine outdoor weather holding down cinema attendance. "Young Philadelphians" is boxoffice leader with a fairly good figure at Circle. "Old Man and Sea" at Keith's looks trim. "Pork Chop Hill" at Loew's shapes barely okay.

**Estimates for This Week**  
Circle (Cockrill-Dolle) 2,800; 75-\$1—"Young Philadelphians" (WB), Good \$8,000. Last week, "Woman Obsessed" (20th), \$7,000.

Indiana (C-D) 3,200; 75-\$1—"Bandit of Zebbe" (Col) and "Ride Lonesome" (Col), \$5,000. (Continued on page 10)

## Holdovers Save Philly; 'Pork' Stout \$14,000, 'Phillys' Big 15G, 'Life' 6G

Philadelphia, June 9.

### Broadway Grosses

Estimated Total Gross

This Week \$398,900

(Based on 20 theatres)

Last Year \$504,800

(Based on 22 theatres)

## Balto Blah But 'Phillys' Fair 6G

Baltimore, June 9.

Cool weather failure of new product to do much and dip by holdovers is sloughing biz here this week. On the pleasant side are "Room at Top," still nice in sixth frame at the Playhouse and "Young Philadelphians," oke in third at Stanley. Big disappointment is "Diary of Anne Frank" sad in second at the New after a poor opener. "Hangman" is drab in first at the Century, one of the worst openers there is some time.

**Estimates for This Week**  
Century (R-F) 3,200; 50-\$1.25—"Hangman" (Par), Dull \$5,000. Last week, "It Happened to Jane" (Col) (2d wk), \$4,000.

Cinema (Schwaber) 460; 90-\$1.50—"Love My Profession" (Kings) (2d wk), Good \$3,000 after \$2,500 in first.

Five West (Schwaber) 460; 90-\$1.50—"He Who Must Die" (Indie) (3d wk), Nice \$3,000 after same in second.

Hippodrome (R-F) 2,300; 50-\$1.25—"Pork Chop Hill" (UA) (2d wk), Sad \$3,500 after \$5,000 in first.

Little (R-F) 300; 50-\$1.25—"Milkmaid" (Indie) (4th wk), Fair \$1,400. Last week, \$1,500.

Mayfair (R-F) 900; 50-\$1.25—"Guns, Girls, Gangsters" (UA) and "Riot in Juvenile Prison" (UA), Okay \$5,000. Last week, "Man in Net" (UA), \$4,000.

New (R-F) 1,600; \$1.25-\$2—"Diary of Anne Frank" (20th) (2d wk), Blah \$4,500 after \$8,000 for first.

Playhouse (Schwaber) 460; 90-\$1.50—"Room at Top" (Cont) (6th wk), Nice \$3,800 after \$4,000 in fifth week.

Stanley (R-F) 2,800; 50-\$1.25—"Young Philadelphians" (WB) (3d wk), Fair \$6,000 after \$7,000 in second.

Town (R-F) 1,125; 50-\$1.25—"Woman Obsessed" (20th) (2d wk), Slow \$3,000 after \$5,000 opener.

## '80 Days' Lusty \$6,500, Seattle; 'Hot' 7G, 6th

Seattle, June 9.

There are mighty few bright spots here this round. One of them is return engagement of "Around World in 80 Days," which shapes sturdy on opening week and on popscale at the Blue Mouse. Pic had played roadshow for nearly a year downtown. "Pork Chop Hill" held up so well it continued for a third nice round at Orpheum. "Some Like It Hot" also is big in sixth week.

**Estimates for This Week**  
Blue Mouse (Hamrick) 739; 90-\$1.50—"Around World in 80 Days" (UA), Hep \$6,500 or near. Last week, "Young Philadelphians" (WB) (2d wk), \$3,000.

Coliseum (Fox-Evergreen) 1,870; 90-\$1.50—"Murder by Contract" (Col) and "Hangman" (Par), Mild \$6,000. Last week, "Al Capone" (AA) and "Gunsmoke Tucson" (AA) (2d wk), \$5,800.

Fifth Avenue (Fox-Evergreen) 2,500; 90-\$1.50—"Woman Obsessed" (20th) and "Forbidden Island" (Col), Dull \$3,500. Last week, "Compulsion" (20th) and "Panama Sal" (Indie) (2d wk), \$4,600.

Music Box (Hamrick) 850; 90-\$1.50—"World, Flesh, Devil" (M-G) (2d wk), Fair \$3,000 in 6 days. Last week, \$4,800.

Orpheum (Hamrick) 2,700; 90-\$1.50—"Pork Chop Hill" (UA) and "Guns, Girls, Gangsters" (UA) (3d wk), Nice \$5,000. Last week, \$6,700.

Paramount (Fox-Evergreen) 3,107; 90-\$1.50—"Some Like It Hot" (UA) (6th wk), Swell \$7,000. Last week, \$6,200.

Holdovers are topping new entrants here in a generally quiet session. "Night of Quarter Moon" shapes slow at Stanton while "Tides of Passion" looks lukewarm at bandbox World. "Young Philadelphians" is solid in third round at Stanley. "Imitation of Life" still is lively in eighth frame at the Arcadia.

"Pork Chop Hill" is rated lusty in second Fox stanza. "World, Flesh, Devil" looks dull in second week at Goldman. "Shaggy Dog" looms hefty in sixth session at Randolph.

**Estimates for This Week**  
Arcadia (S&S) 536; 99-\$1.80—"Imitation of Life" (U) (8th wk), Fine \$6,000 or over. Last week, \$3,000.

Boyd (SW-Cinéma) 1,430; \$1.10-\$2.60—"South Seas Adventure" (Cinéma) (16th wk), Neat \$10,000. Last week, \$12,000.

Fox (National) 2,250; 90-\$1.49—"Pork Chop Hill" (UA) (2d wk), Lusty \$14,000. Last week, \$19,000.

Goldman (Goldman) 1,200; 99-\$1.49—"World, Flesh, Devil" (M-G) (2d wk), Dull \$5,000. Last week, \$7,000.

Midtown (Goldman) 1,250; \$1.10-\$2—"Diary of Anne Frank" (20th) (4th wk), Still oke at \$14,000. Last week, ditto.

Randolph (Goldman) 2,250; 94-\$1.80—"Shaggy Dog" (BV) (6th wk), Hefty \$7,500. Last week, \$11,000.

Stanley (SW) 2,900; 90-\$1.80—"Young Philadelphians" (WB) (3d wk), Solid \$15,000. Last week, \$18,000.

Stanton (SW) 1,433; 99-\$1.40—"Night of Quarter Moon" (M-G), Slow \$6,500 or close. Last week, "Al Capone" (AA) (4th wk), \$6,000.

Studio (Goldberg) 483; 90-\$1.80—"Love Is My Profession" (Kings) (3d wk), Nifty \$4,200. Last week, \$5,000.

Trans-Lux (T-L) 500; 99-\$1.80—"Love Is My Profession" (Kings) (20th) and "Three Coins in Fountain" (20th) (reissues), Fine \$3,800. Last week, "Green Mansions" (M-G) (6th wk), \$3,000.

Viking (Slev) 1,000; 75-\$1.80—"Thunder in Sun" (Par) (2d wk), Dim \$4,000. Last week, \$10,000.

World (Pathe) 604; 94-\$1.80—"Tides of Passion" (Indie), Quiet \$2,500. Last week, "Crucible" (Indie) (2d wk), \$2,200.

## Baseball Bops Pitt Biz But 'Hands' Oke \$10,000; 'Phillys' 9G, 'Shane' 3½G

Pittsburgh, June 9.

Big baseball crowds for Pirates at Forbes Field, Bicentennial events downtown and perfect summer weekend weather giving business generally the hot foot. "Shake Hands With Devil" at Penn and "Young Philadelphians" at Stanley are weathering downturn best. Elsewhere, it's largely so so. "Diary of Anne Frank" continues to die on roadshow run at Nixon.

"Compulsion" is holding up fairly well at Fulton in second as is "Shane" at Harris. At Squirrel Hill, "No Room at Top" is still strong.

**Estimates for This Week**  
Fulton (Shea) 1,700; 80-\$1.25—"Compulsion" (20th) (2d wk), Should do okay \$4,500 on windup. Last week, \$7,500.

Harris (Harris) 2,165; 80-\$1.25—"Shane" (Par) (reissue) (2d wk), Western not doing badly. Sticks for five days in this week for okay \$3,500. Last week, \$5,500.

Nixon (Rubin) 1,500; \$1.25-\$2.50—"Diary of Anne Frank" (20th) (3d wk), Never got off ground and comes out after four weeks. Despite raves and fine campaign, Dull \$5,000. Last week, about the same.

Penn (UA) 3,300; 80-\$1.25—"Shake Hands With Devil" (UA), James Cagney's name, action and plenty of Irish backing are helping to overcome general slump and ought to do okay or over. Last week, "World, Flesh, Devil" (M-G), \$8,500.

Squirrel Hill (SW) 900; 99-\$1.25—"Room at Top" (Cont) (4th wk), Heading for nice \$3,500. Last week, \$3,300.

Stanley (SW) 3,800; 80-\$1.25—"Young Philadelphians" (WB), Fairly satisfactory notices and Paul Newman are the main springs to land fair enough \$9,000. Last week, "Tonka" (BV), \$6,000.

# Dearth of New Pix Hurts Chi Biz;

## 'Phillys' Fine \$18,000, 'Warlock' 11G,

### 'Jane' Fancy 16G, 'Pork' Okay 14G

Chicago, June 9. First run tempo is generally sluggish again this round, with only a few longrunners cushioning the downbeat. Situation isn't helped by the fact, there's only one new comer, "He Who Must Die" (this import expecting a solid \$5,000 at the Surf.

"It Happened to Jane" is fine in Roosevelt second. "Young Philadelphians" shape nice in third Chicago stanza. Oriental's "Warlock" looks mild for same sesh.

"Pork Chop Hill" is rated okay in State-Lake third. Fifth week of "Al Capone" is hotsy at Todd's Cinescape. "World, Flesh, Devil" is getting an okay fourth round coin at the Woods.

The hot ones are "Some Like It Hot" and "Shaggy Dog," both socko in 12th rounds at United Artists and "Garlick" respectively as well as "Gigi," fancy in 15th Loop session. Esquire's "Room at Top" expects a smash seventh week.

Of the hard-ticket pix, "Diary of Anne Frank" is drag again in sixth round, despite the closing notice and press attempts to activate biz; and "South Seas Adventure" nice in 37th Palace stanza.

**Estimates for This Week**  
Chicago (B&K) (3,900; 90-\$1.80) — "Young Philadelphians" (WB) (3d wk). Held with nice \$18,000 after \$19,000 last week.

Esquire (H&E Balaban) (1,350; \$1.50) — "Room at Top" (Cont) (7th wk). Trim \$8,000 or near. Last week \$10,000.

Garlick (B&K) (850; 90-\$1.25) — "Shaggy Dog" (BV) (12th wk). Fancy \$11,000. Last week \$14,000. "Night of Quarter Moon" (M-G) starts Friday (12).

Loop (Tele-Tel) (606; 90-\$1.80) — "Gigi" (M-G) (15th wk). Brilliant \$11,800. Last week \$12,500.

McVickers (JL&S) (1,580; \$1.25-\$3) — "Diary of Anne Frank" (20th; 6th wk). Modest \$9,000. Last week \$8,500.

Oriental (Indie) (3,400; 90-\$1.50) — "Warlock" (20th; 3d wk). Mild \$11,000 in 5 days. Last week \$15,000.

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinerama) (37th wk). Good \$19,500. Last week \$20,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "It Happened to Jane" (Col) (2d wk). Fine \$16,000 or near after \$20,000 last week.

State-Lake (B&K) (2,400; 90-\$1.80) — "Pork Chop Hill" (UA) (3d wk). Okay \$14,000. Last week \$19,000.

Surf (H&E Balaban) (685; \$1.25) — "He Who Must Die" (Kass). Hep \$5,000. Last week \$3,000. "Law Is Law" (Cont) (2d wk). \$3,800.

Todd's Cinescape (Todd) (1,036; 90-\$1.80) — "Al Capone" (IAA) (5th wk). Excellent \$16,500. Last week \$22,000.

United Artists (B&K) (1,700; 90-\$1.80) — "Some Like It Hot" (UA) (12th wk). Torrid \$14,000. Last week \$16,000.

Woods (Essaness) (1,200; 90-\$1.80) — "World, Flesh, Devil" (M-G) (4th-final wk). Okay \$10,000. Last week \$15,000. "Ask Any Girl" (M-G) starts today (Tues.).

World (Teitel) (606; 90-\$1.50) — "The Bed" (Kings) (2d wk). Fair \$3,500 after \$5,300 last week.

**'PHILLYS' GOOD \$6,000, PROV.; 'PORK' HOT 7G**

Providence, June 9. It's a dullish week hereabouts with best take being done by "Young Philadelphians" in second week at Strand. State is mild with "Green Mansions." Majestic is solid with "Pork Chop Hill." Second of "Tempest" is drab at Albe.

**Estimates for This Week**  
Albe (RKO) (2,200; 65-80) — "Tempest" (Par) and "Great St. Louis Robbery" (UA) (2d wk). Drab \$3,000. First was \$5,000.

Majestic (SW) (2,200; 65-80) — "Pork Chop Hill" (UA) and "Hey Boy, Hey Girl" (Col). Hep \$7,000. Last week \$11,000. "It Happened to Jane" (Col) and "Two Headed Spy" (Col), same.

State (Loew) (3,200; 65-90) — "Green Mansions" (M-G) and "City of Fear" (UA). Mild \$7,500. Last week \$7,000. "Night of Quarter Moon" (M-G) and "Nowhere to Go" (UA), \$6,000.

Sirand (National Realty) (2,200; 80-\$1.25) — "Young Philadelphians" (WB) (2d wk). Good \$6,000 after \$7,000 in first.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Net' Smooth 11G,

## Hub; 'Room' 9G, 4th

Boston, June 9. Film biz here is at low ebb being bopped by heat and cuffed cultural combo Boston Arts Festival. Three new arrivals at deluxe houses did little to brighten setup. "Man in Net" looks best of lot being slick at Memorial. "Woman Obsessed" is mild at Met. "Count Your Blessings" is fairish at the State. Paramount went to reissues with "Shane" for good returns.

Few holdovers are in good shape. Strongest is "Room at Top," fancy in fourth at Kenmore. Hard-ticket "Diary of Anne Frank" is falling at the Saxon in sixth round. "South Seas Adventure" is okay in ninth.

**Estimates for This Week**  
Astor (B&K) (1,371; \$1.25-\$1.50) — "It Happened to Jane" (Col) (5th wk). Fourth week, okay \$5,500.

Beacon Hill (Sack) (678; \$1-\$1.50) — "Gigi" (M-G) (23d wk). Oke \$3,500. Last week \$4,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65) — "South Seas Adventure" (Cinerama) (9th wk). Stout \$16,000. Last week \$17,000.

Capri (Sack) (1,150; 90-\$1.50) — "Third Sex" (Indie) (2d wk). Good \$7,000. Last week \$9,000.

Exeter (Indie) (1,375; 75-\$1.25) — "Mirror Has 2 Faces" (Indie). Opened Sunday (7). Last week "Kind Hearts and Coronets" (Indie) (2d wk), oke \$4,000.

Gary (Sack) (1,240; 90-\$1.50) — "Young Philadelphians" (WB) (3d wk). Nice \$7,000. Last week \$8,500.

Kenmore (Indie) (700; \$1.25-\$1.50) — "Room at Top" (Cont) (4th wk). Fancy \$9,000. Last week \$10,000.

Memorial (RKO) (3,000; 60-\$1.10) — "Man in Net" (UA) and "Gun" (Continued on page 10)

# 'Hands' Hefty \$8,500 In

## Cincy; 'Hangman' \$8,000,

### 'Seas' Lofly 15G, 32d

Cincinnati, June 9. Cincy film grosses maintain a moderate tempo this session. "Shake Hands With Devil" is shaping good at the Albee as is "Hangman" at the Palace, for the new bills. "Young Philadelphians" is okay at Grand and "It Happened to Jane" fair at Keith's, both in second rounds. "South Seas Adventure" continues hep in 32d week. Hard-ticket "Diary of Anne Frank" bids for pickup in third week in response to reverse appeal in ads: "Is lack of support because picture lacks the sex, terror, horror, monsters?"

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25) — "Shake Hands With Devil" (UA). Good \$8,500. Last week "Woman Obsessed" (20th), \$7,500.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65) — "South Seas Adventure" (Cinerama) (32d wk). Hep \$15,000. Same last week.

Grand (RKO) (1,400; 90-\$1.25) — "Young Philadelphians" (WB) (m.o.). Okay \$6,000. Last week "Imitation of Life" (U) (7th wk), at 90-\$1.50 scale, \$6,500.

Keith's (Shor) (1,500; 90-\$1.25) — "It Happened to Jane" (Col) (2d wk). Fair \$6,000. Last week \$6,500.

Palace (RKO) (2,600; 90-\$1.25) — "Hangman" (Par). Good \$8,000. Last week "Young Philadelphians" (WB), \$8,500.

Valley (Wiethe) (1,200; \$1.50-\$2.50) — "Diary of Anne Frank" (20th) (3d wk). Heading for \$7,000 or better, still mild, but a pickup over \$6,800 last week. Holds for fourth week.

# 'Jane' Okay \$12,000 In

## St. Loo; 'Phillys' 8G, 2d

St. Louis, June 9. Trade at first-runs this round is mainly very sluggish but "It Happened to Jane" at the Fox is okay. "Watusi" at Loew's will be slim opening stanza. "Young Philadelphians" in second week at the St. Louis is passable. "Gigi" in ninth frame at Shady Oak, looms trim.

**Estimates for This Week**  
Apollo Art (Grace) (700; 90-\$1.25) — "Crucible" (Indie). Good \$2,500. Last week "Beggars Student" (Indie), \$1,500.

Fox (Arthur) (5,000; 60-90) — "It Happened to Jane" (Col) and "Ride Lonesome" (Col). Okay \$12,000. Last week "Never Steal Anything Small" (U) and "The Trap" (Par), \$10,000.

Loew's (Loew) (3,600; 60-90) — "Watusi" (M-G) and "Tiajuana Story" (Col). Slim \$8,000 or near. Last week "Count Your Blessings" (M-G) and "Good Day for a Hanging" (Col), \$10,000.

Orpheum (Loew) (1,900; 60-90) — "Last Time I Saw Paris" (M-G) and "Girl Who Had Everything" (M-G) (reissues). Okay \$5,000. Last week "Man in Net" (UA) and "Kill Her Gently" (Col), \$6,000.

Pageant (Arthur) (1,000; 60-90) — "Auntie Mame" (WB) and "Damn Yankees" (WB) (reruns). Mild \$3,000. Last week "Tunnel of Love" (M-G) and "Written on Wind" (U), \$3,000.

St. Louis (Arthur) (3,800; 60-90) — "Young Philadelphians" (WB) (2d wk). Oke \$8,000. Last week \$10,000.

Shady Oak (Arthur) (760; 60-90) — "Gigi" (M-G) (9th wk). Trim \$3,500. Last week \$3,600.

# L'ville Limping Albeit

## 'Phillys' Hep \$5,000, 2d;

### 'Room' 5G, 'Obsessed' 6G

Louisville, June 9. Few exciting spots at first-runs this week, take being weaker than last week. Peculiar to the local situation is that most houses are getting a spurt of biz at the last show at night, probably stemming from more daylight hours. Two big seaters, United Artists with "Pork Chop Hill," and Rialto, with "Woman Obsessed," swinging low. "Young Philadelphians" in second week at the Mary Anderson is hep. "Room at Top" at Brown, looks good. "Imitation of Life" at the Kentucky, has slinked into a very long stay, still sturdy in 6th stanza.

**Estimates for This Week**  
Brown (Fourth Avenue) (1,200; 60-90) — "Room at Top" (Cont). Good \$5,000 or near. Last week "World, Flesh, Devil" (M-G), \$3,500.

Kentucky (Switow) (900; 75-\$1.25) — "Imitation of Life" (U) (6th wk). Sturdy \$5,000. Fifth week, ditto.

Mary Anderson (People's) (1,000; 60-90) — "Young Philadelphians" (WB) (2d wk). Hep \$5,000 after opener's \$6,500.

Rialto (Fourth Ave.) (3,000; 60-90) — "Woman Obsessed" (20th). Matinees light with slow \$6,000 likely. Last week "Al Capone" (IAA) (2d wk), \$5,000.

United Artists (UA) (3,000; 60-\$1) — "Pork Chop Hill" (UA). Dull \$5,500 or a bit better. "Count Your Blessings" (M-G), \$4,000.

# H.O.s Help D.C.; 'Pork' Tasty \$12,000,

## 'Hot' Big 12½G, 'Room' \$6,000, H.O.

Washington, June 9. Most mainstem houses here are happy because of durable holdovers this round. "Pork Chop Hill" is holding big in second Keith's round, while "Some Like It Hot" continues its biff marriage at the Capitol. Others shaping for nice holdover rounds include "Room at Top," "Compulsion" and "It Happened to Jane." "Young Philadelphians" looks good in two houses. "South Seas Adventure" sprouted new legs at Warners, shaping tall for 25th stanza. "Last Mile" and "Fearmakers," making their first Washington entries, loom fair duals at the Town.

**Estimates for This Week**  
Ambassador Metropolitan (SW) (1,490; 1,000; 90-\$1.25) — "Young Philadelphians" (WB) (2d wk). Good \$13,500. Last week \$15,000.

Capitol (SW) (3,426; 90-\$1.49) — "Some Like It Hot" (UA) (12th wk). Showing plenty of potency at \$12,500, same as last week.

Columbia (Loew) (904; 90-\$1.25) — "Compulsion" (20th) (4th wk). Fine \$7,000. Last week \$8,000.

Keith's (RKO) (1,850; 90-\$1.49) — "Pork Chop Hill" (UA) (2d wk). Tall \$12,000 after \$15,000 opener.

# B'way Runs Wane in Heat & Rain,

## But 'Girl' Big 138G, 3d, 'Woman'

### Mild 25G, 2d, 'Hill' Low 38G, 2d

Although there are more convention (Rotarians) International convalesce is now in session; visitors in New York City this session, Broadway film business continues largely offish. After being hard hit by torrid weather late in the week, first-runs were further sloughed by a heavy downpour last Saturday night which hurt that prize night. Absence of any big newcomers also is an obvious handicap this session.

"Ask Any Girl" with stagelash still is money champion with a sock \$138,000 in current 3d week at the Music Hall. This show holds a fourth round. "Some Like It Hot" continues as standstout straightfilmer with a great \$33,000 in 10th session at the State.

"Woman Obsessed" looks to land a fair \$25,000 in second stanza

at the Paramount. "Pork Chop Hill" and stagelash is down to a mild \$38,000 in second round at the RKO, but stays on.

"Alias Jesse James," helped by several previews of "Horse Soldiers" during the week, is heading for an okay \$13,500 in present 4th frame at the Astor. "Young Philadelphians" shapes nice \$19,500 in third week at the Criterion. "Al Capone" held with nice \$14,490 in 11th stanza at the Victoria.

"Here To Eternity" is holding around \$9,000, good, in second round at the Odeon. It continues there until June 16 when "Middle of Night" opens. "Diary of Anne Frank" has a modest \$10,000 at the Palace in 12th frame. "World, Flesh and Devil" looks \$14,000 or under in present 3d week at Capitol.

"Room at Top" still is great with \$14,700 in 10th round at the Fine Arts. "Compulsion" is down to lean \$6,500 for 10th week at the Rivoli, only marking time until "John Paul Jones" preems on June 16.

**Estimates for This Week**  
Astor (City Inv.) (1,094; 75-\$2) — "Alias Jesse James" (UA) (4th wk). This round, finishing Friday (12) looks to hit okay for \$13,500, being helped by previews of "Horse Soldiers." Stays on. Third was \$14,000. "Horse Soldiers" (UA) comes in June 26.

Capitol (Loew) (4,820; \$1-\$2.50) — "World, Flesh, Devil" (M-G) (4th-final wk). Third week ended last night (Tues.) was slow \$14,000 or less. Third was \$19,300. "Five Pennies" (Par) opens June 18.

Criterion (Moss) (1,671; 95-\$2) — "Young Philadelphians" (WB) (3d wk). This round ending today (Wed.) is heading for good \$19,500. Second was \$21,000. Stays with "Anatomy of a Murder" (Col) due in July 2.

Palace (RKO) (1,122; \$1-\$3) — "Diary of Anne Frank" (20th) (13th wk.). The 12th stanza completed yesterday (Tues.) was slow \$10,900 or same as 11th week.

Odeon (Moss) (813; 90-\$1.80) — "Here To Eternity" (Col) (reissue) (2d wk). This week winding up tomorrow (Thurs.) is heading for okay \$9,000. First was \$10,500. Continues with "Middle of Night" (Col) due in June 17.

Paramount (A-B-PT) (3,665; \$1-\$2) — "Woman Obsessed" (20th) (3d wk). First holdover session ended last night (Tues.) was fair \$25,000. Initial week, \$31,000. "Say One For Me" (20th) is due in June 19.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Ask Any Girl" (M-G) and stagelash (3d wk). This stanza finishing up today (Wed.) is heading for solid \$138,000. Second week, \$144,000. Stays a fourth week with "Sun's Story" (WB) set to open on June 18.

Rivoli (UAT) (1,545; 90-\$1.25) — "Compulsion" (20th) (11th wk). The 10th week completed yesterday (Tues.) was drab \$6,500. The ninth, \$7,200. "John Paul Jones" (WB) preems June 16. Offbeat here is partly understandable since "Compulsion" now is playing in other Met houses.

Roxy (Indie) (5,705; 90-\$2.50) — "Pork Chop Hill" (UA) with stagelash (2d wk). This round finishing up tomorrow (Thurs.) looks like mild \$38,000. First week \$50,000. "This Earth Is Mine" (U) is not (Continued on page 10)

**Estimates for This Week**  
Cooper (Cooper) (708; \$1.50-\$2.20) — "South Pacific" (Magna) (33d wk). Dandy \$7,593. Last week, \$7,000.

Omaha (Tristates) (2,666; 75-\$1) — "Young Philadelphians" (WB) (2d wk). Trim \$6,000 after \$9,900 bow.

Orpheum (Tristates) (2,877; 75-\$1) — "Night to Remember" (Rank) and "Hey Boy, Hey Girl" (Col). Mild \$8,000 or less. Last week "Woman Obsessed" (20th), \$5,500.

State (Cooper) (772; 90) — "Tom Thumb" (M-G) (2d wk). Good \$5,000. Last week, same.

# NIGHT SLUGGISH 8G,

## OMAHA; 'PHILLYS' 6G

Omaha, June 9. Only new entry at the downtown first runs this stanza is "Night to Remember," modest at the Orpheum. Holdover of "Young Philadelphians" is trim at the Omaha while "Tom Thumb" is good at State, both in second stanzas. Hard-ticket "South Pacific" stays big at the Cooper in 33d session.

**Estimates for This Week**  
Cooper (Cooper) (708; \$1.50-\$2.20) — "South Pacific" (Magna) (33d wk). Dandy \$7,593. Last week, \$7,000.

Omaha (Tristates) (2,666; 75-\$1) — "Young Philadelphians" (WB) (2d wk). Trim \$6,000 after \$9,900 bow.

Orpheum (Tristates) (2,877; 75-\$1) — "Night to Remember" (Rank) and "Hey Boy, Hey Girl" (Col). Mild \$8,000 or less. Last week "Woman Obsessed" (20th), \$5,500.

State (Cooper) (772; 90) — "Tom Thumb" (M-G) (2d wk). Good \$5,000. Last week, same.



# Frisco Uneven; 'Pork' Lusty \$12,000, 'Shane' 9G, 'Some Hot' Hep 10G, 7th

San Francisco, June 9.

First-run biz is mild here currently but there are some passably good to strong spots. Only bill to be launched this session doing much is "Shane," out on reissue, and heading for a nice take at Paramount. "Pork Chop Hill" shapes dandy in second stanza at Golden Gate while "Young Philadelphians" is rated good in second round at St. Francis.

"Some Like It Hot" continues big in seventh stanza at the United Artists. "Go, Johnny, Go" shapes slight in first week at the Fox. "Gigi" still is great in 48th round at the Stagedoor. "South Seas Adventure" continues smash in 28th session at Orpheum. "World, Flesh and Devil" is only so-so in second frame at Warfield.

## Estimates for This Week

Golden Gate (RKO): 2,859; 1,255 — "Pork Chop Hill" (UA) and "Machete" (UA) 2d wk. Dandy \$12,000. Last week, \$20,000. Fox (FMC): 4,651; 1,255-1,500 — "Go, Johnny, Go" (AA) and "Cosmic Man" (AA). Slow \$10,000. Last week, "Woman Obsessed" (20th) and "Last Stagecoach West" (20th), \$8,500 in 8 days.

Warfield (Loew): 2,656; 90-1,255 — "World, Flesh, Devil" (M-G) and "Persuader" (AA) 2d wk. So-so \$7,500. Last week, \$13,500. Paramount (Par): 2,646; 90-1,255 — "Shane" (Par) reissue and "Time Lock" (Par). Nice \$9,000. Last week, "Happened To Jane" (Col) and "City Of Fear" (Indie) 2d wk. \$6,500.

St. Francis (Par): 1,490; 1,255-1,500 — "Young Philadelphians" (WB) 2d wk. Good \$10,000. Last week, \$13,000.

Orpheum (SW-Cinerama): 4,456; 1,175-2,265 — "South Seas Adventure" (Cinerama) 28th wk. Hep \$14,000. Last week, \$16,000.

United Artists (No. Coast): 1,151; 1,255-1,500 — "Some Like It Hot" (UA) 7th wk. Solid \$10,000. Last week, \$10,500.

Stagedoor (A-R): 440; 1,255-3,500 — "Gigi" (M-G) 48th wk. Near \$8,000. Last week, ditto.

Presidio (Hardy-Parsons): 774; 1,255-1,500 — "Bolshev Ballet" (Indie) reissue 4th wk. Good \$3,800. Last week, \$4,500.

Vogue (S.F. Theatre): 364; 1,255 — "He Who Must Die" (Indie). Fine \$3,300. Last week, "Ballet Romeo Juliet" (Indie) 2d wk. \$2,400.

## BOSTON

(Continued from page 9)

fight at Dodge City" (UA). Slick \$11,000. Last week, "Pork Chop Hill" (UA) and "King of Wild Stallions" (AA). \$14,000.

Metropolitan (NET): 4,357; 70-1,100 — "Woman Obsessed" (20th) and "Smiley Gets a Gun" (20th). Drab \$8,000. Last week, "10 Commandments" (Par) rerun 3d wk. \$4,500 in 9 days.

Paramount (NET): 2,337; 70-1,100 — "Shane" (Par) reissue. Near \$9,000. Last week, "Thunder in Sun" (Par) and "Hangman" (Par). \$8,500.

Pilgrim (ATC): 1,000; 60-1,100 — "Because of Eve" (Indie) and "Dangerous Age" (Indie). Fair \$5,000. Last week, "Riot Juvenile Prison" (AA) and "At War with Army" (reissue). \$4,500.

Saxon (Sack): 1,100; 1,100-50-33 — "Diary of Anne Frank" (20th) 6th wk. Falling to mild \$5,000. Last week, \$6,500.

Trans-Lux (T-L): 730; 75-1,255 — "Yonks on Broadway" (Indie) and "Unretouched" (Indie) 2d wk. Censored with six cuts for hypo to \$5,000. Last week, \$4,000.

Orpheum (Loew): 2,900; 90-1,500 — "Green Mansions" (M-G) and "Menace in Night" (UA) 2d wk. Fair \$9,000. Last week, \$12,000.

State (Loew): 3,600; 90-1,500 — "Count Your Blessings" (M-G) and "Face of Fugitive" (Col). Slow \$8,500. Last week, "Doctor's Dilemma" (M-G) 2d wk. \$5,000.

## MINNEAPOLIS

(Continued from page 9)

(2d run). Returns downtown via 35th film at regular prices after 50 weeks at Todd-AO at \$22,000. Also previously played seven local nabes. Okay \$5,000. Last week, "Shane" (Par) reissue 2d wk. \$4,500.

State (Par): 2,200; 85-51 — "Young Philadelphians" (WB) 2d wk. Okay \$7,000. Last week, \$9,000.

Suburban (Mann): 800; 85 — "Too Many Crooks" (Lopert) 2d wk. Satisfactory \$1,500. Last week, \$1,800.

World (Mann): 400; 85-1,255 — "Room at Top" (Cont) 3d wk. Big \$4,000. Last week, \$5,000.

## 'HANDS' FIRM \$9,000, DENVER; 'DOG' 10G, 4

Denver, June 9.

Mile High film biz looks to hit a low at first-runs this stanza. Fair skies brought flocks of tourists who hit for Centennial sights. "Shake Hands With Devil" is okay, however. "Woman Obsessed" looks good. "Shaggy Dog" still is doing smart trade in fourth frame at the Denver.

## Estimates for This Week

Centre (Fox): 1,270; 1,145-1,450 — "Woman Obsessed" (20th) 2d wk. Good \$7,000. Last week, \$10,000.

Denham (Indie): 1,584; 75-110 — "To Catch A Thief" (Par) and "Trouble With Harry" (Par) (reissues). Mild \$5,000 or near. Last week, "Floods of Fear" (Ranki). \$3,000.

Denver (Fox): 2,432; 1,145-1,255 — "Shaggy Dog" (BY) 4th wk. Fast \$10,000. Last week, \$16,000.

Esquire (Fox): 650; 90 — "My Uncle" (Indie) and "Horse's Mouth" (Indie). So-so \$2,200. Last week, "One Summer of Happiness" (Indie). \$2,500.

Orpheum (RKO): 2,690; 75-110 — "Angry Hills" (M-G). Bad \$4,500. Last week, "World, Flesh, Devil" (M-G) 2d wk. \$5,500.

Paramount (Indie): 2,100; 75-110 — "Shake Hands With Devil" (UA). Okay \$9,000. Last week, "Pork Chop Hill" (UA) 2d wk. \$11,000.

## BROADWAY

(Continued from page 9)

being rushed in, as first hoped for, but will open only after this has gone four weeks.

State (Loew): 1,900; 90-92 — "Some Like It Hot" (UA) 11th wk. The 10th stanza completed Saturday 6 was great \$33,000. The ninth week, \$36,000. "Hole in Head" (UA) now set to open some time in July.

Victoria City (Inv): 1,003; 50-82 — "Al Capone" (AA) 2th wk. The 11th stanza ended last night (Tues.) was nice \$14,400. The 10th week, \$15,600. "Elephant Gun" (Lopert) is due in June 19.

## First-Run Arties

Baronet (Reade): 430; 1,255-2,265 — "Mirrors Has Two Faces" (Cont) 3d wk. Second stanza ended Monday 8 was fair \$5,800. First week, \$7,800.

Beekman (R&B): 590; 1,120-1,750 — "Of Love and Lust" (Indie) 3d wk. First holdover week finished Sunday 7 was fair \$4,600 after \$7,600 on initial round.

Fine Arts (Davis): 468; 90-1,800 — "Room At Top" (Cont) 11th wk. The 10th session ended Sunday 7 was great \$14,000. Ninth week, \$16,500.

Guild (Guild): 450; 1,175-1,750 — "Embezzled Heaven" (Indie) 7th wk. This round looks to do good \$7,800 after \$3,800 for sixth week. "Crime and Punishment, U.S.A." (AA) opens June 16.

Normandie (T-L): 592; 1,180-2,265 — "Virtuous Bismant" (Union) 3d wk. Second week ended yesterday (Tues.) was mild \$3,700 but stays on. First was \$7,500.

Paris (Pathe Cinema): 568; 90-1,800 — "Women Are Weak" (YFA). Opened Monday 8. In "eta." "Heroes and Sinners" (Janus) 4th wk. was fair \$5,500. Third, \$6,000.

Plaza (Lopert): 625; 1,150-2,265 — "Modern Times" (Lopert) reissue 6th wk. Fifth round ended Friday 5 was sock \$12,800. Fourth week, \$14,300.

Sutton (R&B): 561; 95-1,800 — "Gigi" (M-G) 32d wk. The 31st frame completed Saturday 6 was sm+h \$16,300. The 30th week, \$16,900.

Trans-Lux 52d St. (T-L): 540; 1,150 — "The Roof" (T-L) 5th wk. Fourth session ended Monday 8 was fancy \$7,500. Third week, \$8,700. "Middle of Night" (Col) opens June 17, playing day-date with Odeon.

## BUFFALO

(Continued from page 8)

and "Ride Violent Mile" (20th). \$7,300.

Teek (Loew): 1,200; 70-1,255 — "Some Like It Hot" (UA) 11th wk. NSH at \$2,500. Last week, \$2,400.

Cinema (Martina): 450; 70-110 — "Uncle Tom's Cabin" (Rep.). "Farewell To Arms" (20th) reissue. Opened today (Tues.) after "Uncle Tom's Cabin" (Rep.) was yanked when it did only \$700 in four days of second week. First was \$1,900.

## LOS ANGELES

(Continued from page 8)

861; 1,298; \$1,49-\$1,75 — "Diary of Anne Frank" (20th) (1st general run). Good \$15,500.

Hawaii (G&S): 1,106; 90-1,500 — "Conquest of Space" (Par) and "War of Worlds" (Par) (reissues). Dim \$1,800. Last week, "Question of Adultery" (Indie) (repeat), "Susan Slept Here" (U) (reissue), \$1,500.

Pantages; Fox Beverly (RKO-FWC): 2,815; 1,170; 90-1,500 — "Woman Obsessed" (20th) 2d wk and "Night to Remember" (UA) (Pantages) 2d wk, "Rally Round Flag, Boys" (20th) (repeat) (Fox Bev). Dreary \$3,800. Last week, with Los Angeles ("Night to Remember" in all theatres), \$13,100.

Egyptian, State (UATC): 1,192; 2,404; \$1,25-\$2 — "World, Flesh, Devil" (M-G) 2d wk. Slow 10,000. Last week, \$20,100.

Orpheum, Hollywood (Metropolitan-FWC): 2,213; 756; 90-1,500 — "Pork Chop Hill" (UA) and "Machete" (UA) (Orpheum) 2d wk. "Man in Net" (UA) (Hollywood). Soft \$11,000 or less.

Warner Beverly (SW): 1,612; 90-1,500 — "Pal Joey" (Col) and "Me and Colonel" (Col) (reissues). Poor \$1,100.

Los Angeles (FWC): 2,017; 90-1,500 — "Bride Is Much Too Beautiful" (Indie) and "Too Bad She's Bad" (Indie) (reissues). Okay \$5,000.

Hillstreet (Metropolitan): 2,752; 90-1,500 — "Mysteries" (M-G) and "First Man Into Space" (M-G) 2d wk. Pale \$3,800.

Hollywood Paramount (F&M): 1,468; 1,140-\$2.40 — "Young Philadelphians" (WB) 3d wk. Modest \$11,000. Last week, \$13,200.

Uplown (FWC): 1,715; 90-1,500 — "Shaggy Dog" (BY) 4th wk and "Thunder in Sun" (Par) 2d wk. Wobbly \$1,800.

Fine Arts (FWC): 631; 90-1,500 — "Room at Top" (Cont) 4th wk. Fine \$9,000 or near. Last week, \$10,000.

Four Star (UATC): 868; 1,255-\$2 — "Compulsion" (20th) 7th wk. Trim \$4,000. Last week, \$5,300.

Chinese (FWC): 1,408; \$2-\$2.40 — "Some Like It Hot" (UA) 9th wk. Strong, \$12,000. Last week, \$14,800.

Warner Hollywood (SW-Cinerama): 1,369; 1,120-\$2.65 — "South Seas Adventure" (Cinerama). Started 37th week Sunday 7 after big \$17,700 last week.

## DETROIT

(Continued from page 8)

(Col) and "Young Land" (Col) 2d wk. Slow \$5,000. Last week, \$6,000.

Adams (Balaban): 1,700; 1,255-1,500 — "Mysteries" (M-G) and "First Man Into Space" (M-G) 2d wk. Nifty \$10,000. Last week, \$15,000.

Musie Hall (SW-Cinerama): 1,120; 1,155-\$2.65 — "South Seas Adventure" (Cinerama) 36th wk. Great \$15,500. Last week, \$16,500.

Trans-Lux Krim (Trans-Lux): 1,000; \$1.49-\$1.65 — "Love Is Profession" (Indie) 3d wk. Second week ended Monday 8 with fine \$9,500.

## INDIANAPOLIS

(Continued from page 8)

Last week, "Roadracers" (A) and "Daddy-O" (A). \$6,000.

Keith's (C-D): 1,300; 90-1,255 — "Old Man and Sea" (WB). Nice \$7,000. Last week, "Al Capone" (AA) 3d wk. \$4,000.

Loew's (Loew): 2,427; 75-110 — "Pork Chop Hill" (UA) and "The Mages" (UA). Okay \$6,000. Last week, "Watusi" (M-G) and "Great St. Louis Bank Robbery" (UA). \$5,000.

## Theatre (& Home) Gone

Drumheller, Alta., June 9. Fire of undetermined origin destroyed the Midway theatre in nearby Rosedale. Full damage figure was not made known but \$10,000 worth of equipment and furnishings were destroyed, apart from the building.

Small structure, which seated 234 and contained living accommodation for owner John Lepeke and his family, was razed in less than an hour.

## BARNEY BRENNER'S STEP-UP

Los Angeles, June 9. Continuing its policy of promotion-within-the-rank ElectroVision has appointed Barney Brenner, assistant manager of the Baldwin Theatre, to manager post at the Imperial Theatre, in nearby Inglewood. Abe Zide, Baldwin usher, follows Brenner as assistant.

Martin Brenner moves up to his brother's former spot from Baldwin doorman.

## MIRASOLA EXPANDS SUMMER OPERATIONS

Albany, June 9.

Forge Amusement Corp. has been authorized to conduct business in Lake George. Joseph Mirasola, who has operated the 9-L Beach Drive-in there for several seasons, also is conducting the former Starlight Drive-in—now the Glendale—at Pottersville, near Schroon Lake. It was dark for seven seasons.

Mirasola likewise services area summer hotels, camps and dude ranches with weekly 16m shows, using portable equipment and his own crews.

Forge Amusement Corp. has capital stock of 200 shares, no par value. Morton A. Bernstein, of Manhattan, is a director and filing attorney.

## DCA Via American Intl. In Minneapolis & Milwaukee

Hollywood, June 9.

American International Pictures will distribute Distributors Corp. of America product in its Minneapolis and Milwaukee exchanges.

Initial booking will be "Go, Johnny, Go," set for Alhambra Theatre, Milwaukee, June 18.

## Columbia's Busy Editors

Hollywood, June 9.

Columbia Pictures' editing dept. reaches the year's high this week with 12 features being cut at studio, three in London and one in Paris.

Studio activity is centered on "The Tangler," "Have Rocket, Will Travel," "Man on a String," "The Flying Fontaines," "Satan's Buckle," "The Crimson Kimono," "Ballet of the Coral Sea," "The 30-Foot Bride of Sandy Rock," "They Came to Cordura," "The Last Angry Man," "Juke Box Rhythm," "The Legend of Tom Dooley."

London: "Killers of Killmanjaro," "The Mouse That Roared," "Yesterday's Enemy."

Paris: "Babette Goes to War."

## 'Naked Venus' to Howco

Charlotte, N. C., June 9.

Howco International has obtained the U. S. and Canadian distribution rights to "The Naked Venus," produced by Beaux Arts Film. It's the story of a French girl who comes to the States to join a nature colony.

The 11 western states are being handled by Gaston Hakim of Gaston Hakim Productions, Los Angeles. Rest will be covered, on a roadshow basis, by Scott Lett, Howco International general sales manager.

## 'BEAUTY' IN PITTSBURGH ECHO

Pittsburgh, June 9.

Walt Disney's "Sleeping Beauty," which recently had a grind run at Nixon, local legit house, at advanced prices, is coming back into the downtown sector the middle of the month for a pop engagement at the Warner. That house exists return booking of Cinerama's "Seven Wonders of World" end of this week.

It's understood that "The Nun's Story" will follow "Sleeping Beauty" and then Warner, which has installed Todd A-O equipment, hopes to land Samuel Goldwyn's "Porgy and Bess."

## Due At Boston's Astor

Boston, June 9.

Todd-AO will be installed in the Astor Theatre here for "Porgy and Bess," which is set to open Aug. 6, for an exclusive New England run, on hard ticket.

There are only two other Todd-AO installations available in New England, Paul G. Anglim, "Porgy and Bess" press rep, said, one in Hartford and the other in Providence. There are no plans to show the film in any form other than in Todd-AO, he said.

The Hub engagement, third of four preems sked this summer, with world preem at the Warner Theatre, New York, June 24, and west coast preem July 15, Cathay Circle Theatre, L. A., will be shown on reserved seat basis with 10 shows weekly. Opening night in Hub has been sold out to New England Baptist Hospital League as a benefit.

"Porgy and Bess" had its world legit preem in Hub Sept. 30, 1935.

## Once in Tornado's Path, Drive-In Loudspeakers Weather Predictions

Kansas City, June 9.

A new wrinkle in service for its customers was tried out last weekend at the Crest Theatre, Commonwealth circuit drive-in on the city's south side, when it furnished a nightly weather forecast, obtained from a private service. The forecast was issued over the theatre's sound system by direct telephone line from the downtown offices of the Midwest Weather Service, for whose services Commonwealth has contracted the summer.

The service is on a basis of regular forecasts during the late intermission on Fridays, Saturdays and Sundays, and special bulletins during week night shows. The Crest was in the path of the 1957 tornado which destroyed nearby Ruskin Heights, and patrons in that area are especially weather conscious. The forecasting service is expected to be a suitable answer to these patrons, according to Roy Tucker, district manager.

Midwest Weather Service was organized here in the fall of 1958 as a private forecasting and research firm, providing weather information for clients which include utilities, contractors, executive pilots, retailers and others. The Commonwealth deal is believed to be the first in the area involving a theatre. Midwest is headed by Robert Beebe, a former weather bureau tornado warning specialist.

## Warn Showmen: Eyes Of Texas Salons Upon Them

Austin, June 9.

Eddie Joseph, local ozoner owner and member of the Board of Directors of the Texas Drive-In Theatre Owners Assn., has issued a warning to theatre owners in the state that there is a possibility that legislators will attempt to add a tax to theatre admissions.

The state legislators are meeting in special session for the specific purpose of raising taxes.

An occupation tax will become effective as soon as Gov. Price Daniels signs a bill passed in the last session.

## Gene Lowe Re-Joins U

Albany, June 9.

Gene Lowe, who was senior salesman for the Albany territory before Universal closed its exchange 14 months ago, reaffiliated with that distributor, as sales representative here.

Lowe succeeded Ernie Ziegler, who had been sent back to Albany as sales representative in September, after Norman Weitman had been promoted to branch manager in Cleveland. Ziegler retired to accept a position with a company selling telephone-directory advertising.

Starting as a poster clerk with Fox at Buffalo in 1919, Lowe came to this city in August, 1920.

## Fabian in 'Hound Dog'

Hollywood, June 9.

Fabian, teenage singing favorably inked to 20th-Fox pact by Buddy Adler, will screen bow in "The Hound Dog Man," Fred Gipson novel produced by Jerry Wald.

Studio will launch singer as a cast member for his first pic, rather than build film around him.

## Thelma Bailey, WOMPI Queen

Dallas, June 9.

Thelma J. Bailey, of Allied Artists, has been elected prez of the local chapter of the Women of the Motion Picture Industry. Other officers includes Mrs. Florence Lowry, Paramount, second viceprez; Mrs. Esther Lee Covington, Metro, first viceprez; Mrs. Jo Ann Farris, Central Shipping and Inspection Bureau, recording secretary; Shirley Templin, Frontier, corresponding secretary; Mrs. Marie Rusczy, 20th-Fox, treasurer.

Elected directors included Marie Powers, Heywood Simmons Booking office; Mrs. Lorraine Butler, Interstate Theatres; Mrs. Juanita White, Index Booking Service and Mrs. Bette Horn, National Screen Service. Verlin Osborn, Paramount, outgoing prez, also will serve on the board of directors for the coming year. The new officers and board of directors will be installed at the June meeting.





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other way to say it—*

**THIS IS A  
WONDERFUL  
PICTURE!**



*The National Magazines say it—*  
**"THIS IS A WONDERFUL PICTURE!"**

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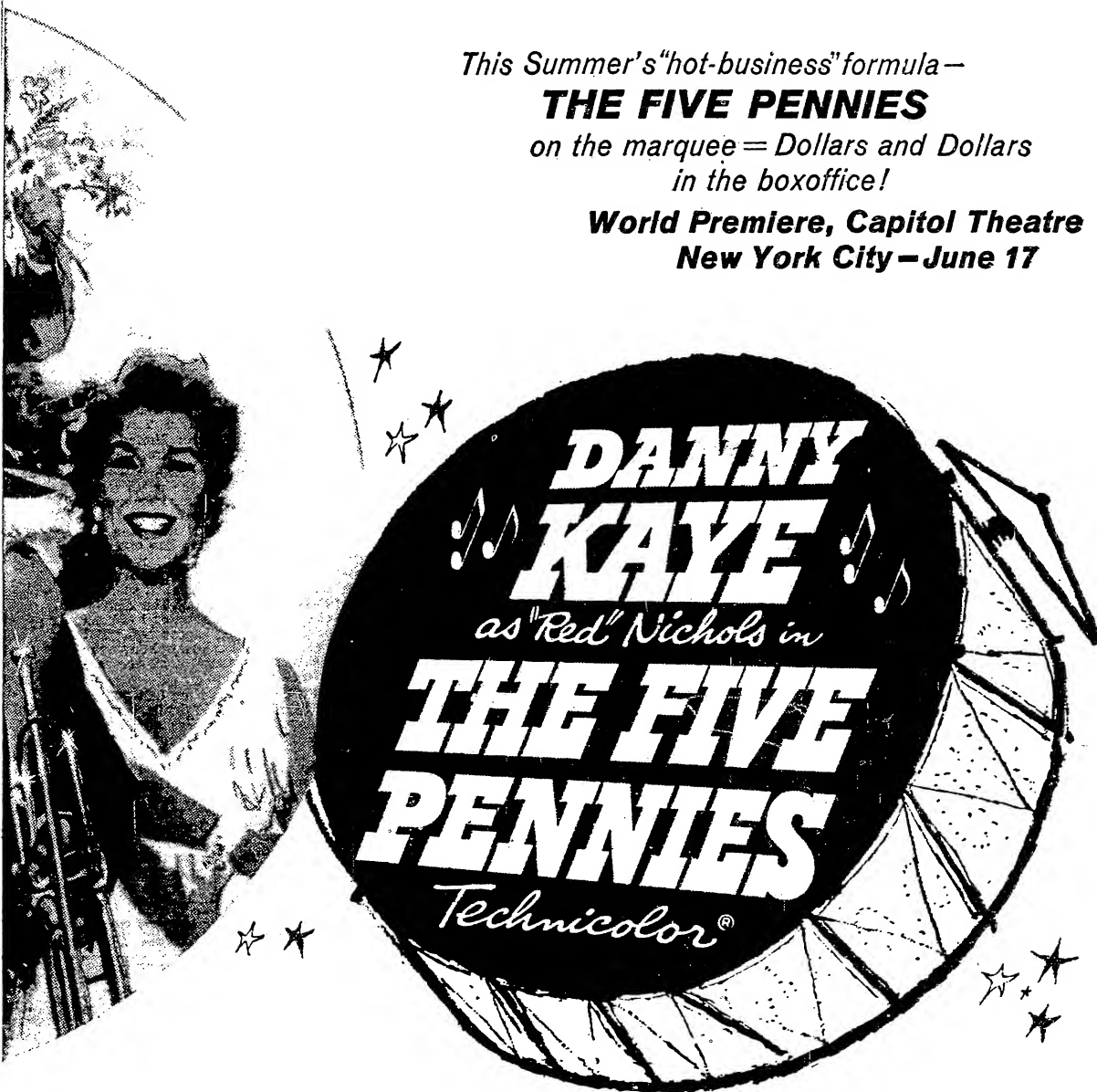
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HE'S PLAYED SO FAR... WARM AND EMOTIONAL! DIXIELAND JAZZ  
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# High Municipal Taxation of Mex Cinemas Rears Ugly Head; Exhibs Say Added Levy Would Be Ruinous

Mexico City, June 9.

The controversial issue of municipal taxation of cinemas has flared anew here. Scene this time is the city of Merida, in Yucatan, where the presidente municipal, Mayor Luis Torres Mestas, is taking advantage of the fact that Oscar Santos Galindo, head of the National Chamber of the Film Industry was touring the U. S. studying Yank exhibition, has issued a closure order against the 15 theatres operating in that city.

The shuttered houses are divided between the two major exhibition circuits—the Gold Chain and Theatre Operating Co. There are also three independent theatres.

Mayor Mestas defended his action by stating that the cinemas had not complied with city decree imposing municipal taxes of from 5% to 16% on gross receipts of all commercial establishments, including picture houses. He said that these taxes had not been paid since last January, so last week his inspectors moved in to seal up the theatres.

## Exhibs Paid Voluntary Tax

Actually Merida cinemas have never been subjected to any official taxation in the past. But, in a friendly agreement with the city administration, they had been contributing a total of \$2,000 a month to the city treasury at first. Later this was upped to \$3,200, still on a voluntary basis. This works out to approximately \$265 per house.

But Mayor Mestas insisted that theatre operators were taking the city administration for a sleigh ride and that boxoffice returns are providing a high yield for chains. His levy fixed a 7% tax on boxoffice receipts on first-runs in the center of town, and 5% for outlying areas.

## Exhibs Claim Tax Ruinous

The house operators say this taxation is "ruinous", also that they could not remain in business. However, last week, the owners of the San Juan, Alcazar and Esmeralda houses, paid up the back taxes and have opened their doors. These are independent operators. Houses of the Gold Chain and Theatre Operating Corporation, 12 in total, intend to fight to the finish. The National Chamber of the Film Industry is taking up the matter with the Secretary of State Gustavo Diaz Ordaz. Theatre operators have stated they are ready to submit to an auditing of books to show that they cannot pay the new, high taxes.

The situation is bigger than just a provincial squabble. Eyes of other mayors are centered on Merida for if the issue is won by Mayor Mestas, there will be a flood of similar boosts throughout the republic.

Off and on, increased taxation of Mexican cinemas has been tried in the past. Latest case, some months back, was in Guadalajara. But when exhibitors combined forces, the tax was reduced. Juan I. Melchena, presidente municipal of Guadalajara, is still smarting from the beating he received since the heads of the 20 film houses appealed to the governor of Jalisco state, Juan Gil Preciado, to obtain relief. In Monclova (Coahuila), the Gold Chain shut down two cinemas in protest over "exorbitant municipal taxes." Later, pressure of citizen's groups forced a reluctant mayor to backtrack.

## Ruin Seen in Higher Taxes

From northern Baja California, sweeping on down to Durango, Coahuila, the central plateau and into deep south Yucatan, the threat of higher taxation hangs over theatre operators as the sword of ruin. Coupled with recent salary increases won by theatre personnel, profits are skidding to the vanishing point.

A spokesman of the National Chamber of the Film Industry said: "Throughout the Republic, tax increases of sizeable proportions are being levied against picture theatres. As a result, the industry is positively drowning, being one of the principal motives why exhibition and distribution not only of foreign material but

national as well, is hitting new lows each day."

If municipal taxation continues to grow, then exhibition executives here see the day when incentive for construction of new theatres will completely vanish. As it is, money is tight today for new construction, because of the uncertainties and the constant pressure by municipal authorities for higher and higher taxation.

## Pix Industry Officials From 17 Countries To Titanus Films' Confab

Rome, June 9.

Film industry officials and observers from 17 countries (including the U.S. and Britain) have accepted invitations to attend the 1959 Titanus Films Convention, Fri. Sat. Sun. (June 12-14), an elaborate affair celebrating the 55th Anniversary of that company's activity. Some 70 members of the global press are also expected to attend the three-day conclave, being held at Stresa on northern Lake Maggiore.

Event, which naturally will also bring together Titanus' Italian employees with other industry officials here, will spotlight prexy Goffredo Lombardo's announcement of the company's future activity, especially its production program which includes several pix with Yank links. Several dinners and receptions will also enliven the social and entertainment side while cruises around the Lake and a special projection of an "Anthology of the Italian Film" (1929-40) are other features.

A giant international spectacle will wind up the convention the night June 14, with proceeds of the affair to be turned over to the "Pro Juventute" society. Show will be televised over Italy's RAI-TV network as well as picked up by the local radio net.

Conjecture as to why Titanus selected the northern location, far from Rome, for its get-together may be answered by the fact that it is near industrial Milan, a potentially vast and still untapped pool of additional film finance.

## Metro's 35th Anni To Be Observed in London

London, June 9.

Metro begins its 35th birthday celebrations in London next Thursday (11) with a celebrity party at the Empire Theatre and later that night will launch a season of hit parade programs to mark the occasion. Members of the public celebrating their 35th birthday on that day will receive a piece of birthday cake and be the company's guests at the first night.

The hit parade season begins with "Count Your Blessings" and others due to follow are "Mating Game," "Tunnel of Love" and "The Scapegoat." The season will run through until mid-September.

Concurrent with the birthday celebrations Metro is to stage an exhibition of stills taken from the hits of the last 35 years, together with color stills of "Ben Hur."

## Fear German Product May Suffer in Spain

Frankfurt, June 2.

France is planning to build up the Spanish film industry, and reduce the number of German films imported into the land, according to a report here. The Germans have had a heyday in that southern country, with a tremendous increase in the sale of their pics to Spain during the period of the MPEA boycott.

But they're about to be restricted in this foreign market. Last year Spain produced 75 films, and of the entire 75, only 12 met with any kind of success. At the same time German films did exceedingly well at the Spanish boxoffice. The Spaniards must now release one local film for every four foreign films.

## SEGOVIA TREATS HIS GUITAR LIKE A GIRL

By DAVE JAMPEL

Tokyo, June 2.

Concert artist Andres Segovia likened the playing of his guitar to an amorous man-woman relationship.

Concluding a tour of Japan, he told VARIETY, Everything we do is related to the woman. I love my instrument and then my instrument has—don't forget that—female curves. That is the reason why it is not too difficult at the same time to love the woman and to love the guitar. There is the same kind of relationship.

"And the response," added the 64-year-old Spaniard whose worldliness reaches beyond the concert halls, "you know the guitar is as hysterical as the woman because sometimes—I don't know why—the guitar answers better than at other times to our insinuations."

"I used to like very much Heifetz—a great violinist," he said, "because he was very quiet playing. Very dignified. I hate all these musicians who move around, pianists who jump to make a chord and conductors who get wild," he offered and proceeded to wave his arms simlessly in illustration. "The music is more serious than that. All that is simply showmanship. It has nothing to do with the music. It's silly."

"When you tell a girl you love her you tell her with such a natural statement, not with great gestures," he submitted.

In his 50th year of concertizing, Segovia still makes public performances from 116 to 120 times a year. Just before coming to Japan he played a 38-concert tour of the United States and before that had played 46 concerts in Europe. Sometimes, in countries such as Holland, Germany and Switzerland, he performs every day on tours of 10 and 15 concerts. "You know I fortunately have good health," he said. "In all my life I have lost only six concerts for health reasons."

Segovia saw slight differences in the audiences of the world. "There is not much difference because they are united in their love of music," he said. "When they love Bach or Mozart or Debussy, they have the same reaction. It's more or less expressed the same way."

## State-Run Films Exhibit Setup in France May Go on Block Shortly

Paris, June 9.

The state-run film exhibitor setup, SOGEC, which groups five important first-run film theatres in Paris and 22 others around France, may go on the block soon. Houses were confiscated during the war by the Germans and direct ownership has not been definitely settled yet. Some cinemas may revert to heirs of ex-owners, but the majority feels it is best to sell to avoid the tangled skeins of "who gets what" squabbles.

Film people are looking hard at this because coveted and needed first-run theatres are involved. There is always a scramble for Paris first-run time since it is still the key prestige and commercial booking spot. Yank companies are split on the question of whether an American-owned theatre is a necessity.

Some Yank reps feel that with good pix, outlets are no problems. Others state that French hits have snapped the top firstruns in the last few years and that a company-owned house is the answer. Paramount is the only Yank outfit to own a theatre here at present.

One of the top SOGEC houses, the 1,850-seat Normandie on the Champs-Elysees, has been offered to some top French distributors but none has taken it. The same applies to Yanks. There is talk it might end up belonging to a big disk power, maybe EMI, which may turn it into a music hall to showcase platter stars.

At any rate, the fate of this important house setup is felt to be an important thing in the film exhibition picture here. Whether these houses will go into private hands or to big companies could "influence" the release setup picture here somewhat.

# Labor Demands on U.S. Distribs In Mex May Force Office Consolidation

Mexico City, June 9.

## Karachi Bans 'Timbuktoo'

Karachi, June 2.

The Karachi Board of Film Censors has banned the exhibition of the film, "Timbuktoo," (UA). The grounds on which the pic has been banned have yet to be officially announced.

## Par Would Buy Films In Europe, Distribute In Many World Mkts.

Frankfurt, June 9.

Paramount International is planning to add to its foreign grosses by stepping up its distribution of European films, selling them in world markets although not necessarily in the U. S., according to James Perkins, president of Par International. Here on a European tour, he pointed out that the company has just employed Howard Harrison, who will headquarter in London, to arrange for buying and handling European pictures. His job will be to attend international film fests and look over the current crop of European pix and see which ones Par can buy to distribute.

During Perkins' current junket, he arranged to buy "Room at Top," the prize-winning film, for distribution in France. And Par is also releasing a German film, "Love, Dance and 1,000 Hits," musical starring Caterina Valente, in Latin America.

"We are very interested in acquiring German and other European films for international distribution," he stressed. "Best way to get around the competition from tele in the States is to make up for it with foreign revenues. Because Paramount has a comparatively small American film production—from 20 to 22 pictures a year—we can easily handle the foreign films."

Company would prefer buying those which have established international stars. Paramount will continue its policy of asking for higher terms on its giant multi-million-dollar productions, he added. Although the raised percentages on last calendar year's "10 Commandments" met with many objections from exhibitors here, Perkins pointed out that "we have no trouble in other countries getting good terms for exceptionally good pictures."

Despite the unfriendly film trade press in Germany over higher terms for "Commandments," it did extremely fine business. And company is considering offering "The Tempest" at a higher percentage on this new season's calendar in Germany as well.

Germany is now tied for fourth place for Paramount's financial ranking of markets outside the U. S., with England first, Italy second, Japan third, and France and Germany just about equal in grosses, for the fourth spot, according to Perkins.

## Chas. R. Young Named To CMA Directorate

London, June 2.

Charles R. Young has been named by John Davis as a director of Circuits Management Assn., the Company which controls the Rank Organization's two theatre chains, Odeon and Gaumont-British.

Young, who has been a director of J. Arthur Rank Organization (Management), Ltd., since 1956, and for the last two years has been group publicity co-ordinator, also was made director of ad-publicity for CMA and the management company at the beginning of this year.

## Eva Maze in Manhattan

Eva Maze from Frankfurt is in Manhattan currently to scout dance and concert music talent for possible dating in Germany.

Her most recent import is the Philippines Folk Dance Group which was at the May festival in Wiesbaden.

Labor trouble is brewing for the seven remaining Hollywood distributorships here. The current collective work contract expires in July and the Union of Film Industry Workers is intent on obtaining a new wage hike, per usual, as well as fringe benefits. With distributor opposition voiced openly in past weeks to pay boosts at this time, Section No. 1 (embracing distributor office personnel) has presented its demands directly to the Federal Conciliation Board. This going over the heads of distributor management, according to union belief, may speed up negotiations for a new contract.

Demands are not as steep as had been first intended. Instead of a 30% to 35% wage boost, union will accept 20% as compared with general 21% increase won for theatre personnel earlier this year. Fringe benefits asked for include hospitalization, retirement fund and vacation adjustments. The distributors have been insisting that under current conditions the existing contract should be prolonged for two years.

Involved in management-union dispute are the three major Mexican distributors: Películas Mexicanas, Películas Nacionales and Cinex, several independents including distributorships operated by the Sotomayor and Alarcon interests, and the seven Yank distributors operating here: United Artists, WB, 20th-Fox, Metro, Universal, Columbia and Allied Artists.

Coincident with the union move to win more money for its membership come insistent reports that Hollywood distributors plan to combine their forces into one central organization. This not only is dictated as an economy move but also as a better controlled speedup of film distribution. The distributor consolidation report has been around for over a year now. But checks with local reps brings the static answer that "no changes are being considered."

Still, there has been belt pulling in by RKO and Republic, and industry talk is that headquarters of offices operating here have been taking a hard look at the Mexican setup. If it is felt that the 400-person payroll is too large, then it may be axed. A consolidation move would slash this by more than half, according to estimates of uneasy union officials. What union hopes is that the reports are just a counterattack by the distributors.

## 'AROLD,' 'MAGPIE' FOR WEXFORD OPERA FEST

Dublin, June 2.

Wexford, seaside town which has provided itself with a late fall tourist season for the past eight years with an opera fest, has set "Aroldo," by Verdi, and Rossini's "The Thieving Magpie" for the ninth season. Oct. 25-Nov. 1. Verdi opera will be conducted by English bantoeer Charles Mackerras and staged by Frank Boerlage, of the Netherlands Opera. The Rossini piece will be conducted by John Pritchard, of Glyndebourne Opera, and directed by Peter Potter.

As usual the leads will be imported and include Mariella Adani, Mariella Angioletti, Nicola Monti, Nicola Nicolov, Paolo Pedani, Aldo Protti and Giorgia Tadeo.

Side events include a film festival, four recitals and concert by the BBC Symphony, conducted by Rudolf Schwarz.

## Finland Already Set For Berlin Film Fest

Berlin, June 2.

Little Finland is nearly always the first nation to come along for the Berlin Film Fest. So was it last year, two years ago and also eight weeks away, Dr. Olavi Linus, who reps Suomen Filmitoimilisuus (SF), planned to Berlin to make the local press familiar with company's "Sven Dufva," Finland's official contribution to the local pic junket.

"Dufva" is a historical pic playing at the time of the Finnish-Russian war 1808-9. Incidentally, it is the seventh Finnish pic to enter the local film fests.

# MANNHEIM FEST SEES 'RED'

## New France Film Aid Program May Be Mainly Credit Plan; No Handouts

Paris, June 9.

According to good sources the new Film Aid Law has been practically promulgated and agreed upon by Andre Malraux, Minister of Cultural Affairs, and Antoine Pinay, Minister of Finance. But there can still be a slip before this is put into effect before the June 17 deadline.

Main difference from the existing Aid Law, which runs out in next January, is that the new one will be based mainly on credit rather than on tangible financial handouts. Money will be collected as usual on admission taxes and a tax on films before release, but this fund may now be put into the Credit National, a special governmental fund for extending industrial credit. It would no longer be administered by the governmental Centre Du Cinema.

No definite administrator of these funds has been picked as yet. Funds will guarantee producers on direct loans for making a film which will have to be paid back eventually, or will guarantee regular commercial bank loans if the producers wish. Aid Funds also will be used for direct handouts to prestige films which producers might feel a risky biz venture but which could enhance the reputation of French films both at home and abroad.

This might mean encouragement for many of the young filmmakers who scored at the recent Cannes Film Fest. Funds also will support Unifrance Film, the org to help French films abroad; FINACINEF, the outfit which is buying into foreign theatres for French film showcasing; and the French Film Office in N. Y.

New Aid plan would be set up on an eight-year basis with two three-year segments and one two-year one. During this time, direct handouts will be replaced by a credit system to producers. The exhibitors will be cut out of Aid Funds for house refurbishing after next January. They are the ones to lose on this since government tax bites remain the same. An exhibitory outcry may be expected.

The fate of the Centre Du Cinema is not clear so far, but its main power will be lost when and if the handling of Aid Funds is taken from it. This might mean a streamlining of the Centre to largely an administrative arm for handling release visas, foreign film relations, censorship angles and other pic procedure problems. Whether Jacques Flaud will stay on at the Centre is also unknown.

### SCOT CINEMAS HARD HIT

Many House Closures Reflect Growing Inroads of Tele

Glasgow, June 9.

Spate of cinema closures now is reflecting current economic trends in the film trade here and also the growing inroads of television. Another small indie cinema shutters for good nearly every day. Many cinema managers and technicians are being put out of work. The larger circuit cinemas in key situations are standing the strain best.

Closure of the West End Cinema at Paisley, near here, brings the George Taylor indie circuit to one remaining house. Four already have put up the shutters. A fifth was destroyed by fire.

A main factor in the decision to close down the West End Cinema was a big shift of population to a new housing area. Also, the management stated it was impossible to get first-run films, of which the large circuits had the monopoly.

"People, again, are tending to stay at home at nights, even if there is only a half-hour's program on television they want to see," said manager Duncan Townend. "We even issued 600 free passes at one time, and only about 120 were used. They would not even come in for nothing!"

## EAST BIG AMONG THOSE PRESENT

By HANS HOEHN

Mannheim, June 9.

Of the various European film festivals which don't belong to the so-called "A" category, the annual Mannheim fest (Mannheimer Kultur- und Dokumentarfilmwoche) has been able to achieve a strong place of its own. As indicated by its title, it's a junket which dedicates itself to cultural and documentary (full-length pix included) films.

Many in the trade opine the number of annual pix fetes is too big. But this certainly does not apply to Mannheim. On exhibition of international cultural and documentary pix, Mannheim has made a name for itself. Fact that the Federation Internationale des Associations de Producteurs de Films (FIAPF) has recognized Mannheim as a "B" festival is eloquent proof of this. This year's Mannheim fest (the eighth) sees some 33 nations participating. Number of exhibited films will total more than 150. Number of guests, including 160 newspaper scribes and reps from 19 nations, is around 600.

The current Mannheim fete is attracting special attention because for the first time it includes an exhibition of children's and industrial pix. CIDALC (International Film Committee for Education and Culture) is meeting here currently and will have awards of its own. As every year, awards will be given to the best films. The awards, called here "Mannheimer Filmdukaten," are in the hands of an international jury consisting of 10 members from FIAPF countries. Jury includes three German reps in addition to Paul Ferraud (Paris), Francis Bolen (Brussels), Carl J. Lochan (London), Yrjö Rannikko (Helsinki), Paul Rotha (London) and Otto Sonnenfeld (Tel Aviv).

Festival ran from May 25 to May 30. Organizers are the city of Mannheim, SPIO (top organization of the West German film industry) and the local Filmclub.

Started Back in 1952. The Mannheim event started on a modest basis in 1952. Its idea was to foster the cultural film, often neglected by the trade. The annual Mannheim junkets keep putting this type of film into the spotlight. Mannheim has the reputation of being an art-conscious city. City's present mayor, Dr. Hans Reschke, is an idealist of the art-slanted short films. He's helped by Dr. Kurt J. Fischer, year-long director of the event.

Mannheim belongs to the U. S. occupation territory and has around 300,000 inhabitants. Heavily destroyed during the war, city has obviously benefitted much from the so-called German Wirtschaftswunder (the economical miracle). Most of the ruins have long disappeared. Mannheim's special pride is its new National Theatre, one of the most prominent legitimate stages in the land. The victim of an Allied air raid in 1943, it was rebuilt at a huge cost.

'Overture' Opens Fest. Fest was teedoff by the United Nations film, "Overture." After the usual speeches, nine more films were shown that day, including the Oscar-winning WB cartoon, "Knightly Knight Bugs."

All festival pix are shown at the Alster-Lichtspiele. The public is invited to see the films at a regular admission price.

The participating countries are: Austria, Belgium, Bulgaria, Canada, Denmark, East Germany, Chile, CSR, Finland, France, Ghana, Great Britain, Greece, Holland, Hungary, India, Israel, Italy, Japan, Malaya, Norway, Poland, Portugal, Roumania, Sweden, Switzerland, Turkey, United Nations, United States of America, USSR, Uruguay, West Germany and Yugoslavia.

Outstanding is the strong lineup of East European countries. Soviet-dominated Germany (East Germany) alone submitted 26 films of which the festival committee

## British Film Industry Hoping For Partial Success This Week in Fight For Total Abolition of Cinema Tax

London, June 9.

The British picture industry is hoping that this week will see partial success of its campaign for total abolition of the admission duties. Having been snubbed in the Chancellor's April Budget, trade leaders and individual exhibitors have been applying the pressure to Members of Parliament throughout the country. It's now confidently anticipated that on the resumption of the Finance Bill debate some relief will be forthcoming.

There are two major motions due to go before the House during the Committee Stage of the Finance Bill. One, sponsored by the Labor Party, and calling for total abolition, has little or no chance of success. On the other hand, a compromise motion, tabled initially by some 20 Conservative M.P.s, which proposes that the first 55¢ a week of duty should be remitted to each theatre, is likely to be accepted by the Government.

If the prediction proves accurate, the concession will be a valuable boon for small theatre operators, quite a few of whom have been waiting for a final governmental decision before deciding whether or not to go dark. The relief may be just about adequate to turn the scales in favor of continuing in business.

## Queen Okays Invite To Porgy' London Preem

London, June 2.

The Queen and Prince Philip have okayed an invitation to attend the European preem of "Porgy and Bess" (Col) in London. This will be Nov. 2 at a London cinema, yet to be picked.

Proceeds of this preem will go to the World Refugee Year fund. It is likely to be the Queen's only official attendance at a film show this year. This will also be one of the Royal pair's last public appearances prior to leaving for their African tour.

## Duke to Become Patron Of Edinburgh Fest

Edinburgh, June 9.

The Duke of Edinburgh, husband of Britain's Queen Elizabeth, has accepted an invitation to become patron of the Edinburgh International Film Fest. He honored the Edinburgh celluloid junket in 1952 when he attended the preem of "The Open Window." Again in 1956, he accompanied the Queen to a performance of "Invitation to a Dance."

The 13th Edinburgh Festival opens Aug. 23 and runs to Sept. 12. One of the main events will be the presentation of the Council of Europe Awards.

## SWEDISH SPACE OPERA WOWS

Added Performance Required—Will Play Edinburgh

Stockholm, June 9.

The new opera "Aniara," based on space ship refugees from earth, was scheduled for only three performances during the Stockholm music festival, May 31-June 13, but there will be an extra performance tonight (9). All opera ticket sales' records were broken when the box office opened at 10 a.m. on June 4. Nearly 2,000 tickets were sold within one hour and a half.

"Aniara" will be performed at the Edinburgh festival and will not be shown in Sweden until the early part of October. A Stockholm daily expressed the opinion that the Royal Opera was making a great mistake by opening a success at the end of the season as most people will not have an opportunity to see the production until the Autumn.

(Opera's success on page 1 of VARIETY last (June 3) issue.)

### Back on Her Toes

Spoleto, Italy, June 9.

Raimonda Orselli, here as secretary to conductor Thomas Schippers for the second annual Festival of Two Worlds, has reverted to her old love, ballet.

She was recruited by Gian-Carlo Menotti who found himself in rehearsal minus a ballerina.

It cost her the secretarial post as Schippers reasoned that with a taskmaster like Menotti she'd be a myth as a part-time helper.

## Cinema Closure Plan of Italian Exhibits Delayed

Rome, June 9.

The Italian exhibitors have called off their plans to shutter all Italo cinemas for a week (June 8-14). Previously, this had been planned as a drastic move to spotlight the plight of local exhibitors vs. excessively high admission taxes.

Cancellation was announced last Friday (5) after a meeting between Italian film industry toppers and Italian Finance Minister Tambroni. Later is said to have promised action on the part of the government to study alleviation of the tax problem, with a governmental committee now slated to begin such study today (Tues.).

Announcement by exhibitors spoke of the "postponement" of their protest action, with theatremen planning renewed agitation in case the government fails to act.

## Foreign Film Companies Stunned by New Edicts Of Japanese Ministry

Tokyo, June 2.

Foreign film companies operating here remain stunned by the latest wrinkle in the Foreign Ministry's series of edicts which often seem designed to put a slow squeeze on the film import biz. Ministry is now "reviewing" all franchises to make sure that resident companies are at the short end of a 60-40 split with their parent firms instead of a 70-30 division as before.

Boost of 33 1/3% in resident accounts makes that much more subject to 55% taxation as profits.

Ministry is holding up the passing out of licenses for fiscal 1959 until its requirements are met. Provisional licenses are being issued only with the stipulation that the companies will comply. Actually, they have little choice.

MPEA Far East veep Irving Mass told VARIETY: "We were just taken completely by surprise. There was no indication of this in my previous talks. While we have told them that we will be conscientious in trying to cooperate, we are very unhappy and apprehensive because the government is both the judge and the jury."

picked nearly 12. The U. S. sent 18 films and the committee picked "Knightly Knight Bugs," "Machine of Information," "Architecture of Our Time," "All Our Children," "The Wetback Hound," "Sydney's Family Tree," "A New Day," "Western Symphony" and "Masterpieces of Korean Art."

### Berlin Fest Touts on TV

Berlin International Film Festival has produced a 20-minute short entitled "Berlin and Its Film Festivals" and surveying the Berlin fests for the past eight years.

Picture, made in cooperation with the German newsreel companies, is in English and German and is available to tv stations.

## New French Tax Proposals Seen Helping Pix Biz

Paris, June 9.

Although the new Film Aid Law has not been promulgated yet, other tax measures now before the National Assembly, from the Minister of Finance Antoine Pinay, will affect the film setup in its application to pix workers and the industry.

Matters up for consideration include the fusion of the regular tax on income and the progressive surtax on percentage takes, cutting out all local taxes, easing up on taxes in inheritance cases and modification of the tax setup for corporations.

Film sources here say that fusion of the regular tax and easing of the tax on inheritance will affect most film professionals, especially scripters, directors and stars who work on percentage bases. This could ease the drain on longterm income and perhaps lead to more activity filmwise, especially among the big bracket people.

The second point is also a hopeful sign for film exhibitors since there are heavy local taxes which could be suppressed to give some aid to the heavily burdened exhibitors. This could help stabilize an industry losing ground at the b.o. currently.

Pinay's line of monetary stability, less governmental intervention and equal treatment of the film industry with other corporate affairs are taken as good signs by the biz section of the film setup.

## Balcon's New Prod. Co. May Swing Films Over To Hoyts' Down Under

Sydney, June 2.

Ernest Turnbull, chief of 20th-Fox here and also prexy of the Hoyts' circuit, which is allied to the distributor, is reported as being in London to set a deal with Sir Michael Balcon covering the Down Under distribution of Balcon's newly-formed production setup. Understood here that Turnbull is eager to link with Balcon following the take-away from 20th-Fox recently of the British Lion International product by British Empire Films, distrib unit hooked to the Rank interests here.


The old Ealing product was originally distributed here by BEF before the swing over to Metro. It's known that Turnbull is anxious to have good British product for both distribution-exhibition to offset the Lion take-away. Hoyts operates about 180 cinemas here coast to coast and is product-linked to 20th-Fox, United Artists and Warners.

### REBUILDING PAMPA OZONER

Pampa, Tex., June 9.

Construction has been started on the rebuilding of the fire damaged Pampa Drive-In Theatre.

The 55-foot tower and screen were completely devoured by wind-swept flames. Damages estimated at \$16,000.



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# Foreign-Based G.I.s Show Yen For Service Pix; No Femme Fave

Wiesbaden, May 26.  
List of the 10 most popular films exhibited by the Army and Air Force Motion Picture Service in Europe in 1958 reveals a surprising fact. Contrary to a popular notion that servicemen don't like to see military-themed films, six of the toppers concern life in the service.

Most popular films in the list just revealed by the AAFMPS in order of boxoffice draw are "No Time for Sergeants" (WB), "Bridge on River Kwai" (Col), "Don't Go Near Water" (M-G), "Sayonara" (WB), "Sad Sack" (Par), "Young Lions" (20th), "Peyton Place" (20th), "Pal Joey" (Col), "Delicate Delinquent" (Par) and "Sheepman" (M-G).

A total of more than 2,297,000 tickets on the GI circuit in Europe were sold to these top 10 films, with over 270,000 servicemen and their families buying their way into "No Time for Sergeants," tops on list.

Interesting sidelight, too, is that it's generally thought that the military prefers light comedies. Four of the military theme pix, "Sergeants," "Near Water," "Sad Sack" and "Delinquent" are classed as comedies. But the other three, "Bridge on Kwai," "Sayonara," and "Lions" deal with grim problems.

Another unusual aspect of the top films listed is that there's no predominant femme lead figuring in the favorites. Glenn Ford, Marlon Brando and Jerry Lewis each appeared in two of the top 10, but apparently the GIs didn't go over-whelmingly for any glamour gal in their film selecting.

**Top '57 Favorites Off List**  
The stars who each showed up in two of the top films the previous year, Elizabeth Taylor and James Stewart, didn't figure at all in the 1958 top 10. And likewise the two favorites of 1956, Grace Kelly and Burt Lancaster, weren't in any of the top 1958 films. Apparently the servicemen pick their pictures more on the basis of theme than by the star count.

The European Motion Picture Service operates 237,356 cinemas and over 300,166 theatres on its circuit, ranging all the way from the 1,000-seat luxury houses at Frankfurt, Wiesbaden and Munich to the dayrooms, messhalls, gunnery huts where the projectors play out the latest productions on the 16m projectors.

Final surprising revelations of the statistics is that although the general GI ticket price is only 25c, the servicemen apparently don't mind paying upped prices for an extra-good feature. Two of the top 10, "Bridge" and "Young Lions" went on the GI circuit for 50c because of upped prices from distributors, and nonetheless sold more than 200,000 tickets each.

Two other films were also opened at double prices during 1958, "Around the World in 80 Days" (UA) and "10 Commandments" (Par). But by the end of the year, these two films hadn't played on the whole European circuit, so their ratings will only show up on the 1959 scoreboard.

## New Record for 'Pacific' In Auckland, '10C's' Big Start Aids N.Z. Upbeat

Auckland, N.Z., June 2.  
Reflecting general film biz up-beat here is the record longrun set up by "South Pacific" (20th) currently in its 23d week in Auckland's 800-seat Plaza. Exhibs say it may last several weeks more. This tops the previous New Zealand longrun record notched by "Witness for Prosecution" (UA), which ran at Auckland's Odeon for 18 straight weeks last year.

Both films played at upped prices (\$1.20 top for "Pacific") though "Pacific" plays only two shows a day, against four daily unwindings of "Witness." The Rodgers and Hammerstein tunefest is being shown in the full Todd-AO process, which the Amalgamated chain will install in the country's four main cities eventually.

Currently also doing well here is "Ten Commandments" (Par), which has cracked its 7th week, but (Continued on page 79)

## Scot TV Audience Hike

Glasgow, June 9.  
After 20 months of commercial tv in Scotland, more than 2,000,000 viewers are now able to watch ITV programs, according to latest Television Audience Measurement statistics. This represents an increase of more than 1,300,000 since Scot indie tv teed off here. Summer replacement programs here include a local discussion series, a magic series, and a junior sport program. New series on the Scot network include "Maverick," on Saturdays, and "The Lawman," Sundays at 8 p.m.

## British Film Producers To Urge BOT Help In Easing Foreign Curbs

London, June 9.  
Further sign of the increased pressure British film producers are hoping to exert on the export throttle is that a meeting has been sought, and agreed, with the president of the Board of Trade, Sir David Eccles. No definite date has yet been set for the deputation, in which it's planned the Federation of British Film Makers will join, but it's expected to be soon.

The government will be urged to help get restrictions eased in foreign markets on three scores: that British pix are proving more and more acceptable overseas, that the home market is still shrinking, and that the quantity decline in Hollywood product gives Britain a chance she must seize with both hands. One market that will be offered as an instance of the potential helpfulness of government intercession is Japan where, although in theory British films can get limitless import licenses, the Americans get most of what's going. At the moment the British Commonwealth Film Corp., the export company fathered by the BFPA, gets about eight licenses, whereas it's felt that the British pix that could be shown in Japan number between 40 and 50 annually.

Another example of difficulties in Japan, and again illustrates of scope for government maneuver, is that as from April 1, 1960, licenses will no longer be issued to outfits that deal solely with importing films. The BFCF currently fits into this category, though appropriate changes will doubtless be made before the deadline date. The Rank Organization, incidentally, made moves that would enable it to take advantage of this 1960 switcheroo, but the Japanese Finance Ministry put a block on this.

The president of BFPA, Arthur Watkins, will head the upcoming deputation to the BOT, other members being Robert Clark, John Davis, David Kingsley and John Woolf. Watkins will also top a group of reps scheduled to travel to Madrid for confabs on June 15-16 to discuss the Spanish market with local government officials and film importers and distributors. Topics to take up in Spain are that the present 25-per-annum restrictions on the import of British films are considered outdated, and that currency remittances are slow.

The Madrid confabs may well prelude a series of overseas visits by BFPA toppers, inasmuch as it's realized here that such face-to-face meetings might achieve much. That's the way the producers are thinking, anyway, which is a measure of their determination to improve on a present situation which sees something like 50% of their earnings coming from Overseas.

## Italo Film Exports Up

Rome, June 2.  
Italian film exports in the first four months of 1959 have topped all previous figures for the same period, with 876 contracts bringing in some \$2,628,000 in minimum guarantees and outright sales (no grosses or percentages are figured in this total).

Previous high for a January-through-April span totalled some \$1,950,000 for 820 contracts in 1955 while 1957 registered a low, with only 518 contracts being negotiated for a total income from exports of some \$909,000.

## HASSLE OVER MANN NOVEL

East German, W. German Outfits Plan Filmmaking of Book

Frankfurt, June 9.  
Rights to the filmization of Thomas Mann's novel, "Buddenbrooks," have been kicking up a whole lot of East-West trouble ever since the author's death.

The writer planned to have his controversial piece filmed as a co-production between East and West Germany. But the West German government has turned down several projects along these lines, since the eastern half of the production always comes under Communist domination. Now, it's felt here that the film could have unpleasant propaganda overtones.

The author's daughter Erika Mann has assigned the rights to a West German producer, Hans Abich of Goettingen. But she's also simultaneously assigned the rights to DEFA, the East German film company in Potsdam which is run by the Reds. Four years after the author's death, both companies are about to start production. What the outcome of the pair of films will be is anybody's guess.

## Deluge Bops Arg. Film Production

Buenos Aires, June 2.  
Almost continuous rains, for two months, which flooded a great part of the country, have paralyzed shooting schedules for a number of film producers who are shooting as much as possible in exterior locations, taking advantage of magnificent local scenery. This delayed Argentina Sono Film's work on "Yo Quiero Vivir Contigo," which has been rolling since March in the Bariloche lake district, with Germany's Susanne Cramer teamed with Alberto de Mendoza.

The \$462,500 spread by the Screen Institute (INC) in prizes for the best 1958 pictures have considerably boosted production. There are 11 native pictures already in the can, nine shooting and another four in preparation.

The industry is a bit riled by the awards, particularly the \$150,000 share taken by Argentina Sono Film, via awards to six of its productions. This choked off an impulse by distributors and exhibitors to organize benefits for flood victims. Sono executives are now junketing at Cannes, where their "Zafra" was selected by the Institute as the Argentine entry. This drew scathing protests from sugar planters and refiners, who feel that the picture unjustly slants an untrue picture of conditions.

The Screen Institute has now awarded cash prizes in a script contest. It is significant that of 408 scripts reviewed, only two unknown writers got awards, namely Griselda Gambaro and Carlos Osvaldo Latorre.

## Jesuit Priest Writing 'Carmelites' Pic Script

Paris, June 2.  
Father Bruckberger, a Jesuit priest, is now finishing a film script based on Bernanos' "Dialogues des Carmelites," which he also will direct here next season, with Jules Borkon producing. The priest was technical advisor in 1946 on a French pic, "Angels of Sin." This, plus his outspoken attitudes on various things, had him transferred to the U. S. He came back recently for the film chore.

Father Bruckberger said he hoped he was back in good favor with his superiors, but it was always difficult to live down these sort of things.

## Taking Stock in Singer

London, June 9.  
A public stock issue in a young male singer, Tony Estrada, was launched last Thursday (4) by Leonard Saffir and his co-director Viscountess Tarbat.

Stock units are on sale at 35c apiece and holders will have voting privileges which will give them a say in the future of the 22-year-old singer. They'll also qualify for dividends and will be entitled to buy Estrada's disks at a cut rate.

# Saying Producers Unethical, Mexican Actors Decree Foreign 'Basic Pay'

## ABC Radio Nabs Fight?

It appears that ABC Radio has won the sweepstakes for the June 25 Patterson-Johnson championship fight. Network has been vying for the last several days for the event, which is owned by TelePrompTer and will be televised on closed-circuit tv.

TelePrompTer, which lined up United Artists for \$100,000 worth of radio sponsorship, has been considering both ABC and CBS Radio. However, it is reported that TelePrompTer has thrown the biz to ABC, with a signing due within the next day or two.

## U.S. Sailors, Japan's Geisha Girls Would Be United in Yank Film

Tokyo, June 2.  
The separate interests of American sailors and Japanese geisha girls will be united on the screen in an adaptation of George Campbell's novel, "Cry For Happy," which is expected to go before the cameras here early in 1960. This comedy deals with a group of U. S. Navy enlisted men who take up residence in a geisha house during the days of the Korean War.

Screenwriter Irving Brecher is visiting Japan for two weeks to gather background material for the pic which he said is being pointed for Jack Lemmon and Dean Martin. In widescreen and color, the venture would be under the production banner of William Goetz for Columbia. Goetz, who produced "Sayonara," is expected to join Brecher here.

"The picture is involved a good deal with the parents and family life of the girls," said Brecher. It will show their approach to solving their own lives without turning their backs on their heritage. I know the picture will attempt to stamp out the canard that geisha girls are girls of easy virtue—a common belief. And I think we can find comedy in the way Navy guys find out the same thing."

"We have to make subject matter that television can't give the people," Brecher said. "I think the influence of foreign pictures has made it possible for people like Billy Wilder to come up with something like 'Some Like It Hot' which is lusty and rowdy, and acknowledges that there are two sexes." Brecher originated "Life of Riley" on tv.

## Pick 'Tiger,' 'The Siege' For Berlin Film Fest

London, June 2.  
Two British films have been selected for screening at the Berlin Film Festival, June 26-July 7. They are "Tiger Bay," a Rank release starring John Mills, Horst Buchholz and Hayley Mills, and Michael Balcon's production of "The Siege of Pinchgut" which is distributed via AB-Pathe. Latter stars Aldo Ray and Heather Sears.

## Naples Song Fest

Naples, June 9.  
Here's the line-up for Seventh Neapolitan Songfest, which unrolls June 11-12-13:

**Singers:** Mario Abbate, Aurelio Fierro, Dana Ghi, Arturo Testa, Nunzio Gallo, Gloria Christian, Wilma DeAngelis, Sergio Bruni, Julia de Palma, Miranda Martino, Elio Mauro, Sergio Ricci, Fausto Cigliano, Teddy Reno, Maria Paris, Nilla Pizzi, Germana Caroli, Wera Nepy, Luciano Rondinella, and the Jolly Duet.

**Songs** (many Neapolitan titles are untranslatable): "Acussi," "Ammore Celeste," "A Rosa Rosa," "Cerasella," "Mbraccio a Te," "O Destino e late," "Padrone d'O Mare," "Sarrai chi sa," "Sta Miss Nuciuto," "Suttanella e cazzunello," "Napole n'coppa luna," "Solitudine," "Stella Furastiera," "Vieneme Nzuonno," "Napulene e 'Napule," "Passiuncella," "Prima e doppo," "Primmavera," "Scurdamosse e cose du munno," "Sittu."

Mexico City, June 2.  
In a move to avoid evasions of fiscal and union dues, as well as tendency by producers to knock down talent prices, the National Assn. of Actors (ANDA) has issued a new ruling, effective at once, putting a \$5,000 dollar minimum on services of foreign talent appearing in coproductions.

Jaime Fernandez, ANDA secretary, said that a number of "unethical" producers have been following the practice of writing up phoney contracts in which payment to foreign actors is placed at \$880. This, Fernandez said, is far from the truth and simply a maneuver to displace Mexican talent or offer underpriced contracts.

Procedure formerly by producers has been to produce the ridiculous pay contracts to force local talent to accept lower pay, Fernandez said. He did state that far too many Mexican thespians have been conniving with producers in the spurious contract racket. This is done to avoid payment of fees to the union (pro-rated according to earnings) and to Mexican income tax officials.

Generally, Fernandez said, supporting players who have been in the industry for a number of years command a minimum of \$2,000 and up for their services. Therefore the sudden spate of \$400 to \$800 salaries per picture, are "obvious frauds" for both the union and the government.

Fernandez threatened to go over all member's contracts in the future with a fine toothcomb. Any evasions will be vigorously prosecuted with offending actors liable to fines and imprisonment. The union head said he will also keep a watchful eye in event so-called bona fide contracts are offered with basic minimums but with kick-backs by actors to producers, by agreement. This custom has also been flourishing in the past, he claimed.

## Jazz Music at Cultural Mannheim Pix Festival, U. S. Shorts Miss Out

Mannheim, June 9.  
Jazz played a surprising part at the opening of Eighth Mannheim Culture and Documentary Film Week which ran until May 30 here. Event, usually opened to the classic strains of Mozart and Schubert, got off to a hep start. For the first time in its history, a jazz concert featuring American bass player Oscar Pettiford and three German jazzists launched the event. Group played before a select audience, including high officials from the ministry, mayor and city councilmen. Fest officials and reps from 10 lands.

One of the staid government biggies, seated in the front row, commented later he'd never sat so close to jazz music before. But like others, he admitted he preferred it to the longhair music usually associated with the event. The Festival, one of Germany's outstanding for film shorts, included 150 films from 33 countries.

Winners were the German, French, Holland and Belgian films. No U. S. shorts placed among the winners. Although the live jazz was a hit, jazz films did very poorly. Englander Paul Rotha, who was president of the jury judging the pix, commented that the public is tired of jazz films.

Of the 150 cultural and documentary films shown at the Eighth Mannheim Festival, 26 were of West German origin. France came in with 18 pix. The U. S. had six entered: "Architecture of Our Time," "Knights Knight Bugs," "Sidney's Family Tree," "A New Day," "All Our Children" and "Western Symphony."

The prize-winning French full-length documentary was "I, a Negro," directed by Jean Rouch. Second prize-winning film, France's "Les Mistons," already won the Grand Prix at Brussels last year. Made by Francois Truffaut, it concerns juveniles. Third prize went to Germany's "Great Day of Giovanni Farina."

**Dallas' Fine Arts Theatre** has booked Universal's "Uncle Tom's Cabin" of 1927 with updated dialog-track narrated by Raymond Massey.

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## Inside Stuff—Pictures

Authority of U.S. Customs to prevent the entry of foreign films showing nudity may be in for a test in the U.S. Supreme Court. Challenge came this week from Cavalcade Pictures Inc., whose Mexican import, "The Nude," has been detained by Customs. Reason, according to Cavalcade, is that the film has scenes of a nude figure model in an art school. According to Stanley Fleishman, Cavalcade lawyer, these scenes are not obscene within the terms of the Customs importing code.

Furthermore, Fleishman noted, Customs had recently passed a number of much more candid sequences in several French pictures. He mentioned "Gervaise," "Marchands des Filles" and the British "Room 43." Fleishman didn't note Customs' greenlight for another French film, "Les Amants," which was passed without a cut after having been held up for months.

Fleishman said Cavalcade was willing to carry the case to the High Court, if necessary, to have the film released without any deletions.

An inexpensive \$1,250 reception for Kim Novak brought a million dollars of free publicity in Columbia Films in Germany as irate Bavarian Ministry officials protested to the press about "a Hollywood actress being feted at a historic Bavarian castle."

Every top German paper ran headlines with screamers from "Bavarian Castles Are No Place for Film Parties" to "Kim Novak's Castle Reception Becomes Bavarian State 'Affair'" and "Outspoken Scandal"—with big pictures of Kim and tiny ones of the castle.

Columbia's clever general manager in Germany, Erich Müller, pulled the stunt—he arranged to rent famed Castle Schleissheim, near Munich, for a three-hour reception for Kim on June 1, in Germany to pump for "Middle of the Night" after the Cannes film fest and a quickie tour of Poland.

Discharge of all pre-bankruptcy debts and obligations owed by Scott Radio Laboratories Inc., former name of ElectroVision Corp., has been granted by the Referee in Bankruptcy for the U.S. District Court for Northern District of Indiana. This now leaves ElectroVision, presided by Edwin F. Zabel and in which Robert L. Lippert is a partner, free and clear of all past encumbrances, according to Zabel. Company some months ago acquired the Fanchon & Marco theatre circuit in Southern California, plus the F&M booking office.

Bankruptcy petition was filed against Scott in August, 1956, two and one-half years prior to election of present management, according to Zabel. Scott at that time was an Illinois corporation which did business in Plymouth, Ind. ElectroVision now makes its headquarters in Hollywood.

National Theatres is negotiating for acquisition of a community antenna system in its latest diversification move. It is "in serious negotiation" for the purchase of the Williamsport (Pa.) TV Cable Corp., the largest of four community antenna systems serving the area.

Williamsport TV Cable, in business since 1952, serves over 8,500 people in the area. Like other community antenna systems, it charges an installation fee and a monthly service fee in return for piping inaccessible tv signals over a closed-circuit into a subscriber's home. There are more than 300 such systems in the U.S. in difficult signal areas. The Williamsport system feeds six separate channels into subscribers' homes.

Theatre Owners of America appears to be continuing its lone wolf role in campaigning for stereophonic sound. The exhibitor organization bemoans the fact that except for 20th-Fox and the makers of 70m films, no one in Hollywood seems to be interested in releasing prints with stereo sound. As a new service to its members, TOA is including in its monthly product release schedule a notation of films on which stereophonic sound prints are available.

Many theatremen, TOA notes, went to considerable expense to install stereo sound facilities but now find they have no pictures on which to employ the equipment. So far, it's indicated, only 20th has heeded the constant appeals and has made all its CinemaScope pix available with stereophonic magnetic track prints.

Esther Williams got along "swimmingly" with New Hampshire's handsome and youthful governor when she came here June 3 to talk before the New Hampshire Legislature in behalf of President Eisenhower's Federal Council on Youth Fitness. Addressing a joint gathering of the House and Senate, the film player and former Olympic swimmer, declared: "I just met your delightful governor. I don't know how you can argue with him."

Gov. Wesley Powell didn't object to her remarks a bit, since he was having a hard fight at the time to get the Legislature, controlled by his own Republican party, to enact a departmental reorganization bill.

A sum of \$3,500, as residual union rights for the records made for the defunct film industry business-building campaign, stands in the way of salvaging the material for use by individual exhibitors. It appears that no one wants to pony up the coin to save the records.

A committee to investigate ways of salvaging the material was named by the Council of Motion Picture Organizations at its May directors' meeting, but so far no one has come up with a solution. Meanwhile, the contributions made by theatremen for the proposed business building campaign has been partially refunded. A sum of \$27,000 was held out to cover the production costs which were accumulated.

The Parisian film critic Andre Bazin, who died at the age of 49 last November, is having most of his film writings edited via a series of books called "Qu'Est-Ce Que Le Cinema?" (What Are Films?). Unlike most daily criticisms these read well in book form for Bazin always went deep and far in his articles. He analyzed screen writing and direction and the overall meaning and commitment of the film on social and psychological terms. Bazin is now credited with encouraging and helping the so-called "new wave" of young filmmakers who recently ran off with the top prizes at the Cannes Film Fest.

Robert O'Brien, who wrote "Say One for Me" (20th-Fox), has a lot in common with the theme of the picture, which is reviewed in this week's VARIETY. It concerns the influences of a Catholic priest on a group of citizens of show business in Manhattan.

O'Brien, who had been a radio writer, is a member of a Catholic family which included vaudeville performers. Picture had been in the "think" stage for some time, having been delayed because producer-director Frank Tashlin and stars Bing Crosby and Debbie Reynolds had other commitments.

For the first time ever a firm of screen advertising contractors took a full page advertisement in the London Times. The company was Pearl and Dean, which has the sole rights to screen advertising on the Associated British circuit.

Copy spotlighted the modernization program which is being carried out by the ABC group, as well as naming the top pictures booked on the circuit, among them "Room At The Top," "Gigi," "The Reluctant Debutante," "Look Back In Anger," "The Doctor's Dilemma" and "School for Scoundrels."

Another foreign film bit the Legion of Decency dust last week. The Catholic rating body put the French "Heroes and Sinners" in its condemned category because of the "sordid and morally degrading atmosphere in which the theme of this film is developed." Legion said this was compounded by "blatant violations of Christian and traditional standards of decency, both in situations and costuming." Pic is released by Janus Films.

## JACK LINDER PRE-TRIAL

Action Vs 'Chatterley' Film On Rights Issue Coming Up.

Judge Benjamin Harrison in Los Angeles Federal Court has postponed to July 1 pre-trial in the suit of Jack Linder, former Broadway producer and now an agent, against Columbia Pictures. Linder is charging infringements of copyright in connection with the release of "Lady Chatterley's Lover." He's asking \$350,000 in damages.

Linder claims he got the stage and screen rights to the novel in 1936 from Samuel Roth, who in turn had purchased them from the D. H. Lawrence estate. Linder produced a legit version and copyrighted it in 1943. "Lady Chatterley" is a French import released by Kingsley International. Linder says Col has the controlling interest in the picture.

Judge Harrison viewed the film in the Courthouse to determine the extent of similarity with Linder's play.

## East-West Coast Directors' Guilds No Longer Foes

Screen Directors International Guild, eastern group of theatrical film and teleplay directors, and the Coast's own Screen Directors' Guild of America have buried the hatchet. Under a proposed agreement, SDIG would become the New York branch of the Hollywood guild after both groups approve the revised SDG by-laws making such an affiliation possible.

The eastern unit has long sought an association with the Coast group, but previous attempts to reach a satisfactory basis for an affiliation failed. This led to constant bickering and resulted in the eastern unit's picketing of pictures made in the east under the aegis of Hollywood directors. The picketing served as a retaliatory move against the Coastites who refused to allow eastern directors to work in Hollywood unless they joined the SDG. The SDIG, as a consequence, demanded that the Coast directors join the eastern guild if they wanted to work in New York.

Under terms of the agreement, subject to approval of both groups, the N.Y. directors would retain the right to deal with all local problems in accordance with national policy, including collective bargaining, finances and discipline over directors working under its administration. The N.Y. branch, in addition, would be represented on the national board of SDG in numerical proportion to its membership strength, and all east and west coast directors would enjoy similar and equal working privileges.

At a meeting of the eastern group last week, Charles H. Wasserman, staff director of Television Graphics, succeeded Howard T. Magwood, of Filmways Inc., as president. Also named officers were Jack Glenn, first v.p.; Magwood, second v.p.; Bert Lawrence, secretary, and Joseph Lerner, treasurer. George L. George continues as executive secretary and Erwin Feldman as general counsel.

## Columbia Field Publicists Not in Same Union As Home Office Brethren

As a result of a National Labor Relations Board election, Publicists Local 872, International Alliance of Theatrical Stage Employees, has been certified as bargaining agent for Columbia's field publicists. The vote, according to secretary-treasurer Tom Kirby, was unanimous. Col retains six field publicists presently.

Although the Col fieldmen have affiliated with the IA union, the film company's homeoffice publicists are members of the Screen Publicists Guild, a rival union of pub-ad staffers. The IA unit, which has a working agreement with the Publicists Assn., on the Coast, represents fieldmen at a number of companies and its ranks also include many freelancers working in films. It is also bargaining agent for Paramount's homeoffice publicists.

## 'Three Hours to Kill After Work'

Fans Cite This Against Hard-Ticket 'Anne Frank'—Chi Talks Up Problem—Cites Other Road Shows

### Harrison's Reports Sold To Undisclosed Buyer

Harrison's Reports, four-page weekly "newsletter" which confines its content to editorial opinion about exhibitors and distributor trade practices, along with film reviews, has been sold by owner-publisher Al Picoult. Latter bought the control of paper a few years ago from Pete Harrison, who founded it in 1919. Sheet's 40th anniversary is to be observed next month.

Picoult, whose father died recently, is entering a family-owned construction business. He's keeping under wraps the identity of the new owners, to let them make the disclosure. It's believed Harrison retains an interest.

Harrison's Reports has been close to Allied States, having for years supported the policies of this exhibitor organization and echoing the sentiments of Abram F. Myers and other Allied leaders. Carrying no advertising, its economics are based on subscription.

## Russia Builds Toward Yearly Output of 700?

Soviet Union has set a goal of 700 feature films yearly by 1965, according to a broadcast by Moscow Radio monitored in Hollywood. Russia's aim is to be the leading film producing country of the world. V. N. Surin, Soviet Deputy Minister of Culture, is quoted. Upbeat in film production, which amounted last year to 184 features, is part of a seven-year plan which will reach its goal in 1965, minister was quoted.

Soviet interest in theatrical films was said to be mounting rapidly, with television, apparently, holding little menace, since tv is used in Russia primarily for government announcements and "cultural" events. Broadcast claimed that enough new motion picture houses were constructed last year to boost total capacity in the Union to 700,000 seats. More theatres also are being built, it was added.

## EXTRAS' GUILD POLLING ON POSSIBLE STRIKE

Hollywood, June 9. Screen Extras Guild board of directors and Guild's negotiators in a new contract with motion picture and television producers have been instructed to take a strike authorization vote of the general membership should further negotiations fail.

Instructions to this effect were issued Friday (5) night, at annual membership meeting, when members voted unanimously to reject counter-proposals submitted by film and tv producers.

"The producers are offering Screen Extras Guild less than half what they gave to craft unions," H. O'Neil Shanks, exec secretary, reported to meeting, held at Academy Awards Theatre.

"This obviously is rank discrimination and unfair. In addition, the producers are asking the Hollywood extra players to make television commercials at cut rates."

## Pakula's Mirisch Link For United Artists

Alan Pakula and the Mirisch Co. have signed a deal under which Pakula is to develop and produce a program of films for the Mirisch outfit for United Artists release.

Pakula, former assistant to the late Don Hartman at Paramount, did "Fear Strikes Out" as his first solo effort. He'll do "Flight from Ashiya" with Harold Hecht before embarking on his program for the Mirisches.

Chicago, June 9.

Plainly miffed over the way it's been sloughed here, Daily News picture critic Sam Lesner has taken up the cudgels for 20th's "Diary of Anne Frank," which reviewer rhapsodized over, and which winds at the McVickers Thursdays (11) after only seven weeks.

Lesner has thumped vigorously for the pic in recent days, including last Thursday (4) when he devoted his entire space to examining the whyfores of "Diary's" dull run. Main reason, as reflected by reader mail, appears to be antipathy to the roadshow policy with its fixed matinee and evening performances. Potential buyers said they were thwarted by the added expense of staying downtown and "killing" time (roughly three hours) between work's end and start of the nocturnal showing. Skeptical traders, though, wonder how that explains the successes of other roadshows, namely, "Around World in 80 Days," "South Pacific" and several of the Cinerama attractions. Filmites generally discount anything but the product, or process novelty, as the chief factor in a roadshow.

Lesner got other reasons, however, for "Diary's" sad biz. Some, he said, "bluntly told me they just didn't want to be disturbed by anything as profoundly moving" as the George Stevens production. And the critic's disillusionment was capped with the report that a local rabbi doubted the film was suitable for young people.

"Perhaps the reserved seat policy was a mistake," said Lesner. To another complaint, its length, he agreed the film is long, but "so is the bible. So is the history of civilization." Out on a limb, he added: "I firmly believe that in general release at popular prices 'The Diary of Anne Frank' will score a boxoffice triumph. Letters from readers indicate this." Pic's premature closeout in the Loop has left the Fox office here without any jelled plans for grind sub-runs in the Chi area.

Lesner's original praise of the film was the most extravagant of Chi's four metropolitan shot-callers. In a subsequent piece, when the picture was established as a loser for the McVickers, Lesner said its b.o. was "one of my most shattering disillusionments with a vast motion picture audience that makes loud but meaningless demands for mature, intelligent (films) and then turns stone cold when one of the great motion pictures of all time is offered that audience."

## 'Hercules' Throws Bolts In New England: Marshalling 115 Prints to Saturate

Boston, June 9. The biggest saturation campaign ever to hit Yankeealand is set for Joe Levine's Italian import which kicks off June 30 at the Pilgrim. In Hub with Warner Bros. Boston branch receiving a record breaking number of 115 prints for July 1 go.

Warners will have some 250 playdates during the saturation period, which means that over one-half of the total number of possibilities in the territory will be played off during the first two weeks of release, as Bill Kumins, Warner branch mgr., estimates.

"Hercules" at the Pilgrim June 30 rates kleig lights, fanfare and personalities and coverage by radio and tv (WBZ). Following day, July 1, "Hercules" opens in every key situashn in New England together with all the Boston subsequent runs which will play on a multiple run, day and date, with the first-run engagement at the Pilgrim.

**Bob Kranz's Pathe Post**  
Philip (Bob) Kranz has become director of educational film sales for Pathe News. He had been acting director of nontheatrical sales for National Telefilm Associates. Kranz will revive Pathe's News Magazine of the Screen to sell educational subjects to schools.



ON THE NIGHT OF JUNE 16 AT NEW YORK'S RIVOLI THEATRE—

## A PROUD BANNER WILL BE RAISED... A PROUD MOTION PICTURE WILL BE LAUNCHED!

The entire motion picture industry may anticipate the event with pride. For upon that evening, the Summer's Star-Spangled Attraction of Attractions—*JOHN PAUL JONES*—will sail triumphantly into Broadway's most-prized showcase, the Rivoli... the home, since its refurbishing, of only three previous pictures—"Around the World in 80 Days," "South Pacific" and "Compulsion". There, a noteworthy and distinguished audience of dignitaries and celebrities will greet a masterpiece of motion picture making. It is highly fitting that the gala opening night will be for the benefit of the Navy League.

Samuel Bronston's sweeping saga features more than 100 speaking parts, portrayed by a brilliant international cast... location shooting in the gardens at Versailles, the Royal Palace in Madrid, Virginia's reconstructed Williamsburg... spectacular sea-battles between full-sized re-creations of famed Revolutionary warships—and so many more wonders as to lavishly supply a half-dozen of even today's great attractions!

All of this will be told—and sold—to the American public by an unusual, powerful and penetrating advertising campaign, featuring display ads in such national publications as *LIFE*, *LOOK*, *TIME*, *TRUE*, *ARGOSY*, *PICTORIAL REVIEW*, *AMERICAN LEGION*, *VFW MAGAZINE* and a full schedule in the fan books.

In addition, a heavy and sustained barrage of promotion and publicity—virtually unprecedented both in length and intensity—will bring to bear every big gun among the opinion-making media.

Filmed in Technirama® with Color by Technicolor®, *JOHN PAUL JONES* is so richly produced, so excitingly directed by sea-master John Farrow that it is certain to win the approval of audiences everywhere.

From WARNER BROS.

Specially selected engagements in July. General release in August

WITH UNPRECEDENTED

50-STATE GOVERNORS' PREMIERES IN EVERY CAPITAL!

Now on Warner Bros. Records the original music from the sound track of "John Paul Jones," available at your favorite record dealer.

SAMUEL  
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PRESENTS

★★ *John Paul Jones* ★★



Starring

ROBERT STACK • MARISA PAVAN  
CHARLES COBURN • ERIN O'BRIEN

Guest Stars

MACDONALD CAREY • JEAN PIERRE AUMONT  
DAVID FARRAR • PETER CUSHING • SUSANA CANALES  
And a Special Appearance by BETTE DAVIS as Catherine the Great

Produced by SAMUEL BRONSTON

Directed by JOHN FARROW

Screenplay by JOHN FARROW and JESSE LASKY, Jr.

FILMED IN TECHNIRAMA® Color By TECHNICOLOR® Music by Max Steiner



## Briefs from Lots

Hollywood, June 9. Walt Disney cast Jane Wyman as star of "Pollyanna," which writer-director David Swift rolls July 20. . . . Philip Dunne will direct, and collab with Edith Sommer on screenplay of Walter Wanger's "The Dud Avocado," for 20th-Fox release. . . . Philip A. Waxman, currently reading "The Gene Krupa Story" at Columbia Pictures, next will produce "The Smile of a Woman," to star Jack Palance. . . . Melinda Markey, Joan Bennett and Gene Markey's sprout, goes into Jaguar's "Guns of the Timberland" at Warner's. . . . Hal Wallis signed John Williams for "Visit to a Small Planet". . . . Julie Payne, actor John Payne's daughter, feature film bows in Jerry Wald's "The Best of Everything," at 20th-Fox. . . . Wald turned over his rights to biopic Cuban leader Fidel Castro to Marvin Wald and Dick Wilson, who will spend six weeks in Havana prior to start of production.

Shelley Winters goes into Boris D. Kaplan production for Columbia Pictures, "Let No Man Write My Epitaph," scripted by Robert Presnell Jr. . . . Aaron Rosenberg's next two productions for Metro release will be "The Voice at the Back Door" and "Go Naked in the World," both to roll under his Arcola Productions banner. Nancy Gates, snagged femme lead in Budd Boetticher's "Comanche Station," Randolph Scott starrer for Columbia Pictures release. . . . Neil Patterson, who scripted British-made "Room at the Top," will repeat on Jan de Hartog's "The Spiral Road," Jack Arthur production for Universal. . . . Alan Baxter into William Goetz' "The Mountain Road" at Columbia. . . . Robert Montgomery cast vespers Selmer Jackson as Admiral Chester A. Nimitz in "The Gallant Hours," Adm. Halsey biopic.

Tay Garnett will direct "A Terrible Beauty," upcoming co-production of Raymond Stross and Robert Mitchum's DRM Productions, replacing George Marshall who bowed out on Metro commitment. . . . Alan Carney will recreate his stage role of "Mayor Dawgmeat" in Panama & Frank's Paramount film version of "L'il Abner". . . . Milton Sperling and Philip Yordan's Orbit Productions, which turn out moderate-budget films, registered four titles for this unit: "Tokyo Doll," paperback novel by John McPartland; "Gun in His Hand," original by Jack Barton; "Last of the Breed," by Lee Savage; and "The Titan". . . . Kenneth Hyman inked Brigitte Bardot to star and Marcel Camus to direct his indie, "A Lady's Affair," to be made in both English and French.

A. C. Lyles inked Richard Grey to write and direct screenplay for "The Girl in Bed 13," to be filmed for Allied Artists release. . . . Linda Cristal goes on loanout from Universal to Italian film producer Virgilio De Biasi's "Cleopatra" for title role. . . . Albert Zugsmith inked new non-exclusive producer deal with Metro which gives studio first-call on his services. . . . Gene Nunally Fowler, son of film director Gene Fowler Jr., and grandson of vet writer, has role in Richard Einfeld's 20th-Fox release, "Oregon Trail".

Jeffrey Hunter set up his own indie unit and first will make "The Golden Hoard," yarn by Clay Fisher, under his Hunter Enterprises banner. . . . Sam Spiegel cast vespers Albert Dekker in "Suddenly, Last Summer," Columbia Pictures release. . . . Gordon Douglas takes over direction of Warner Bros.' "Rachel Cade," to roll June 30. . . . Harrison High, initiator on Dick Clark's Drexel Productions slate at Columbia, will be directed by Paul Wendkos. . . . Bing Crosby's deal to star in 20th-Fox "Bachelor's Baby," as joint production venture, fell through, since studio was unable to come up with a suitable femme lead. . . . Dick Powell, who was to produce-direct, now is prepping "Solo" and "Casino" for his 20th slate.

James H. Nicholson wooing Sal Mineo for hero role in American International Pictures' "Aladdin and the Giant," to be produced by Herman Cohen. . . . Walter Wanger registered "The Charles Ward Story," based on late prexy of Minneapolis' Brown-Bigelow printery. . . . Frank Gerstle joins Mamie Van Doren, Richard Coogan and Brad Dexter in Imperial's "Women Confidential".

Eddie Firestone, member of Broadway production of "The Caine Mutiny Court Martial," copped role in William Goetz' "The Mountain Road," at Columbia. . . . Skip Homeier into "Comanche Station," Budd Boetticher production at

Col. . . . Leslie Parrish will play Daisy Mae in Panama-Frank Paramount production of "L'il Abner". . . . Col producer Charles Schnee set starting dates on pair of films: "Gulliver's Travels," July 8; "I Aim at the Stars," Oct. 5. . . . Dick Lane returns from television to screen for Hal Wallis' "Visit to a Small Planet," at Paramount. . . . Allied Artists registered "Bugs Moran," Columbia Pictures, "Congress of Crime," James B. Harris and Stanley Kubrick, "Laughter in the Dark," with MPAA.

## Mobile Cinemiracle Hits Europe During Summer With Big-Take Prediction

Los Angeles, June 9.

Two fleets of Cinemiracle mobile units, exhibiting "Windjammer," in two sections of Europe this summer, according to William R. Latady, foreign rep for National Theatres.

One unit will tour Holland and Belgium, the other Sweden and Finland. Fleets, in addition to booking in larger towns will also go into the villages where the three-panel Cinemiracle equipment could not otherwise be seen.

## MINNEAPOLIS HAVING SIEGE OF B.O. AGUE

Minneapolis, June 9.

Industry here has hit another of the apparently recurring periods of the past several years when many "worthy" and more or less expensive produced pictures find themselves in a streak of local boxoffice failure.

The offerings of mostly praised pictures which carried their producers' high hopes but have been falling by the local boxoffice way-side since the current release started recently are sufficient in number to cause more gray hairs to sprout again for industry toppers here.

Included among those that have been turning in unsatisfactory grosses here are "Naked Maja," "Watusi," "The World, the Flesh and the Devil," "Count Your Blessings," "Never Let Anything Small," "The Black Museum" and "Man in the Net" (very bad) plus "The Young Philadelphians" and "Pork Chop Hill," the last two named exceedingly disappointing considering their merits.

Perhaps not garnering as heavy a pull as their blockbusting qualities, called for but nevertheless coming through in highly respectable boxoffice fashion in what may be considered a seasonal slump have been "Some Like It Hot," "Al Capone," "Room at the Top" and "Shane."

## It's the 'Upbeat Cavalcade' As WB Musters Globally

Los Angeles, June 9.

Warner Bros. will hold a four-day international sales convention, beginning June 17, at the Ambassador Hotel here, first such convalesce since 1946. Meet has been designated "California Upbeat Cavalcade."

Total of 135 division managers, branch managers and field men from 38 exchanges in the U.S., Canada and abroad are slated to attend. In addition to screening new product, delegates will be addressed by prexy Jack L. Warner, exec prexy Ben Kelmenson, International prexy Wolfe Cohen and general sales manager Charles Boasberg.

## Peekskill Plea Nixed

U. S. Circuit Court of Appeals in New York yesterday (Tues.) upheld the District Court's dismissal of a \$450,000 antitrust suit brought by operators of the Peekskill Theatre, Peekskill, N. Y., against seven distributors (Universal was not named) and American Broadcasting-Paramount Theatres.

Plaintiff had claimed the defendants conspired in favoring a competitive AB-PT theatre over the Peekskill house. Lower tribunal's decision was that there was no evidence of such a conspiracy as had been charged.

## Fouad Said's Budget 6

Hollywood, June 9.

Six low-budgeters filmed by producer Fouad Said both in this country and abroad will be released by Joseph and Victor Satsky's Releasing Corp. of Independent Producers. All were put before the cameras prior to any distrib deal.

Lineup includes two made in U. S., "Itch for Scratch" and "Gangster Story," both lensed in N. Y. and latter also in Chicago. Balance are "Virgin Sacrifice," filmed in Guatemala; "John and the Black Gang," Italy; "Captain Phantom," Italy and Portugal; and an untitled film currently winding in Spain.

Foreign films will go out with dubbed English soundtrack. Distribution starts in about four weeks.

## Novice Nelson Morris' Pool of Talents Idea; Readyng Maiden Film

Nelson Morris, an industrial film producer entering the theatrical field, suggests the organization of eight active producers who would contract a pool of talent for eight years service. He believes this system would provide a method to develop new faces and, at the same time, would give indies an available talent market.

The actors, as Morris sees it, would receive minimum annual guarantees in return for being available to the producers' pool for two pictures yearly. On the theory that active independent filmmakers would make two pix annually, Morris contends that each actor in the talent pool could conceivably receive 16 assignments from this group alone over the eight-year stanza.

Producers participating in the talent pool would have first call on the performers' services on a rotation system, according to Morris. A producer could even draft the same talent repeatedly if the producers in the first call position do not choose to exercise their rights, he points out.

Furthermore, an actor not used by the group in any given year would collect his minimum guarantee nevertheless and be free to work elsewhere, Norris notes. If, however, a producer exercises his option, then the actor would be paid a stipulated fee by the working producer. Out of this fee, the minimum guarantee could then be returned to the producers' group, Morris explains.

Morris plans to make his entry in the theatrical field with "Knock and Wait Awhile," the novel by William Rawley Weeks published in 1957 by Houghton Mifflin. Sam Ross, author of "He Ran All the Way," prepared the screen treatment. Plans are to film the picture in Belgium, Holland and Germany next spring. Anthony Mann may direct, with Karl Malden in one of the top roles.

## NEW OWNERS REDESIGN 1941 VINTAGE OZONER

Buffalo, June 9.

Buffalo Drive-In Theatre in nearby Cheektowaga has been purchased from the Alex Wintner Estate of Cleveland by three Buffalo operators, John J. Nasca, Louis Battaglia, and Anthony Ragusa, who own and operate the Twin Drive-In in the same area.

The Buffalo was the first drive-in in Western New York and one of the first in New York State built in 1941. New owners plan modernization of the 100-car ozoner. Acquisition of the theatre will give the Buffalo-Twin operators a strong hand in picture buying and booking in the area.

## Lober Revs UA O'Seas 40th Anni Datings

Aiming to spark United Artists' 40th anniversary international sales drive, Louis Lober, general manager of the UA foreign department, left this week for Paris as the first stop of a tour of UA offices in Europe and the Middle East.

Lober will huddle with the UA personnel on the drive and on upcoming product.

# One Lone Gal Stockholder Dissents As UA Breezes Through Meeting

## Vail Mills Ozoner Files

Albany, June 9.

Vail Mills Drive-In Theatre Inc. has been authorized to conduct a theatre business, with office in Albany. Max Gordon is director and filing attorney.

This is presumed to be the corporate setup under which Sylvan Leff operates the Vail Mills Drive-In, between Amsterdam and Gloversville. He took over the automobiler from the Lamont interests, which previously had sold the Riverview Drive-in, at Rotterdam Junction, and the Sunset Drive-in, at Kingston, to Fabian Theatres and Reade Theatres, respectively.

Leff is a former Universal salesman, who conducts the Highland and Rialto (four-wallers) in Utica, and the Town (conventional) and the Black River Drive-in at Watertown.

## Exhib Queries Clergy On 'Anne Frank'; Stirs Up Church Bulletin Support

Cincinnati, June 9.

Lou Wiethe, veteran Cincy exhib, resorted to personal appeal and reserve English to bolster business for 20th's "Diary of Anne Frank" after a slow fortnight in his plush suburban Valley Theatre. Booking is for four weeks.

Wiethe put the question: Why have Cincinnatians not supported a fine production like "Diary of Anne Frank"? in his ads in the dailies.

"This is one of the truly fine pictures of all time, and I am glad that I have the Valley Theatre in which to present it," he said over his signature.

"It is truly a clean wholesome, magnificent production. I am proud to be part of an industry that is capable of producing a masterpiece such as this."

Letters sent by Wiethe to Protestant, Catholic and Jewish clergy noted that the picture was not receiving deserved patronage and invited them to see it for themselves. He also invited a good word for the film by them, in contrast to their protests about questionable or objectionable pictures.

A few clergymen have responded to the Wiethe invitation and a small number of church bulletins have recommended seeing "Diary of Anne Frank," Wiethe learned. He expects the last two weeks to build over the first two.

## SEMI-HARD SCALE FOR 'DIARY' AT ACADEMY

Minneapolis June 9.

"The Diary of Anne Frank" (20th), opening its exclusive area engagement at the Academy here Thursday (4), will have the lowest admission scale of any of the hard-ticket offerings that have been presented in Minneapolis and which have included "The Ten Commandments," "Raintree County," "Around the World in 80 Days," the Cinerama pictures, "Windjammer," "South Pacific" and "Cigi."

Mondays through Thursdays and on Sundays the "Anne Frank" tap will be \$1.75-\$2 and on Fridays and Saturdays \$1.55-\$2.25.

It's pegged as a "limited engagement" of four weeks. The four weeks guarantee was included in Ted Mann's successful bid for the picture. Its hard-ticket predecessors at the Academy, "Around the World in 80 Days" and "South Pacific," ran 50 and 36 weeks, respectively.

## 8 From Par in Summer

Paramount has raised to eight the number of feature releases on the schedule for this summer. Added starter, for this month, is Hammer Productions' "Man Who Could Cheat Death."

Others include two Elvis Presley reissues, "Don't Give Up the Ship" with Jerry Lewis, "Hangman" with Robert Taylor, Fess Parker, "Last Train from Gun Hill," teaming Kirk Douglas and Anthony Quinn, "Tarzan's Greatest Adventure" and Danny Kaye's "Five Pennies."

Evidence for United Artists' confidence in the future was put before the UA stockholders at their annual meeting in N. Y. yesterday (Tues.). Topping the array of good news was the report that the company, in the first nine weeks of the second quarter, had shown a gross of \$13,325,000, a 22% rise over the \$10,925,000 during the comparable period in 1958.

It was a quiet meeting, with 1,202,536 shares—79% of the total outstanding stock of both classes—represented at the Astor Theatre. Only critical questioning came from Mrs. Irene Martin, owner of five shares of stock, whose proposal to make stock ownership by UA directors mandatory went down to resounding defeat.

Entire slate of directors of the company was reelected at the meeting. Robert J. Benjamin, board chairman, told stockholders that the outlook for continuation of the current dividend rate was very good, but no higher rate was under consideration.

UA's worldwide gross for the first quarter of 1959 was \$19,297,000 against \$16,504,000 for the same period in 1958, stockholders were informed. First quarter net was \$712,000 or 51c per share as against a net of \$636,000 or 46c per share in '58.

Benjamin reported that the board of UA had granted options for a total of 37,009 shares to 15 key execs at \$27.91 per share. Total number of options authorized under UA's restricted stock option plan was 73,810. Plan was voted into effect by the stockholders at their annual meet last year.

Shareholders also heard that of the \$10,000,000 of convertible debentures only \$488,900 remained outstanding. Right to convert these into common stock will expire next Friday (12). Those who do not convert by that date will have their debentures redeemed on June 22 at 107% of principal amount plus interest up to June 22.

Arthur B. Krim, UA president, stressed that prospects for UA were most promising, not only because of the backlog, but also with a view to product coming up and the results of UA diversification into the music, recording and tv fields. "Our true strength in the future will rest on our being a well-rounded company in the entertainment field," he said. He added that none of UA's diversification moves were as yet contributing to the company's gross, but that all would do so in the future.

He explained that, for the time being, UA's profits via United Artists Associated, which took over the Warner library in the deal with Associated Artists Productions, would be confined to distribution fees. UA doesn't technically own UAA, but has an option to buy its stock at a nominal sum. Krim reported that an AAP \$25-775,000 loan by the end of this month would be reduced to \$14,000,000. Benjamin said later that UA may exercise its option to buy UAA within the next few years. It has until 1968 to do so.

Regarding UA's loan arrangement with Prudential Insurance, which provides for profit sharing after \$3,500,000, Benjamin explained that the arrangement was very favorable for UA since, among other things, it permitted UA to pay back \$5,500,000 of loans taken at 12% interest. The Prudential loan is at 6%. "The bonus to Prudential will always be very trivial," he commented. It gets one quarter of one percent for every \$1,000,000 of profit over \$3,500,000.

Mrs. Martin posed a number of questions, such as one relating to the \$345,000,000 in antitrust damage suits pending against UA and the other companies, UA ad budgets, payments to cost accountants, etc. Benjamin minimized the dangers of the company getting stuck with a large antitrust judgment, stressed the need for cost accountants and said ad budgets were being charged to each individual picture, with the production absorbing the burdens of advertising. In reply to another stockholder's question, he also noted that UA didn't have a single out-and-out western on its future sked.



## Europe's Human Traffic Jam

Continued from page 1

a choice of steak, roastbeef, Cornish hen, several fish entrees, and the like, along with the gastronomic trimmings that keynote most transatlantic luxury flights.

The Olympiad next year will make last year's Brussels Exposition and Israel's 10th anniversary celebrations rival companies, although the latter bids fair to boom from the geographical juxtaposition of the Rome event.

### Firmer Currency

The "firming" of the currency pleases everybody, especially the Yanks who never liked the "free" rate dip-sydoodee although the "friendly Arab" on the grand boulevards persist with their "550-to-the-dollar" come-on. In fact the legal rate of 485 francs to the dollar is sometimes more than the so-called "free" rate of 475 to the dollar. Ditto the lire .625 to the dollar. Its hoped that the currencies will become readily convertible as soon as the European common market expands.

Much griping about the needless "paper work" for U. S. (and other) tourists when "country-hopping" and while that is now academic, none the less there is room for improvement. On the other hand, N. Y. Herald Tribune columnist Art Buchwald, for one, is adamant that European customs are a breeze compared to the general nuisance, especially for Europeans, experience when coming into the U. S.

### Charles Vidor Tragedy

The Charles Vidor tragedy, hit everybody hard because the peripatetic American show biz bunch had seen him and his wife, the former Doris Warner (ex-Mrs. Mervyn LeRoy), in intimate focus. This reporter encountered Vidor in the Vienna's Bristol bar with a rather seedy man, in an obviously tete-a-tete conversation. Vidor confided he had just gotten this man out of Budapest; that he was a boyhood friend. The physical contrast between the suave and successful 59-year-old director and his old friend was marked.

The drama was heightened by Doris Vidor being enroute to Smith College for her daughter's commencement when the tragedy struck. She and Mrs. William (Edith) Goetz were shopping in Rome before the latter returned to Hollywood. Goetz had just left Vienna for Japan to ready his next picture, leaving Vidor's film, "Magic Flame" (Col. "in expert hands," [George Cukor has since taken over for Vidor].

Maurice Chevalier was another Vienna item; a bad cold caused the 71-year-old French star to summon his medico by air from Paris. He's set with Sophia Loren and John Gavin in Paramount's "Olympia," directed by Michael Curtiz.

Robert Stolz, the last of the Viennese greats, had specially composed "One Hour With You," the thematic which Chevalier will sing to Miss Loren. American lyricist Al Stillman will set the lyric. Librettist Alan Jay Lerner recommended Stillman to Stolz, and Famous Music which will publish. Stolz wanted Lerner but the latter's exclusive collaboration with Frederick Fritzi Loewe fended this. Both, incidentally, are now in Paris working on their next legit score, this time a hotel apart, Lerner in the Plaza-Athenee and Loewe at his old George V standby which remains the key show biz haunt. It's no longer the "Beverly Lancaster" (the vogue of two or three years ago when the Lancaster seemed to get the Coast film bunch), and the Raphael likewise is no longer the "hideout." In actuality, the George V, with its multi-exits, is perhaps the best hideaway from autograph hounds, and or agents' and or "deals."

Stolz is called "Herr Professor" by the man in the street, and saluted with much deference, as Einzi, his wife, chauffeurs him around. Stolz is the last survivor of the Strauss-Straus-Kalman-Benatzky-Falk-Kerker school of composers. The cops deferentially salute him; the saying is that "he is part of the inventory of Vienna."

Mrs. Robert Stolz's Conversion. Incidentally, a warm footnote to the Stolz's personal relationship is her conversion to Catholicism three months ago. It had been indicated that the eminent composer would be accorded a grateful city's

fullest honors for its most distinguished citizens, along with Goethe, Strauss, et al. While he feels this honor greatly he wants his fifth wife, Yvonne Louise, better known as Einzi buried beside him. He agreed to return to the church in this dominantly Catholic country, and since his wife felt that this honor should not be denied him, she also adopted his faith. Stolz's previous wife also was Jewish, but the composer elected not to live under the Nazi rule although a full "Aryan." He spurned many Hitler lures, unlike Franz Lehár and Richard Strauss, including a bid to make his wife an "honorary Aryan."

### The Paris Joins

The Crazy Horse Saloon, Le Sexy, Cocinelle (the fabulous male impersonator) back at the Carrousel, the Calavados (next to the Hotel George V) as the No. 1 windup spot, the Elysee-Montignon for the show biz midnight snacks, the new Foies Pigalle are the good old and new spots.

The Russian boites seem to have eased off on the gyp-and-take. In fact prices—long a Paris problem—are no higher than the past two years and, if not going overboard on the champagne but ordering good native still wines, still affords good value to the hip clientele.

The trunk system of tipping makes the poubroire painless since the 15% is already allocated. The wine steward may get a few extra francs and the "breakage" to sweeten the pot for the waiters is not so painful this year.

Whether it's DeGaulle or what, the general stability reflects itself in customer and catering relations on all fronts from shops to restaurants. The cabbies alone, especially in Montmartre, are a law unto themselves. The double-rates, the jehus' independence if "not going my way," irritates the newcomers; the vets accept it as part of the game.

The espresso joints vie with the strippers, the "service libre" (literally no-tipping, meaning self-service) eateries and "snack bars," as part of the "Americanization" of the European capitals. While espresso is an Italian export, it is regarded as part of the general relaxing of tradition. It certainly is so, so far as Vienna's famed coffee houses are concerned, with even these also asking the patron if espresso is preferred.

### Jukebox Influences

The jukebox influence, from the Whisky-A-Gogo plusheries (class environs, good booze and drinks at \$2-\$3 a copy for Scotch, which, incidentally, is growing even more fashionable with the international set), to the bars is much in evidence.

The Whisky-A-Gogo spots that started in Paris and spread to the Riviera were originally after-hour bottle clubs but have spread to discotheques all over the European map. Ex-filmster Alex d'Arcy has one going in Munich, which he calls the Cinema Club. Most of these boites attract show biz clientele. The young international set generally is of the opinion, "why dance to mediocre local bands when the top American bands, on disk, are available?" It's a hypo for the bands, as their platters are now vended on the premises, as much of the nitery scene as peddling cigarettes, flowers and dolls.

But shades-of-Petrillo! What it does to live musicians is obvious. The local SACEMs, AKMs, GAMAs, PRS and the other local counterparts of ASCAP, of course, get their music performance tithes—and how! In Austria, for example, AKM protects itself with a special extra ticket for the music tax, much to the annoyance of bonifaces who would rather it be a hidden tax.

### In Vienna Too!

With the livelier gait of the Viennese espresso bars, many also have added jukeboxes and with it has come added income to the Austrian songsmith society, the AKM licenses and upped gross revenues reflect this new phenomenon. Even the weinstubes are now hybrid wine-&-espresso spots.

### Names And Gadabouts

David (MCA) Stein is quite the Paris male Elsa Maxwell for Yank show biz visitors. Incidentally, E.M. is very much on the local scene.

The Phil Silvers, unlike many tv personalities who are not as w.k. as

filmsters abroad, was gratified to be recognized "Sgt. Bilko" while doing the Louvre bit.

Mimi Hines and Phil Ford casing the Champs-Elysees scene for the first time before their Granada-TV stint in London this week. Sheldon Reynolds and Gene Kelly readying their indie film (possibly also later tv) productions. Carl Foreman to Athens and Zurich on film locations.

Harold J. Rome, fortified by advance Decca disk samples of his "Destry Rides Again" LP, casing a Switzerland chalet for his family's summer vacation.

Darryl Zanuck and Juliette Greco all over the map. She's busy disking and Zanuck has four sets of writers working on as many pictures in Paris.

Report of Kay Kendall's "serious" illness, which has delayed "Once More With Feeling," exaggerated. She's due back in the Harry Kurnitz filmization this week. Kurnitz, James Jones a European resident for almost two years now, William Saroyan, Irwin Shaw among the Rome-Paris literati set.

Hollywood agent Charles K. Feldman shuttling between Vienna, where his protégée, Capucine, famed Paris model, is costarring with Dirk Bogarde in the ill-fated Charles Vidor film, and Paris for huddles with Darryl F. Zanuck.

The Charlie (Mae) Einfelds, o.o.g. the Paris-Rome-London axis and sparking interest in "Diary of Anne Frank" and Millie Perkins.

Bill Holden back to the Coast. Renee and Arthur Freed, ditto, latter to put "Bells Are Ringing" into production, with Dean Martin in the Sydney Chaplin role. Latter vacationing here with ballerina Noelle Adams who yens a Broadway legit role having tasted Main Street USA attention when over with "The Broken Date" French ballet last year. Judy Holliday is recreating her legit role for Freed's next Metro indie. Incidentally, his Oscar-acclaimed "Gigi" only so-so in France where the French thought the Maxim's turn-of-the-century stuff too contrived. Leslie Caron made more local impact than did Chevalier.

Paramount's Continental chieftain John B. Nathan to the U.S. for a quickie for his son's graduation.

Joe Hummel & Harry Novak. Retired Continental sales boss Joseph S. Hummel out of the hospital following an eye operation and feeling better. He and Leona plan to open their Majorca house, just built, although retaining their George V apartment.

Another "miracle" is Harry Novak's upbeat in a battle with cancer for the past two years. Even the American Hospital medics conceded that "his indomitable will to live did more than science and medicine." Although still with nurses round-the-clock, the Columbia Pictures' sales chief on the Continent appears to be making remarkable progress.

Gloria Swanson lost a diamond earring somewhere between the Santa Maria (Azores) airport and Idlewild, on the Jet arriving Saturday (6) midnight, and the Pan Am crew graciously almost took the plane apart but failed to find it. Film star, who has her own line of fashions, commutes between N. Y. and Paris, as much to see her daughter, Micheline, and her two grandchildren. There are three others scattered from Hollywood to Europe, and the star spends most of her spare traveling time writing them letters, plus billet-doux to her mother (residing on the Coast), "not to mention a couple of beaux."

Israeli authoress Yael Dayan, whose father is the famed general David commanding the Israel armed forces, is due in New York in August when World publishes her "New Face in the Mirror" already a bestseller in the French translation (Juliard), and due June 17 via Weidenfeld & Nicholson, the London publishers.

Lucille Littel (ex-Mrs. Deems Taylor and, more recently, widow of Borrah Minevitch) plans to marry French film director Alain Terouanne next month. She's superstitious about June. Her marriage to the harmonica impresario was in June, 1955; four weeks later he was stricken with a cerebral. Eddy Silvers, brother of the late Louis ("April Showers") Silvers, composer-conductor for Al Johnson, and comedian-author, Sid Silvers (Phil Baker & Co.) operates Oberon, on the rue Scribe, with his French wife, Jean, and gets

much of the show biz trade for perfumes, etc.

Famed Maxim's maitre d'hotel Albert (Blazer) still recuperating after six months' time out. His longtime side, Robert, helms the door of Maggie & Louis Vaudable's renowned restaurant. Blazer can be written to at 30 rue Joseph Deville, Colombes (Seine).

Wolfe Kaufman, Sol Hurok's peripatetic Paris rep, all over the map, scouting talent, just back from Bordeaux where he saw the Louis Barrault production of the new Jean Anouilh play.

### Roman Ramblings

Mario Lanza now occupies the Villa Badoglio which was built for the Marshal after he conquered Ethiopia.

Desi Arnaz and Lucille Ball were in Rome with the Ken Morgans, with beaucoup tourist fatigue, en route to Capri. The Arnazes stood for three hours for a Papal mass which attracted the show biz bunch, most of whom however had seats but not the Arnazes.

Joe Levine in Rome plugging "Hercules."

The international show biz bunch, some 300-400, en masse for the cocktail party hosted by the Hotel Excelsior's boss, Armando Armani, and Rome's American Grover Whalen, Mike Stern (with Estelle).

Frank Gervasi commuting to Madrid on the Johnston office's problems.

Rosanna Brazzi reading a Broadway script; he's "tired of playing the Latin lover."

Myron D. Karlin awaiting John Lefebvre's advent to Rome. Karlin is g.m. of D.E.A.R. Film, the Rome distrib for U.A. and Lefebvre is the new U.A. Continental sales manager, just shifted over from 20th-Fox, along with Guido Ascarelli, another Fox letout.

Mo Rothman, moving back to New York in a top exec spot, was to have escorted Lefebvre to Rome, but his wife's miscarriage in a London hospital upset all plans.

Charles Smadja, UA topper in Paris, off to a Riviera fishing island for four weeks' holiday with his wife, Josette. Only between 7-9 p.m. European time does he receive the international phone calls that pile in on him.

Despite vertigo complications, Odeon Theatres (Ireland) Ltd. topper Louis Elliman turned out for the "Shake Hands With The Devil" (UA) charity fete, which Jock MacGregor handled in okay press style. "Starlets" are the same the world over and even in Dublin, where a \$5 top was unusual, the panelog of neo-filmsters, whom UA's Francis S. Winikus escorted from London to the Irish capital, they acted in the now cliché Hollywood school of cheesecake. Dana Wynter flew the polar route from Hollywood especially for the preem and back pronto. Fete was marred by an unusual downpour. Film of the Irish revolution (1921) was shot in the Dublin environs and the new Ardmore film studios which are busy with feature film and video production.

Victor Michaelides, agent in Greece for Metro, WB, UI, Columbia, UA and Rank, plus other European producers, and the top producer-distributor-exhibitor, to Zurich for an operation on his eyes (cataracts) which will hospitalize him about a month.

### First American Drugstore

Yanks audition the so-called American Drugstore close to the Arc de Triomphe but it is a somewhat bewildering Franco-American pot-pourri considering that along with a 40c "super hotdog" (plus 15% for the "service," i.e., tip) the so-called lunch counter specialties include vintage wines, aperitifs, cocktails, plus some pretty fancy (and fancy-priced) hot and cold plates. The Drug Store also includes a barbershop, beauty parlor, gift shop, souvenirs along with the usual stationery, and postcards. Oh yes, there's also a pharmacy.

Wilbur Clark and Allen Ren o.o.d. rehearsals of the new Lido show slated to open June 23 at Las Vegas' Stardust, succeeding the incumbent revue which ran a solid year in the Nevada gaming resort. Clark and the Stardust's greeter, Tommy McDonnell, press-leathered the just-arrived Paris floorshow in New York at the St. Moritz Hotel yesterday (Tues.) before its takeoff for Vegas.

Domenico ("Volare") Madugno and Renato Rascel's Italo tunes, getting more French plugging than the

native or even the Yank tunes. Madugno's "Chao Chao Baby," while disappointing in the U. S., is getting wide open exposure in the class Paris spots. Big hit also, both in the fiddle boites and via loudspeakers in the C-E music stores, are French lyric versions of "My Yiddisha Mama."

Songsmiths are the same, whether in the Brill Bldg. environs or the posh Blue Bar of the Hostaria dell'Orso. Pianologist-Songsmith France Nebbia "has demo, will travel" and, spotting a show biz-minded reporter, produced the 45 rpm EP featuring his self-composed "Bella Roma" (Beautiful Rome) and "Flor Di Loto (Lotus Flower)" with rhythm accomp. It's backed by Enzo Samaritani's "Chitarra Zitta Zitta" (Play Softly, Guitar) and "Vagabondo" (Vagabond), written by himself (with Brovallaes) and to self-guitar accomp. "Bella Roma" sounds likely for the U. S. market if some Roman emissary would scout it at Tony Frantera's swank Hostaria.

In Vienna the publishers' convention attracted M. Lincoln Schuster (Simon & Co.) and from the music field were Leonard Feist and Sal Chianca (Leeds Music veepee), Mickey Scopp, g.m. of Robbins, Feist and Miller Music ("The Big three"), huddling with Paddy Crookshank in London and Jack Denton in Paris. Jack Mills and Herman Starr other Yank music publishers making the rounds. Reg Connolly cancelled out Vienna at last minute, having just gotten back to his London base from New York.

Milan remains the pop music capital of Italy, rather than Rome, which takes its music cues from the northern metropolises. There's an incipient new trend manifested in Milan called "the screamers" which might be likened to a Milanese road company of the Johnnie Ray school. Rock 'n' roll, of course, is not to be denied all over the map.

## Turks' Pension

Continued from page 2

and some foreign films. Money, to be divided among the Turkish importers, is to be available as of January, 1960.

The U. S. film companies do not operate their own branches in Turkey, but release through local franchisers. Latter were told by the government to allocate the dollars among themselves, which is what the Turkish Film Importers Assn. proceeded to do. However, it gave only \$50,000 to the pension fund, which is a pet project of the government. Officials thereupon scrapped the importers' allocation and made their own, throwing the \$200,000 bone to the fund. This automatically reduced the amounts available to the regular importers, who then found themselves with contracts exceeding the amount of dollars available to them.

Meanwhile, the IMG contracts, good for \$500,000, provide specifically that they're valid only if the full contract is delivered, which under the circumstances is virtually impossible. IMG means that the distributors hand over their local currency to the U. S. agency and get paid dollars in New York.

Another headache facing the Americans in Turkey is the question of remittances. Following discussions with the European Payments Union, the Turks decided on a double course of repaying their debts. Up to certain amounts, the debts will be paid out of monies available for the first year of a 12-year amortization plan. Over these amounts, the debts are to be repaid over that 12-year period. However, the Turks so far have failed to indicate the cutoff limit, leaving the companies in the dark as to whether or not they can get paid in the first year, or must get their earnings out over the 12-year span.

A remittance deal originally was worked out with the Turks in 1955, but was never implemented by Ankara. Some amounts have come out in the intervening years.

### Funk Heads Buff's Century

Buffalo, June 9. Charles E. Funk, Pittsburgh, has been appointed general manager of the Century, downtown first run, by U.A. Theatres.

Funk was formerly assistant at the Penn. Pittsburgh, succeeds George A. Mason here.



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"A truly great picture—one of the  
greatest of all time!"

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"The hand of God must have been on  
George Stevens' shoulder when he  
made this wonderful motion picture!"

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"...of the great pictures of our times  
... tremendously moving!"

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"It is difficult to add to the praise  
that has been given D.O.A.F.—magic  
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deep affection between the  
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loveliest I have ever  
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HO. 3-2184  
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MIRACLE MILE  
**EL REY**  
WE. 1-1101  
Daily 12:15 - Sat. Sun. 12:45

WESTCHESTER  
**LOYOLA**  
SP. 6-1410 - OR. 6-0348  
Daily 5:45 - Sat. Sun. 1 - Free Park

WESTWOOD  
**VILLAGE**  
GR. 3-3042  
Daily 6:45 - Sat. Sun. 1:45

SHERMAN OAKS  
**LA REINA**  
ST. 3-3080  
Daily 6:45 - Wed. Sat. Sun. 12:45

GLENDALE  
**ALEX**  
CH. 5-1828  
Cont. Daily 12 Noon

PASADENA  
**ACADEMY**  
RV. 1-8808  
Cont. Daily 12 Noon

LONG BEACH  
**WEST COAST**  
NE. 6-4208  
Cont. Daily 12 Noon

# Texas Radio Showman Figures That 'If We Can Sell, We Can Make Pictures'

"If we can sell pictures, we can make pictures."

On that reasoning a Texas company owning radio stations—and film theatres—has entered the production of feature films. Brought into being is McLendon Radio Pictures Co.

According to Gordon McLendon, the young head of a six-station radio group, his company has developed a successful technique for the selling of theatre tickets via radio. The McLendon method, described as "amateur transfer," apparently has caught the fancy of the major companies and McLendon transactions have been purchased for the national exploitation of the release of "Shane" and for the promotion of "Hound of the Baskervilles."

The new McLendon picture company has completed two pictures and is in the process of winding up a third, all shot in Dallas. The completed ones are "The Killer Shrews," made for \$125,000, and "The Giant Gila Monster," brought in at \$138,000. The third, with a budget of \$75,000, is "My Dog Buddy."

## The Rationale

McLendon's theory for entering picture production is as follows:

Since the company has the know-how to employ radio advertising successfully, why shouldn't it go on its own pictures?

If the pictures are made at reasonably low budgets, the company should be able to recoup the net costs in the areas where it owns radio stations.

The company's stations are KILT, Dallas; KILT, Houston; KITS, San Antonio; KEEL, Shreveport; WKAY, St. Louis and KABL, San Francisco. The six stations, according to McLendon, cover a market area of 22,000,000 people. By using his own stations, which simply means taking money out of one pocket and putting it into another, McLendon feels he can take enough coin out of theatres in these markets to break even. He says the rest of the United States and the foreign market as the " gravy." In the case of the \$75,000 "My Dog Buddy," aimed at the suburban trade, McLendon believes he can get his negative cost out of Texas alone.

"Killer Shrews" and "Giant Gila Monster," being offered as a dual bill package, have already been booked by the entire Interstate chain of Texas and open in Dallas on June 25.

## Pioneer's Psychology?

McLendon frankly admits that he hasn't "the vaguest idea of what I'm doing, but I'm trying to learn." He added that he'd feel a lot more comfortable "if I knew something about the foreign market." He hasn't worked out any distribution deals as yet but is weighing a number of alternatives. His company may handle the pictures personally in the markets where it owns the radio stations and turn them over to another distrib for the rest of the U. S. and abroad. "I'm not quite certain how to handle it," he said. "I'm waiting to see what will be offered. Why should I give away 35%?"

McLendon said he hoped to make 10 or 12 pictures in the \$75,000 to \$150,000 budget bracket and perhaps branch out into better things "when I learn something about the business." The initial picture was made at the United National Studios in Dallas. For the subsequent entries McLendon bought an abandoned studio on Lake Dallas and put \$500,000 into refurbishing. He is currently building a second sound stage.

For the actual production, he brought in a 27-man crew from Hollywood. Eventually, he plans to have trained resident crew, necessitating only the importation of a basic complement of perhaps director, production manager and performers.

At the budgets under which he is operating McLendon said it was obvious that he could not employ high-priced stars or feature players. He said, however, that he attempted to get some people who were somewhat known abroad so that the pix would have a chance in the foreign market. For exam-

ple, Ingrid Goude, a former Miss Sweden, is starred in "Killer Shrews" and Lisa Simone, a former Miss France, is ditto in "Giant Gila Monster."

McLendon, who hopes to build up his regional picture company, said that the unions would be wise "to give us a chance to grow. The unions can stamp us out if they make the same manpower demands as are asked in Hollywood."

Hollywoodites involved in the productions included actor Ken Curtis, making his bow as a producer; Ray Kellogg, director, and Ben Chapman, production manager.

## RUES INDISCRIMINATE USE OF WIDE LENS

Hollywood isn't being selective enough when it comes to deciding which pictures should be made in wide-screen processes, director Robert Wise said in Gotham last week.

He said quite frankly that he didn't care for C-Scope and other wide-screen processes. "I wonder whether we are not diminishing the value of CinemaScope by using it too indiscriminately," he opined.

Wise said that now that the industry had a choice of various wide-screen processes it was more important than ever to decide whether a given story really needed the "big" treatment. He added that he felt the same way about the use of color.

## S. C. Sunness a 'Firster'

### On Acoustics, Amperage

To S. C. Sunness, general manager of the Sunness Theatres of Birmingham, N. Y., went the honor of being the first "customer" of the newly-organized Council for the Improvement of Theatres and Motion Picture Projection.

Sunness submitted a request for technical inspection of his Jarvis, Crest and Art Theatres. He asked that projection and auditorium acoustics be checked.

Theatre Owners of America, which is administering the program for the Council, forwarded the request to the National Theatre Supply Co. of Buffalo, a firm that is on the list of some 150 dealers and suppliers certified by the Theatre Equipment Dealers Assn. to cooperate in the program. The survey, as part of the Council's service, will be made without charge to the theatres.

## 'Porgy' Into McVickers

Chicago, June 9.

Sam Goldwyn's "Porgy & Bess" has been set here for the McVickers Theatre starting July 22, moved up from an August preem to shorten the hiatus after the current and disappointing "Diary of Anne Frank" closes June 11.

McVickers landed "Porgy" in competition chiefly from the Palace, local Cinerama showcase, which has nothing to follow its current "South Seas Adventure."

## Film Reviews

Continued from page 6

### The Angry Hills

tempts at more than the usual two-dimensional seen in melodrama. Perhaps in book form there were subtleties that were made credible. In screenplay they seem to have been condensed or crystallized with results that are surprising and, in some cases, surely unintentional. One, for instance, is that the head of the Gestapo in Greece emerges as a likable, troubled thinker, in all a sympathetic character.

Robert Mitchum plays an American war correspondent trying to get out of Greece. Even for the conventional portrait of the cynical U. S. reporter, Mitchum seems to have few qualms. He agrees to take \$20,000 to deliver the names of the Greek underground to British intelligence in London. A chase develops in which the pro-Nazi try to get the list and the anti-Nazis try to get Mitchum out of the country.

Although the screenplay is loose and untidy, Aldrich's direction has not done much to tighten it up. He takes good advantage of his Greek locations. His casting is good. But he sometimes sacrifices movement and story to the background. Scenes in a Greek convent, for instance, while atmospheric, are otherwise unrewarding, and atmosphere by that time should have been implicit.

Mitchum's character is never defined, or very pleasing. Gia Scala, as a peasant girl, does not achieve much interest because her role is not very interesting. Elisabeth Mueller is so vivid in her few scenes that she seems a likely bet for further work, particularly with today's international casting. Stanley Baker plays the Gestapo chief, a thoroughly agreeable fellow. Kieron Moore, Theodore Bikel, Donald Wolfelt and Marius Goring are acceptable as conspirators on both sides, and Sebastian Cabot is a standout as another.

Stephen Dade's camera work seems to have been done largely at night, under adverse lighting conditions. Richard Bennett's music is often strikingly effective. Powe.

### Oh! Que Mambo

Paris, June 2.

Boreal release of Peg production. Stars Dario Moreno, Magali Noel, Alberto Sordi, Jean Poiret, Michel Serrault, Duvalles. Directed by John Berry. Screenplay, Rene Masson, Jean Aurel. Music, Genevieve Vauzy. Music, Guy Magenta. At Triomphe, Paris. Running time, 85 mins.

Dario Moreno... Magali Noel... Alberto Sordi... Jean Poiret... Michel Serrault

This trifling pic was made for hefty pop singer Dario Moreno who acquires himself well as a bankteller who becomes a singer. But the simple treatment and familiar tale rank this mainly a bet for France.

Director John Berry has kept this moving and inserted some good comic shenanigans. However, this could not overcome the lackluster material. Support and technical credits are average as is the music. Mosk.

## Soundtrack

Continued from page 11

champagne supper dance at the Waldorf June 25 following the preem of the picture.

"Middle of the Night" co-stars Kim Novak and Fredric March will host a midnight screening of the Columbia release for the cast of Broadway shows at the Odeon Theatre tomorrow (Thurs.). Cinema Lodge of B'nai B'rith holds its annual golf tournament on June 18 at the Briar Hall Club, Briarcliff Manor, N.Y. M/Sgt. Stanley P. Kelban of Bridgeport, Conn., awarded a Certificate of Merit for his work as noncommissioned officer in charge of the Armed Forces Interservice Ticket Committee. In the three years the veteran infantryman had headed the bureau it's estimated that he supervised the distribution of \$4,000,000 worth of free tickets to servicemen visiting New York. Set. Kelban is being reassigned to a Quartermaster Technical Intelligence Detachment in Heidelberg, Germany.

Museum of Modern Art film library has started presenting a John Ford series. Nine Ford pictures will be seen, including "The Quiet Man."

Lacy W. Kastner, prez of Columbia International, who suffered a heart attack last month, this week transferred from the hospital to his home. James P. Cavanagh, who's written several of Alfred Hitchcock's tv shows, has been signed to do the script for the next Hitchcock theatrical film, "Psycho," based on the Robert Bloch novel. Installation of the equipment for Mike Todd Jr.'s Smell-O-Vision at Todd's Cinestage Theatre in Chicago has started under the supervision of Swiss inventor, Hans Laube. First test showing will be in late July.

## Amusement Stock Traders

Washington, June 9.

Universal Pictures amassed 16,800 more shares of Decca Records common stock for a grand total of 175,500 to highlight Securities & Exchange Commission report on major stock deals from April 11 to May 10.

Report also discloses sizable transactions by Albert and Jack Warner in Warner Bros. common. Albert disposed of 6,500 shares, leaving him with 2,700 held by a trust in his name. Jack acquired 1,632 but sold 7,000 at \$20 a share pursuant to an option. His holdings, after the deals, totalled 237,431.

Twentieth Century-Fox trading saw Charles Einfeld pick up 5,000 common shares for a total of 5,485 and Robert Lehman drop 6,200, leaving him with 17,400.

Fico Corp. reduced its Columbia Pictures common holdings to 94,566 by selling 1,721 shares during April. In Trans-Lux Corp. transactions, Harry Brandt, through foundations, bought 700 common stock shares and sold 2,000.

In other show biz transactions:

—Ellsworth C. Alvord bought his first 1,000 shares of Loew's Inc. common and George Killian acquired 2,000 of same, boosting his holdings to 9,500.

—Eric H. Haight exchanged 10,000 shares of National Telefilm Associates for National Theatres securities pursuant to merger. In a similar deal, Oliver A. Unger acquired 20,000 and disposed of 40,125 common shares of NTA.

—Martin Ransohoff sold 12,900 of Filmways common, holding on to 115,900. His children have 11,200.

—Elmer W. Engestrom bought 500 shares of Radio Corp. of America common, boosting his total to 2,093.

—Walter Craig of Norman, Craig and Kummel ad agency sold 1,900 of Teleprompter Class A common, leaving him with 13,225.

## Fresh Pond Ozoner Vs. 'Shaggy Dog'

### Hearing Due in Federal Court on 'Forced' Charge For Kids Usually Free with Adults

Boston, June 9.

A Cambridge ozoner went into Federal court here to protest the extra bite it says is required to show Disney's "Shaggy Dog" via Buena Vista.

Operators of Fresh Pond Open Air Theatre filed a complaint against latter, alleging the firm is trying to "force" them to charge an admission fee for every child under 12 attending the picture.

The complaint, signed by attorney George A. McLaughlin, prexy of the theatre, contends it is against their long established policy of admitting cuffs all moppets under 12 accompanied by an adult. They also maintain the added levy violates the antitrust laws and ask an injunction against it.

A hearing was skedded for Thursday (11).

In order to show the film, the complaint charges, the ozoner must pay a minimum charge of 17½¢ per child for each child admitted, irrespective of age. The charge, it explained, is based on a 50¢ tariff by the distrib for every admish. "It is computed on a theoretical admission fee of 35¢ for each child," McLaughlin said. The complaint states many of the theatre's patrons would not attend if required to pay fees for children under 12. Such a charge would render attendance at the theatres prohibitive; as an alternative, parents would have to hire so called baby-sitters, the complaint adds.

"In addition, the plaintiff's policy of not charging admission for such children under the age of 12 is fair and equitable in the sense that outdoor theatres . . . cannot commence to operate until darkness arrives. And children under 12 years of age, in many instances, do not remain awake during the evening presentation of the motion picture." By agreeing to the demand, the complaint added, the theatre would be violating the provisions of the Sherman and Clayton Acts, since it would constitute a combination to "fix prices."

Following the filing of the complaint in U.S. District Court at Boston, the president of Buena Vista, Irving H. Ludwig, defended the rental policies. He described the complaint against rental policies as "completely without merit."

In a statement from New York telephoned to Boston newspapers, Ludwig said the complaint is "apparently calculated to mislead the public regarding Vista's policy of seeking a fair rental fee from this exhibitor."

"Regardless of the admission price policy of an exhibitor, BV is entitled to reasonable compensation for the exhibition of its pictures to insure a reasonable return," he said.

Disney subsid, he said, has offered to license "Shaggy Dog" on terms that provide a minimum rental fee for each theatre patron including both adults and chil-

dren. "This per capita licensing method has been approved repeatedly by the Dept. of Justice as not being in violation of the antitrust laws and as a fair and reasonable licensing method," the statement said.

Ludwig also said his company plays no part in fixing the admission prices. "The exhibitor may charge whatever admission prices he wishes and if he so desires, he may charge only for adults," he said.

## Ludwig on 'Per Capita'

Film distributors, under court order via the industry antitrust suit to refrain from fixing admission prices, apparently have an easy way to assure for themselves rentals which they claim are equitable and based on the ticket costs.

Irving H. Ludwig, president of Buena Vista, which is Walt Disney's distribution subsidiary, stated this week that BV is demanding a minimum rental fee for each adult and each child attending a theatre playing "Shaggy Dog." Through percentage deals, of course, BV shares in each admission and is saying what the minimum price, at least, will be. Theatre men, Ludwig said in effect, are free to charge whatever they want but BV wants its percentage formula tied in with a specified minimum.

In an apparent reference to drive-ins, some of which admit children for free, Ludwig said exhibitors are not enjoined from charging only for adults. He has no intention of interfering with a theatre's price policy. But here again he insists that BV be paid off on a "per capita" basis. If the kids get in free, it's all right with BV so long as the company collects for their admission from the exhibitor.

It's noted that Paramount has been selling "Ten Commandments" via "per capita" deals and some time ago won out in a couple of court actions seeking an injunction against the practice.

## Chasens Reopens in A.C.

Atlantic City, June 9.

Max Chasens, who for many years has been associated with resort motion picture theatres here, will reopen the uptown Capitol tomorrow (10). He was booker and buyer with the Hamid theatres, which last week sold their string of five picture houses to a Boston group.

Policy of house will be first-run films and unusual releases. Chasens is son-in-law of Harry Waxmann, who operated a group of houses here before selling out to the Hamid group several years ago.

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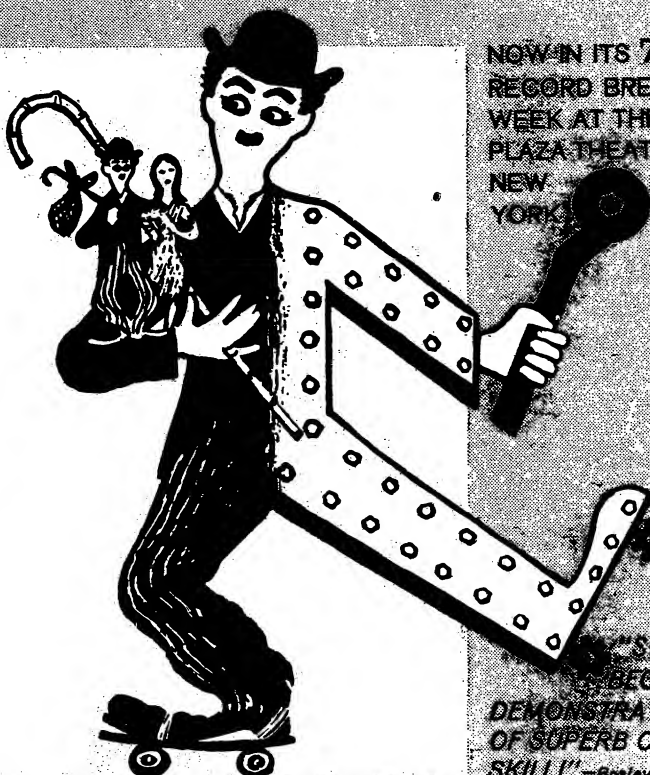
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# Entertainment 'Fit for Children'

## Mebbe Not Fit for Educated Adults

### And Chi's New Cop Censor Gets It

Chicago, June 9.

For an injudicious remark—that he'll only permit films "fit for children" to exhibit here—this town's new police censor chief, Sgt. Vincent Nolan, has lately been under fire in the press and from various libertarian groups.

Most recent blast was from the American Civil Liberties Union, which in a letter to Mayor Richard Daley last Tuesday '2' characterized the Nolan policy as "clearly illegal" and a "cultural barbarism."

Nolan was quoted by the Chi Tribune as having stated that if a "picture is objectionable to a child, the picture is objectionable period." Contending the position to be illegal, the ACLU cited a 1958 U.S. Supreme Court decision in the case of a Detroit prosecutor who clamped a ban on any book which he did not want his 13-year-old daughter to read. Tribunal held that to reduce the adult population to reading what's fit only for mop-pets was a violation of the constitution.

ACLU also termed Nolan's policy a "cultural barbarism" which could not be better calculated to make Chicago look ridiculous. What is even more disturbing is that an official charged with responsibility of enforcing the law obviously does not understand the law which he is supposed to enforce, but instead seems to think that it is his job to make it up as he goes along.

There'd been no reaction by deadline from the Mayor's Office, with a spokesman, Birdcating Daley had not yet answered the letter.

## Frown as Allied Artists Axes Big Pictures On % Terms for 'Capone'

Minneapolis, June 9. There's some resentment in this territory's independent exhibitors' circle at Allied Artists for "joining the major companies' ranks" and demanding percentages in even the smaller situations for "Al Capone." Its first boxoffice biggie since "Friendly Persuasion" and "its only other one in the past several years."

The 49 to 50% demand—it's "must" percentage—makes it impossible for the small-town theatres to play "another (of the boxoffice attractions that they need," according to Lowell Kaplan, Berger circuit buyer-booker, who emphasizes that "unlike most major companies' blockbuster, this picture was produced on a comparatively modest budget."

"Smaller situations just can't afford to play these pictures on percentage," insists Kaplan. "The small theatres can't continue to exist unless the terms are such that pictures like 'Al Capone' will earn them a respectable profit to offset their losses or non-profit on most run-of-the-mill product which especially comprises the bulk of minor distributors."

"We've been hearing appeals from the minor distributors for small-exhibitor and independents' support. But is this support earned and can it be afforded if such companies demand percentage whenever they infrequently come along with a boxoffice smash."

## N. H. Footlight Fee

Manchester, N.H., June 9.

A new system of permit fees, soon to become effective in the Manchester Building Dept., will affect new theatre construction work as well as improvements to existing establishments.

The ordinance calls for a \$2 charge for motion picture projectors using arc lamps with wattage of 1,000 or more, and a five-cent charge for each electrical outlet installed 24 inches or less on center, as in strip lighting, marquis lighting, footlights, borders, etc.

## Catholic Criteria Win, Placid Defiance Loses; New Boss Deferential

Albany, June 9.

Palace at Lake Placid, which went dark in early October—several months after it had received nationwide publicity on being declared "out of bounds" for Catholics, over a half-year, because "And God Created Woman" was exhibited—has reopened, with a new manager and an advertised policy of "wholesome entertainment." This, apparently, includes the "rejection" of horror pictures and "those dealing with sensationalism."

Film Row understands the 1,000-seater will now not show any pictures rated "B" or "C" by the Legion of Decency. In effect, this gives the pastor of St. Agnes Church final approval on films to be played.

Monsignor James T. Lyng revealed last July that the Palace had been interdicted for six months because it refused to withdraw a Brigitte Bardot film. James P. McLaughlin, then manager, declared "And God Created Woman" had been licensed by the State of N. Y. and considered that sufficient. He held fast to the policy of playing out the engagement, which racked up one of the Palace's biggest grosses during the year. The majority of the stockholders in Adirondack Theatre Corp. supported him, as did the theatre staff.

The prediction was then made, both in Lake Placid and elsewhere, that 50% of whose permanent population is Catholic and in Albany, that McLaughlin eventually would have to resign.

## Pencil on Film Ads Wielded Mysteriously

Washington, June 9.

The pencil on film ads is wielded in mysterious ways. Trans-Lux here submitted to the three local dailies identical ads for Brigitte Bardot's "Love Is My Profession." The pic was described thusly:

"A frankly shocking film about a man's obsession with his mistress."

The Post & Times-Herald decided to leave mistresses out of it and let its readers know only that it was "a frankly shocking film about a man's obsession."

The Star took another tack, viewing "frankly shocking" as the overly suggestive words. Its version of the ad: "A film about a man's obsession with his mistress." But later it accepted a new ad which contained "the following quote from the Star's own critic, Jay Carmody: 'A sex saturated narrative.' Miss Bardot has never had a role more luridly shaped to her talents."

The tabloid News decided to be different and published the original ad intact.

Lloyd Hutchins has sold the Texas Drive-In at Navarro, Tex., to Howard Robt. Hutchins had purchased the company for \$18 months ago from Mrs. Walter Matney Hutchins will return to Cortez, Colo.

## Screen Producers Guild Sets Committee Chairmen

Hollywood, June 9.

Chairmen of eight committees of the Screen Producers Guild have been set by prexy Walter Mirisch, to take on helming of the Guild's Permanent Charities Committee. A new committee has been established this year; Publications, to be headed by Samuel G. Engel.

Next year's lineup includes Pandro S. Berman, Dues; Milton Sperling, Public Relations; Louis F. Edelman, Membership; William H. Wright, Insurance; Jerry Bresler and William Self, Awards; Frank McCarthy, Motion Picture Relief.

Arthur Gardner also has been appointed to fill out the unexpired term of Lewis J. Rachmil, who resigned, as a board member.

## Canada's Awards To Short Films

Ottawa, June 9.

Special awards were presented by the Canadian Film Awards this year to the Canadian Broadcasting Corp. and Toronto freelance film writer Dean Walker at dinner meeting in Toronto Friday (5).

National Film Board collected five of the 17 awards, and four went to Crawley Films of Ottawa.

Meeting was co-chaired by S. W. Caldwell, president of the Assn. of Motion Picture Producers and Laboratories of Canada, and Walter Herbert, director of the Canada Foundation. E. R. McEwen of the Royal Canadian Air Force, former mgr. of CFA, read the citations. Awards were set up in 1947 by Canadian Film Institute. Canadian Assn. for Adult Education and Canada Foundation.

Awards included: **Theatrical Shorts:** "The Tall Country," Parry Films Ltd., North Vancouver; B. C. "Money Minters," Crawley Films; "The Quest," National Film Board.

**General Information:** "The Living Stone," National Film Board; "Public Relations: Saskatchewan," "Our University," Crawley.

**Sales Promotion:** "Beauty To Live With," Crawley; "Training and Instruction," "Fire In Town," National Film Board.

**Travel and Recreation:** "Grey Cup Festival '58," Chetwynd Films, Toronto; "Quebec," Christopher Chapman, Toronto.

**Television Films:** "Winter Crossing At L'Île Aux Coudres," Crawley; "One Day's Poison," and "Blood and Fire," National Film Board.

**TV Commercials (film):** "Du Maurier 608," Omega Films of Montreal.

**Amateur Films:** "Watch Out," Jack W. Ruddell, Toronto; "Pin-oke," J. S. Grassick, Toronto.

## DEFIANCE-SHOUTED ONLY

Trans-Lux Makes Cuts In Indie Strippers as Demanded

Boston, June 9.

Cuts in "Venus on Broadway" (indie) film at the Trans-Lux were imposed by Boston city censor Walter Milliken Wednesday (3). Milliken demanded that six cuts be made in the film which portrays strippers in bumps and grinds.

David Kaplan, Trans-Lux mgr., opposed the censorship with a statement contending there was nothing objectionable in the film and that if necessary he would go to court to make a test case out of the incident. He said the film had been shown in other cities without official opposition.

However, the day after his refusal to eliminate the "suggestive scenes" asked for by Milliken, he made the cuts. The bumps and grinds of the strippers have been cut and the film jumps from the bow on of the peepers to bowf. Since prior censorship of films was declared unconstitutional by the Massachusetts Supreme Court, Boston censors may only view the film on or after opening and then "ask" for cuts.

"Venus on Broadway," minus its "interesting" scenes, was yanked Sunday (7) and new bill, "Cat" and "Sinners of Paris," opened yesterday, Monday (8).

News of the censoring got about and biz fell off on presumption remainder was dull.

# New Orleans Theatres One-Vote Loss Of Tax Relief, Also Sought by Parks

New Orleans, June 9.

## 'Sm' Flops in Zion

Zion, Ill., June 9.

Zion, theocracy burg once famous for its blue laws, no longer has a cinema.

Lone filmery, the Zion, which opened in 1948, closed last week with explanation from owner Onnie Bridges that he simply wanted to retire. Last year, however, Bridges publicly appealed for citizen support to offset waning interest in the theatre. Appeal was virtually ignored by religious colony.

Prior to '48, town had been without a theatre since 1913. Most of the local blue laws were repealed at a referendum in 1949.

## Alderman Jeers That 'Theatrical Monopoly' Is Given B.O. Tax Break

Yorkton, Sask., June 9.

City council has rescinded Yorkton's amusement tax bylaw.

Ald. Otto Feitz charged the decision had a "slight odor" and claimed it had been "hustled through" the finance committee and council.

When the tax was first applied, the Rothstein chain theatres had said admissions would be increased because of it, he reminded. Now, that amount should be taken off, he held.

"All you're doing is subsidizing a monopoly," he commented. "With the city getting natural gas, why shouldn't you subsidize the fuel dealers? It's the same thing."

He said the theatres paid \$800 less in amusement taxes in the past year but there was no statement to show they were losing money. "Maybe they're not making as much money as they think they should," he added.

"That's a ridiculous statement," countered Ald. W. Johnston, a theatre manager, who defended the Rothstein organization and said it was losing money.

When the argument got out of hand, Ald. Art McBurney, finance chairman, reminded that the matter for discussion had nothing to do with the Rothstein theatres.

He said the tax was an unpopular wartime measure brought in when the council was trying to hold the mill rate. His committee believed it was time to get rid of it. The city had never been successful in collecting it from hockey and baseball clubs, touring shows and dances, he said.

## Ted Mann Pushes Suit Vs. Fellow-Exhibitor

Minneapolis, June 9.

In behalf of his neighborhood Suburban World Ted Mann is pushing his federal court conspiracy and restraint-of trade suit against another local independent uptown circuit owner, Harold Field, whose outlying St. Louis Park theatre is involved.

Alleged is an "unlawful" attempt to squelch competition between the Suburban World and St. Louis Park on Field's part. Mann is asking tripled \$5,000 damages, or \$150,000.

The suit is novel here in being the first time locally that one independent exhibitor is arrayed against another in antitrust action and no film company is named as a co-defendant.

It's counter to the federal court action brought by the St. Louis Park to restrain United Artists from calling upon the St. Louis Park to bid competitively against the Suburban World for UA pictures in the earliest subsequent run clearance slot, 28 days, in the two theatres' area.

The Field suit is an outgrowth of Mann's request to UA to put up one of its pictures for competitive bids between the Suburban World and St. Louis Park and the film company's compliance. Involved was to be the exclusive 28-day award.

## Wisconsin House Gets \$300,000, Largest Loan Yet to an Exhibitor

Washington, June 9.

Delft Theatre Corp. of Butler, Wis., has been okayed for a \$300,000 Small Business Administration loan. SBA officials said it's the largest approval for a theatre in the agency's history.

The loan is of the participating variety wherein SBA takes care of 60% and a bank the remainder. Interest rate is 5½% on the SBA portion which must be paid off in ten years.

Delft has a drive-in at Iron River and theatres in Munsing and Stambaugh, all in Wisconsin.

## Women's Clubs Extol Pix

Los Angeles, June 9.

Motion picture industry was kudos for its "significant contribution to the dominant interests of the nation," by the General Federation of Women's Clubs, at org's Communications Day luncheon held Friday (5) at the Hollywood Palladium, attended by more than 1,000 delegates sessioning at national convention here.

In the form of a resolution of commendation, the industry was praised for its unselfish dedication to the support of humanitarian causes and for enriching the lives of millions the world over through the magic of motion pictures.

Chloe Gifford, GFWC prexy, in making presentation to Y. Frank Freeman, AMPSP board chairman, stated: "With this the General Federation of Women's Clubs expresses its appreciation of the many great contributions made by the motion picture industry and its hope the real leaders of the industry will continue their influence and guidance so that the industry can go on to even greater contribution."

## Returns to Film Biz

Raymondville, Tex., June 9.

R. N. Smith has assumed operation of his Texs's Border Theatres located here, Fallurris, Mission and Premont. He had retired several years ago, but has decided to get back in "the business again."

De's Reynolds of Dallas is booking and buying for the Smith theatres.

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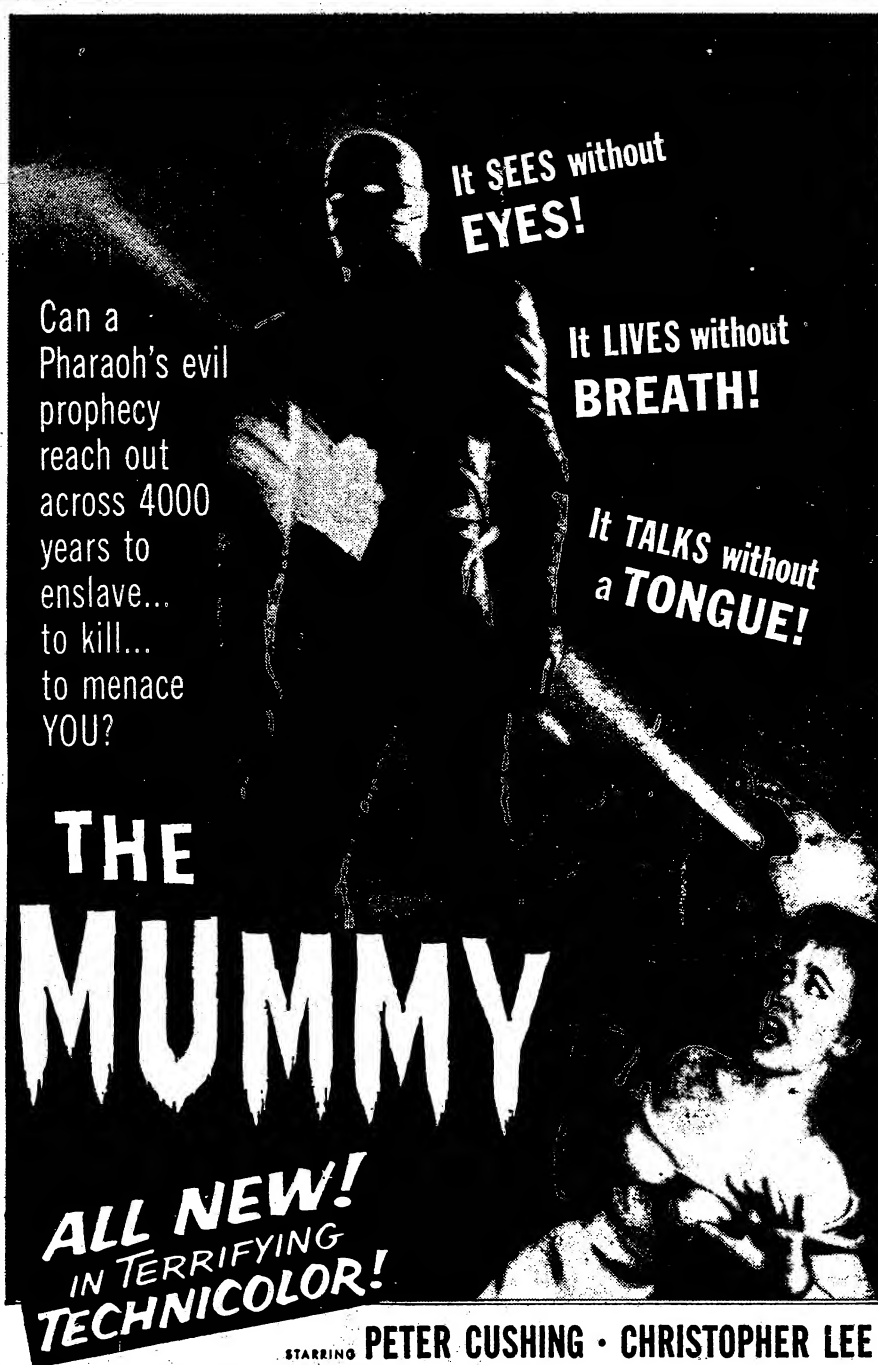
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and "HORROR OF  
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It SEES without  
EYES!

Can a  
Pharaoh's evil  
prophecy  
reach out  
across 4000  
years to  
enslave...  
to kill...  
to menace  
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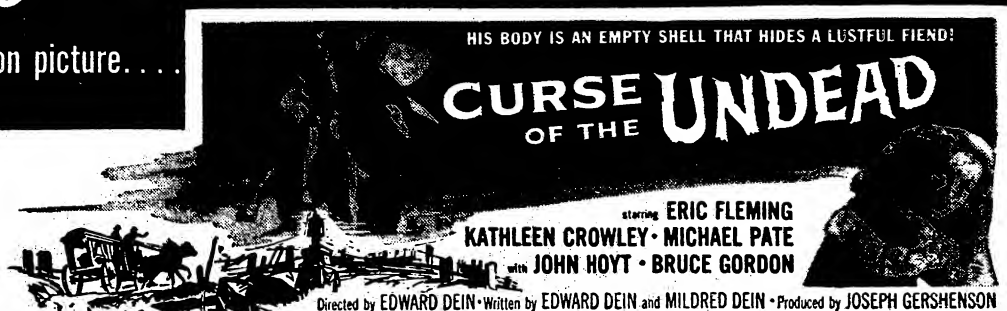
It LIVES without  
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**ALL NEW!**  
IN TERRIFYING  
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STARRING **PETER CUSHING • CHRISTOPHER LEE**  
**YVONNE FURNEAUX** • Directed by **TERENCE FISHER** • Screenplay by **JIMMY SANGSTER**  
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HIS BODY IS AN EMPTY SHELL THAT HIDES A LUSTFUL FIEND!

## CURSE OF THE UNDEAD

starring **ERIC FLEMING**  
**KATHLEEN CROWLEY • MICHAEL PATE**  
with **JOHN HOYT • BRUCE GORDON**  
Directed by **EDWARD DEIN** • Written by **EDWARD DEIN** and **MILDRED DEIN** • Produced by **JOSEPH GERSHENSON**



# Anti-Tollvision Bills Killed in Calif.; 'Present Television Is Not Free'

Sacramento, June 9.

Two bills aimed at regulating tollvision were killed last week in the State Legislature.

The measures, introduced by Assemblyman Louis Francis, a San Mateo Republican, were heard by the Assembly's public utilities committee, which voted unanimously to send them to "interim study"—a handy euphemism for putting proposed laws to sleep.

The proposals would have:

- 1) Prohibited intrastate transmission of television programs where a charge for the show might be made in one portion of the State while another portion of the State saw the show free;

- 2) Required pay-see firms to get a "certificate of public convenience" from the California Public Utilities Commission before starting operations.

Francis called the bills "protection of the public's free television" and said boxoffice tv's "possible profits could be enormous." But in the next breath he added, "there's no positive proof the public would subscribe."

Jerome Doff, Skiatron vice-president from Los Angeles, argued that the basic attack on home-toll "comes from theatre owners." He said:

"Our appeal to you is not that there shouldn't at some time be regulation if the need be shown, but only that we be allowed to go into business unhampered... this is free enterprise in the open market. The public should decide."

Doff also claimed "free tv isn't free, you pay for it in the advertisers' ad budgets," and added:

"These bills create a further monopoly for the entertainment now in business. And remember, we're in the entertainment business, not the gas, power or phone business, so our business should be up to the Public Utilities Commission."

When questioned about programming plans, he replied:

"We wouldn't take Perry Como if his show were given to us. We'll have first-run films, Broadway shows, Sol Hurok productions, baseball and football. We're just producing four one-hour Bolshoi Ballet films in Los Angeles now."

Doff introduced other witnesses on hand in case they might be asked to testify. They included Howard Keel, SAG president; Pat Somerset, SAG executive officer; John Lehnars, president of the Hollywood AFL-CIO Film Council; Frank Allen, manager of Palm Springs Television Corp.; Howard Briggman, president of Monterey Peninsula Television Co.; and Kent Redwine, MPPA lobbyist.

But there was no need. The committee never called them, and representatives of the theatre owners never appeared, either, as the legislators swiftly finished off the proposals.

## SHRINKING CIRCUIT

Minnesota, Once 80 Houses, Down To 39-Sheds Nabs

Minneapolis, June 9.

Minnesota Amusement Co. (United Paramount circuit) continues its retreat from exhibition in this territory, especially in the Twin Cities.

Its lease on one of its two remaining Minneapolis neighborhood houses, the Uptown, one of the leading and finest neighborhood theatres here, doesn't expire until Oct. 31, but it turned over the house yesterday (1) to circuit owner Harold Fie'd.

Chain's only other Twin Cities neighborhood house, the Rialto here, is up for disposal and may be shuttered if no purchaser can be found.

Once big Paramount chaff, which at one time included more than 80 theatres, now numbers only 39. Circuit is operating only two first-run houses each in downtown Minneapolis and St. Paul. Appearing before the state legislature to oppose daylight saving time, counsel for exhibitors declared both St. Paul theatres incurred substantial operating losses last year.

## SUES ROBERT MITCHUM

Paul Wilkins Asks Relief on 1946 Agent Pact

Los Angeles, June 9.

Robert Mitchum is named in Superior Court action brought by Paul Wilkins, who asks for declaratory relief in enforcing an agent's contract assertedly signed in 1946 and amended in 1947.

Actor claims pact is void, according to complaint, but Wilkins, who states he discovered Mitchum in little theatres, maintains it still is in effect. He demands alleged back payments.

## Jerry Lewis' Foreseeable \$10-Mil From Paramount During Next 7 Years

Hollywood, June 9.

Jerry Lewis will be paid a minimum of \$10,000,000 for his exclusive services during the next seven years, under terms of a contract closed over weekend between Jerry Lewis Productions Inc., and Paramount.

Pact calls for a total of 14 ptx, seven in which comic will star for Paramount-York Productions, and seven to be produced by Lewis' own company, in which he'll also star. Initialer under P-Y banner will be "Like Father, Like Son," to roll in October with Lewis also producing. Frank Tashlin directing. First under Lewis' own flag will be "Ole," directed by Norman Taurog. Both will be made as musical comedies and released on Paramount's 1960 sked.

Lewis, according to Jack Karp, new Paramount studio administrative chief, who made disclosure of deal jointly with Lewis, both in partnership with Dean Martin and soloing, has been responsible for approximately \$100,000,000 film rentals to Paramount. Karp also stated that the returns to Lewis at windup of seven-year agreement will "easily surpass any of the spectacular movie and tv package deals announced recently."

Comic currently is starring in Hal Wallis' "Visit to a Small Planet," which will wind his long-time commitment with producer.

## 'I WAS A TEEN-AGE MAGOO'

Bosustow Stars New 'Unlimited Play' Cartoon Items

Hollywood, June 9.

UPA prexy Stephen Bosustow has given go-ahead signal for start of first two Mister Magoo cartoons which will be sold via org's new "unlimited play agreement" plan of booking series.

New format, set up last April, calls for circuits and individual theatres to lease UPA's program of 12 shorts annually for a full-year's playing time of each subject, as a flat rental price, unaffected by number of times each subject is shown.

Decision to launch production at this time was reached following a tour made by Roy Haines, general sales manager, during which he held exploratory talks on plan with theatre heads. Haines on a three-week junket signed such principal circuits as Balaban & Katz Corp., Pacific Drive-In Theatres, Butterfield Theatres, North Ohio Theatres, Interstate Circuit Inc., Stanley Warner Theatres, United Detroit Theatres and Alliance Amusement Co.

Bosustow previously reported that in conversations and communications with prospective purchasers about 60% had already expressed a desire to participate in project.

First two in series will be "Magoo Meets Boing-Boing" and "I Was a Teen-Age Magoo." Haines resumes his touring this week, to meet with exhibs in Salt Lake City, Denver, Des Moines, Chicago and Cleveland, and huddles with Bosustow late in June to map pitch for eastern and southern trade.

## 2 Only Taking Bout

Philadelphia, June 9.

Floyd Patterson-Ingmar Johansson heavyweight title bout will be telecast in only two theatres, June 25, the midtown, first-run Stanley and the S. Philly key, the Broadway.

Ticket sales opens June 19, with a \$4 tariff on all pasteboards. In previous years the Stanley Warner chain carried the closed circuit fight telecasts in the Stanley, Chester, Pa., and the Stanley, Camden, N. J., in addition to its Philly houses.

## Re-Slot Minsky; Novins to N.Y.

Howard Minsky has been shifted from eastern sales manager of International Telemeter, which is now a division of Paramount, to the post of assistant to George Weltner, Par v.p. in charge of worldwide sales. Prior to joining Telemeter several years ago Minsky was a Par division manager.

Reason for the change is that Louis A. Novins, head man at Telemeter, is moving his headquarters from the Coast to New York and it's felt there's no need for two top execs in the same Gotham office. Telemeter is no longer a subsidiary, as such, having been tucked into the corporate fold as a divisional unit.

## Moscow 'Rules'

Continued from page 3

15 "art workers"—cinematographers, writers, critics from different countries—and there will be a second jury of nine to review the shorts. There will be a secret ballot and a simple majority or votes will be required. The committee reserves the right to reject any film "which offends the national feelings and dignity of a country."

A print of the film awarded the Grand Gold Prize must be contributed to the Soviet State Film Fund.

### Please Send Three.

The Soviets are inviting each participating country to send a delegation of three to Moscow, representing "executive and art workers of their national cinematography." They must pay their own travel expenses, but are invited as far as their Moscow stay is concerned.

It is, at this point, still uncertain whether—even if the time limit permit it—the Yanks will participate in the Moscow festival. The decision is up to the Government, which in this instance means the U. S. Information Agency whose spokesman in film matters is Turner B. Shelton, USIA film chief.

The Americans in Cannes felt that Moscow had been too hurriedly arranged, and also they expressed the fear that it could turn into a propaganda sounding board for the Soviets. In a brochure attached to the Moscow rules, the fest committee stated the aims of the competition:

"It... will acquaint the public with the best motion pictures of all countries, contribute to the development of cinema art and promote mutual understanding among nations." It's also seen helping to promote a broad exchange of experience, consolidate friendly ties and establish business contacts.

Fest will centre in the Kremlin where a 1,500-seat auditorium is being made available. There will be additional screenings in eight Moscow film houses. While at Cannes, the Russians made it very plain that they intended to stage the fest every year from now on.

## Des Moines' Tent's Coin

Des Moines, June 9.

Estimated proceeds from the annual benefit dance sponsored by the Variety Club (Tent 15) here on May 3 are between \$1,000 and \$1,200. The money will be used to help victims of cystic fibrosis—the latest charitable enterprise by the Des Moines club.

The dance was at the Val Air ballroom, with Arthur Murray dance instructors giving a program and Keith Killenger's orchestra playing. Tickets were \$3 per couple for adults and \$2 per couple for teen-agers.

# Theatres Count On Sports Page Bally

Closed-Circuit Bout Scaled \$3.50-\$7—Blacked Out In 75-Mile Circle of Manhattan

## KEEP MONEY IN ORBIT

'This Earth Is Mine' Gets The 'Life' Blastoff at U

With "Imitation of Life" breathing new life into Universal, the company is hopeful that "This Earth Is Mine" will be as fruitful. At any rate, U is planting similar seeds in the way of pre-selling in anticipation of sprouting similar boxoffice results. It's new policy of fewer and bigger pictures is witnessing an extended and expanded rally drive on each new entry. There hasn't been so much concentrated drumbeating at U since—well, since "Imitation of Life."

Charles Simonelli, U's eastern pub-ad chief, called in his staff last week and pepped them up with exploitation plans for "Earth," which includes a 40-city tour for Cincy Robbins, a new hopeful.

## Ross Hunter 'Rebuttal' To Lipton's Credo on Whys For a Successful Film

Hollywood, June 9.

What makes a hit a hit got a couple answers here this week, both from gentlemen in the same company. While no wounds were visible, it was apparent that one answer was given in some pain.

Those involved were Universal ad-pub v.p. David Lipton and Universal producer Ross Hunter ("Imitation of Life").

It started when Lipton told a luncheon meeting of local exhibitors the importance his studio places on the "pre-sell." He got into specifics on "Imitation of Life."

Lipton said the film had strikes against it before it was released (it's since doing fine). He said the pic was a medium budget remake of a book long out of print. He also attributed quite a bit of its success to the pre-sell ad campaign.

Hunter read these remarks in print and apparently felt he was not in anything like thorough agreement. He called a reporter in and gave a few reasons of his own why "Imitation of Life" was a success.

After fervently declaring his "utmost respect" for Lipton, and his (Hunter's) opinion that he (Lipton) is "the best in his field," he let fly.

"It's a quaint, old-fashioned, naive conviction," said Hunter, "that the public will buy anything if there is enough convincing ballyhoo. So Lipton's observations of 'Imitation of Life' need to be examined, because it took more than an intensive well-planned, pre-ad campaign to sell it to the public."

In the first place, Hunter said, "Lipton is misguided in labelling 'Imitation' a medium budget remake of a book long out of print."

The film cost \$1,500,000, said Hunter, which isn't medium budget yet.

"The picture, as far as I am concerned," added Hunter, "had no strikes against it and had everything going for it. It took over two years to write and prepare and each step was planned in advance, thought over very carefully, discussed, written and re-written."

Hunter also took exception to Lipton's statement that the film didn't have boxoffice potential.

In reply, he says, "Academy Award writer Eleanor Griffin was signed to do the screenplay, \$78,000 was spent on Lana Turner's clothes (and \$1,250,000 worth of jewels were used in the picture)."

In addition, according to Hunter, "I even convinced Sandra Dee to take a minor role in the picture so we could have a built-in teenage audience (and) signed Mahalia Jackson and Earl Grant for their added plus values."

Hunter concedes that Lipton's pre-sell campaign was good, but asks: "How many pictures have had great pre-sell campaigns and lost money?"

"A great advertising campaign can't help a picture that the public doesn't want to see," Hunter notes. "Everything, every phase of picture-making today, is important. And no one thing makes a picture successful."

A price range of \$3.50 to \$7 will prevail in theatres carrying the closed-circuit telecast of the Floyd Patterson-Ingmar Johansson heavyweight championship fight. Admission charges in arenas and auditoriums may be slightly higher, depending on whether or not they offer a live card of fights along with the closed-tv event from Yankee Stadium, N.Y.

Despite the fact that b.o. sales are slow in New York for the Stadium event because of litigation that has caused uncertainty about the bout taking place, theatres are signing up for the event in droves, with most of the major circuits already committed. Indications are that the seating capacity will top the 500,000 seats available for the Robinson-Basilio bout, which at 75% of capacity, tallied a record theatre b.o. of \$1,400,000.

As of yesterday (Tues.) a total of 572,000 seats in 160 locations in 140 cities were reported available.

The TelePrompster - sponsored event will be blacked out for a 75-mile radius of Yankee Stadium. TelePrompster, which paid \$300,000 for the rights, will split the b.o. take 50-50 with the theatres. Theatres pay for the rental of equipment and local loop charges. TelePrompster foots the long line bills.

### No Paid Ads

For the most part, theatres do not intend to use paid advertising space to promote the telecast. It's figured that solid editorial support will be obtained on sports pages in the cities where the telecasts will be available. TelePrompster has retained a special publicity staff, including men at the training camp of both fighters, to feed material to the cities in which the fight will be seen.

All fight theatres will receive a special trailer prepared by Filmack Trailer Co. Inserted in the trailer are the films of Johansson's first-round knockout of Eddie Machen, rated America's No. 2 contender.

In general, theatres do not plan to offer a feature film in conjunction with the fight. Loew's Theatres, for example, will end the regular feature an hour to an hour and a half before fight time. A screen program of shorts and newsreels has been scheduled to precede the closed-circuit telecast.

## How They Think

Continued from page 3

company. For example, a producer may like the manner in which the sales topper distributes the finished film or he might favor the publicity-advertising cooperation he receives from a particular company. In addition, a producer not fully hep to the literary market may choose a company that is alert in snaring important properties which will be assigned to him.

Another consideration may be a company's facilities abroad. A producer determined to make a picture on location may study the type of cooperation he can hope to receive from the firm bankrolling his projects. Or he might look into the type of inducement that Columbia provides for its more important independents, such as the right to purchase stock in the Fido Corp., a company set up by Col execs for the acquisition of shares in Columbia.

Of course, the flexible manner in which the industry is operating today may give producers the opportunity to make deals with more than one company. A project that interests one company may not be considered a boxoffice entry by another. Moreover, one company may own a property for which it considers a certain producer ideally suited to transpire it to the screen.

As far as can be ascertained, there is no panic in the industry that has been caused by competition for the independents. Over the years, various relationships have been built up among film-makers, agents and packagers and it's mainly those personal associations that bring about the eventual deals.



# \$170,000,000 IN '59-'60 VIDPIX

## As Far Apart As the Polemics

"Suffering commercials during a prime tv production is, as John Barrymore observed about footnotes, like scampering downstairs to answer the doorbell on your wedding night. They're usually ill-timed, inane and downright infuriating." Thus Ron Evans, tv columnist, in the Toronto Telegram, teasing off an attack on tv advertisers' polemics against rival products. He continued:

"Who now can have confidence that any analgesic really scuttles straight into the bloodstream? All those pills are dragging their feet! And, after all the conclusive proof that most toothpastes leave film scum or whole colonies of germs thriving, how can you be sure that any dentifrice is really in there pitching? The tv hucksters have managed to shatter so many illusions about so many competing products, the poor befuddled consumer is left without a single misconception to lean on."

## Firestone Studying UPI-Newspix Survey for Recovery of 'Voice'

A survey of tv stations across the country shows that a substantial number would like to carry the "Voice of Firestone," and would be willing to do so in or about the Monday night time slot from which the show was bumped by ABC-TV.

Survey was done by the sales wing of United Press International for Newspix, N. Y. commercial film company, which has still another scheme to keep Firestone Tire & Rubber's broadcast institutional on the air.

Newspix plan is a live coaxial show fed to from 80 to 90 top markets, minimum required by Firestone. In the case of Rocky Mountain and Coast stations, show could be taped for later broadcast.

Newspix claims tremendous interest on the part of station managers, many of them expressing the need for quality programming of "Voice" calibre. The Newspix proposition, however, has another, less abstract, appeal besides quality: more money. According to some reports, stations carrying the show would get twice the 30% of rate card that is standard for regular net pickups.

Survey indicates that the top markets are readily available through independent outlets. Same applies to most western stations, because the "Voice" pickup would fall in station option time.

Firestone is willing to take a two-hour or so spread on the show, but early in the week—and preferably Monday—is a must. Show is used to cue in dealers, distributors and salesmen on sales promotions for the week.

UPI's survey and the Newspix plan are now being considered by Firestone.

## Kelly Rides NBC: 3 Pontiac Specs

Gene Kelly will do three of the eight Pontiac specials to be done on NBC-TV next season, one of them, in a novel two-web twist, to be a repeat of a CBS show done by Kelly this past semester. Pontiac has also set a Victor Borge special and one which will front "new talent." Other three shows have not been announced.

Kelly will produce and front in his first Pontiac show on NBC on Thursday, Dec. 10, in the 8-9 slot. Second show, which he will produce but not appear in, will be Friday, March 18, at 8:30. Third, the CBS repeat, will be Friday, May 11, from 10 to 11. Borge's telecast is scheduled for a Friday, 10-11 slot, early next season, though the exact date was not disclosed by NBC.

## Desi's Solo Debut

Hollywood, June 9. Desi Arnaz, after eight years of costarring with wife, Lucille Ball, will solo for the first time in "So Tender, So Profane," upcoming stanza on CBS-TV "Westinghouse Desilu Playhouse."

Lensing starts next month.

## Buick's Hemingways (4)

More Ernest Hemingway properties will get dramatic airings on CBS-TV next season. Buick this week signed for four 90-minute dramatizations of Hemingway works.

First one will be aired Thursday, Nov. 19, at 9:30 p.m. Other dates haven't been set yet nor have all the Hemingway titles been picked.

McCann-Erickson Inc. set deal for Buick.

## Aubrey Flirting With Execs From His Alma Mater?

ABC-TV is feeling the reverberations of the CBS-TV executive situation. With further major changes expected within the CBS orbit, due to the recent ascension of James Aubrey Jr. to the web's executive vicepresidency, ABC fears losing a few of its top-ranking program execs to the Aubrey camp.

There has been heavy speculation this week that ABC-TV's program topper, veep Tom Moore, is being courted by Aubrey for a high spot at CBS. And Dan Melnick, the ABC-TV program development chief and one of the four top men in the net's program department, is another being pegged for a CBS slot and perhaps a vice-presidency.

When Aubrey was at ABC, in charge of programming and also involved in some administrative overseeing, he was in part responsible for luring Moore away from CBS, and it's understood that the two men are fairly close professionally. As ABC-TV program boss, Aubrey brought Melnick along rapidly.

Even if Benton & Bowles program boss Tom McDermott does accept the top program post at CBS, there is still room for Moore, since the network traditionally employs several program vicepres.

Moore is in Europe on vacation, but he returns to New York at the end of the week.

## CBC TO CAN. GOVT. ON CATHOLIC SHOW: SORRY

Ottawa, June 9. House of Commons committee on broadcasting heard a red-faced apology by a Canadian Broadcasting Corp. official for CBC's "complete failure" in a May 3 airer on television production of "La Plus Belle des Ceans." Show was designed to provide dramatized background of Mother d'Youville, founder of a Catholic community of nuns, recently beatified by Rome. It drew hefty blasts from several sides, including top Catholic officials and clergy in Quebec. Explanations were made to the committee by Marcel Ouimet, CBC's deputy controller of broadcasting, who admitted CBC was guilty of "acts of imprudence and lack of foresight."

## 70% OF NETWORK PRIME NIGHTTIME

By BOB CHANDLER

Hollywood, June 9.

With nearly 70% of the prime evening network schedules to consist of telepix, Hollywood is girding for the biggest tv-film production year in history. In excess of \$170,000,000 worth of product will be put before the cameras between now and next May.

The film vs. live breakdown on the three-network nighttime schedules shows film with its highest ratio ever, a full 69.1%, as against only 61.7% a year ago. Last year's film show total was 67, while this year a total of 78 telefilm segments will get nighttime exposure. Moreover, of the 78, a full 20 will be hourlong shows as against only nine last season.

Of the \$170,000,000, the networks will gobble up \$150,000,000 for their prime-time telepix. The other \$20,000,000 will go into production for syndication, with a minimum of 15 such shows presently scheduled.

### Network Allocations

Though in terms of number of filmed programs scheduled, CBS-TV again leads the pack with 28 (as against 27 last year), ABC-TV will devote the most time to film and expend the largest amount. ABC has a total of 27 film shows on the slate, of which a full 11 will be hourlong shows. Telefilms will constitute 80% of ABC's night-time programming, 18½ hours out of 23 per week. ABC last year had 22 film shows.

CBS and NBC will have a less lopsided balance. CBS will be 64% film, with 28 shows and 16 hours out of 25 per week. NBC has scheduled the lowest film content, 22 shows (same as last year), five of them hourlong. NBC film total is 13½ out of 23½ hours, or 57%.

The half-hour shows will again contribute the greatest bulk of programming and production. The 58 half-hours on tap will cost in the area of \$105,000,000, with the 20 hourlong skeins running up a production bill of \$45,000,000.

### \$87,000,000 By 6 Firms

In terms of the \$150,000,000 outlay for network telefilms, six companies will account for 58% of the production, a full \$87,000,000. The six are Revue, with which 10 half-hour series and three hours, will lead the pack with a \$21,000,000 outlay; Warner Bros., which with its eight hours and one half-hour will spend about \$20,000,000; CBS-TV, with three hours and three half-hours which it produces and owns, \$13,500,000; Four Star, with seven half-hours worth \$12,500,000; Screen Gems, with six half-hours at about \$11,000,000; and Desilu, with two half-hours and two hours worth about \$9,000,000.

On the syndication front, Revue, Screen Gems and Ziv will be most active (later also has \$5,500,000 in network programs), with California National Productions, National Telefilm Associates, CBS Films, ABC Films and Independent Television Corp. also figuring importantly. None has finalized syndication plans with the exception of CNP, which has two shows already before the cameras.

## 'BRENNER' 16.8 BEATS 'BLACK SADDLE' & WELK

CBS-TV is beaming at audience reaction to its preem showing of "Brenner" last Saturday (6) opposite NBC-TV's "Black Saddle" and ABC-TV's tough-to-beat Lawrence Welk.

"Brenner," concerned with the adventures of a police detective, pulled a Trendex of 16.8 to an 11 for Welk and a 10 for "Black Saddle."

"Brenner" had a 40% share of audience.

## Rep. Harris Tapping Atty. Gen.

## For a Date in D.C. As Issue Of Equal Time Gets Hotter by Hour

Washington, June 9.

Discomfort Index (according to the political thermometer) is rising for broadcasters wanting the snarled "equal time" condition resulting from the Lar Daly decision straightened.

Politically, the situation is getting hotter all the time. Latest development is a disclosure by Rep. Owen Harris (D-Ark.) in an interview that he will call Atty. General William Rogers to Capitol Hill for an in-person quizzing about alleged efforts of the Justice Dept. to influence a Federal Communications Commission decision.

All Democrats on Harris' Legislative Oversight Subcommittee (the group which probed Richard A. Mack, Bernard Goldfine, Sherman Adams, et al., in '58) have challenged Rogers' right to send FCC a brief calling for FCC to reverse itself on the Lar Daly ruling.

These Democrats say the Attorney General is operating outside the law, that an independent agency like FCC should be free of such political pressures. (In this case, President Eisenhower personally directed Rogers to get the Daly edict reversed.)

### Calls It 'Political Letter'

Rogers has subsequently written Harris a lengthy letter, quoting federal court decisions, etc., to establish the point that he acted legally in telling FCC what it ought to do about equal time.

"The Attorney General's letter to me," Harris said, "is nothing except a political letter. You can say I am less than satisfied with his reply."

Harris said he hasn't yet fixed a firm date for inviting Rogers to the Capitol for questioning about his equal time maneuver, but it will probably be either the week starting June 22 or 29. Harris said his subcommittee will also want Rogers' view on the type of equal time legislation Congress should enact.

And, he added pointedly, the subcommittee may also want to go into Justice Dept. "pressures" on other independent regulatory agencies, particularly the Interstate Commerce Commission.

It is also known that Harris has had the subcommittee's staff look into Justice Dept. Antitrust Division efforts to influence FCC to throw out the option time practice, although Justice's view in that instance was solicited by FCC. The commission did not ask for Justice's opinion on equal time.

Ironically, Harris agrees with Rogers as far as the Lar Daly decision is concerned. Harris also believes it should be reversed, and that opinion is unquestionably (Continued on page 54)

## Olds, O'Keefe & CBS-TV's 'Oh My Aching 7:30 Head'

It's getting harder and harder for CBS-TV to close a deal on that Sunday night 7:30-8 time. Network and tentative sponsor Olds-mobile couldn't see eye to eye last week about programming, but now the network has extended the automotive company's option on the slot until July 1—all, naturally, in an effort to give both sides time to iron out seemingly strong differences in program taste.

Figuring it's got a lot at stake with the costly Ed Sullivan 8-9 roundup and also with the rest of the Sunday sked, network wants to pick a program it likes. Olds, on the other hand, wanted the "Dennis O'Keefe Show," which CBS emphatically rejected last week. CBS is pushing for a situation comedy, even if it's not the highly-touted "Wonderful World of Little Julius," which Olds nixed again and again.

Olds, meantime, is dickering with NBC and ABC for a time slot on "O'Keefe." NBC offered Monday at 7:30 and ABC the hard-to-sell Thursday 7:30 slot. Could be that Olds will suspend a decision as long as it can, in hopes that the sponsor and CBS can finally meet on a Sunday entry.

Last-minute attempt was made to shift Olds' "Too Young to Go Steady" into the Sabbath period on CBS, but CBS laid down the law: change leads and broaden the comedy line. Since this couldn't be done satisfactorily, idea of moving "Steady" was dropped.

## LEVER YENS 'THIRD MAN' FOR CBS-TV IN '59-'60

ABC-TV has an option until some time in July to sell National Telefilm Associates' "Third Man" to a network advertiser. Meantime, Lever Bros. has indicated the "strongest interest" in taking the same half-hour telefilm stanza and putting it on CBS-TV next fall.

Speculation is the NTA will ask out on its ABC option in order to close a deal with Lever. One of the spots Lever is eyeing is its own Saturday night, CBS time. Bankrollier began "Brenner" (formerly "Blue Men") at 9 p.m. Saturday (6) for the summer.

## Crosby Co. Buys KPTV

Detroit, June 9.

Detroit attorney George Hagarty has announced the sale of his Oregon Television Inc. to the Naf Corp. for \$4,000,000. Ken Brown, one of the owners of the Detroit Tigers, is chairman of Naf. Bing Crosby is chairman of the board.

Oregon Television operates KPTV in Portland, Ore. Crosby and Brown already own KCOP in L. A.

## Sullivan's '90-Min. 1-Shot of Spoieto

Ed Sullivan will tape a 90-minute special, his second of the new season for CBS-TV. He's hiring Intercontinental TV, the same outfit that shot the controversial Dave Garraway tapes NBC-TV, in Paris, and moving the Intercontinental crew from France down to Spoieto, Italy, to make tape footage on the Festival of Two Worlds, the event originated and run by composer Gian Carlo Menotti.

Festival opens tomorrow (Thurs.) and runs until July 12. Sullivan will expose the special on CBS-TV some time next fall, but reportedly not as a part or an extension of his own Sunday 8-9 p.m. show.

In addition to this one-shot, Sullivan is taking a camera crew to Moscow in August for a 90-minute special on the Trade Fair there.

# NAB's Fellows Raps White House's Rigidity on Spectrum as Panel Of Congress Kicks Ball Around

Washington, June 9.

A blue-ribbon panel discussion of the spectrum problem got underway yesterday (Mon.) before the House Communications Subcommittee on an old familiar note: fervent unanimity that action is urgently needed to bring order to the airwaves, but a chasm of disagreement as to the proper approach and who should make it.

The discussion, presided over by Rep. Oren Harris (D-Ark.), featured sharp criticism spearheaded by the National Assn. of Broadcasters of the Executive Branch's handling of Government frequencies.

NAB proxy Harold E. Fellows complained that Government and non-Government users of the spectrum operate "under different ground rules." Broadcasters and other commercial users, he testified, must justify to the Federal Communications Commission their need for frequencies, whereas "the Government use is a closed book, with no comparable justification."

Dr. Irvin Stewart, former FCC commissioner and head of President Truman's Communication Policy Board in 1951, hit at the lack of authoritative organization in the Government's use of the spectrum.

Echoed by Electronic Industries Assn. and other panelists, Stewart pictures this as a stumbling block to any overall solution to the spectrum problem. The give-and-take trading among Government agencies, he complained, creates a situation "made to order for suspicion."

There was widespread agreement that action, in the form of reorganizing the Executive branch's handling of the Government frequencies, was needed rather than further "studies" by a body that lacked power to implement its recommendations.

Big dissenter in this connection, and virtually isolated from the other panelists, was the Office of Civil & Defense Mobilization. OCDM director Leo A. Hoehg declared that a "good look" must be taken before any body with positive authority to act in the field is set up. He plugged for the Administration's proposal for a Presidential Commission study which could make recommendations without taking action itself. Others, including FCC Commissioner Robert Bartley, supported plan by the Cooley Commission set up by OCDM last fall. Commission, headed by Victor E. Cooley, recommended that a spectrum study be conducted by a permanent three-man board which would have powers to effect a reorganization of control over the Government portion of the spectrum.

## 'Colt' May Shoot WB Into Daytime

If ABC-TV cannot find a nighttime sponsor for new editions of "Colt 45" next season, it's likely that the existing episodes of the western half-hour will comprise the first Warner Bros. entry into daytime tv.

Network is pushing for a bank-roller for 26 or 39 new "Colt" half-hours, with the idea of slotting them into one of ABC's vacant 10:30 p.m. time slots for the 1959-1960 season. Another one of the shows being targeted for that late time is "Tomestone Territory." Both have in common the fact that, while new productions will be used if sold at night, older editions of both have had previous network exposure.

ABC, as is generally known now, bought "Restless Gun" for daytime exposure next season, and if "Colt" goes daytime after all, the 39 half-hour reruns will probably be used to pad out the "Gun" daily time slot.

## ARB Top 10

(Week of June 1-7)

Summer on Ice...	(NBC)	28.9
What's My Line...	(CBS)	26.6
Danny Thomas...	(CBS)	24.9
Gunsake...	(CBS)	24.2
Playhouse 90...	(CBS)	23.8
Father Knows Best...	(CBS)	23.7
Ann Sothern...	(CBS)	23.2
77 Sunset Strip...	(ABC)	22.3
Rifeman...	(ABC)	21.9
Wyatt Earp...	(ABC)	21.6

## CBS Radio Stocks 7-8 P.M. With B&A, Griffith, Bob-Ray

New program lineup on CBS Radio aimed at beefing up the cross-board 7 to 8 p.m. schedule will feature three new comedy shows headed by Andy Griffith, Burns & Allen and Bob & Ray. Schedule will also permit two five-minute periods within hour-long span for "Business News" at 7 and "News Analysis" at 7:30. New-schedule start June 29.

Griffith will be making his first regular series appearance on the web with what Howard Barnes, program v.p., describes a free-wheeling monolog type of program. Griffith's program (taped) will be aired at 7:35.

Burns & Allen five-minute series at 7:40 in a measure marks Gracie Allen's so-called emergence from retirement. Material on the radio program will be culled from their previous tv shows.

Bob & Ray will be making their first regular appearances on the web. They were previously heard on "Monitor" over NBC Radio. The comics will be aired from 7:45 to 8, in spot formerly occupied by Edward R. Morrow. Latter signs off June 29 to start a sabbatical from his radio-tv activities.

The five-minute news analysis at 7:30, formerly done by Eric Sevareid, will be taken over by Stuart Novins. "Business News" with Douglas Edwards at 7 and Amos 'n' Andy from 7:05 to 7:30 remain in their usual slots.

## Set Reisman to Adapt 'Ransom' for TA; Other Deals by Frank Cooper

Frank Cooper Associates has set Phil Reisman Jr. for the one-hour script adaptation of O. Henry's "Ransom of Red Chief" for Talent Associates. Reisman's also doing a 90-minute adaptation of Sinclair Lewis' "Arrowsmith" for same outfit.

Talent agency put Gil Ralston to work on adaptation of Daphne du Maurier's "The Birds" for CBS-TV's "Suspense" series.

Elliot Asinof, who wrote "Man on Spikes," baseball novel, was shipped to Cuba on a film assignment and Richard Hayes and Stan Freeman landed a guest spot for tomorrow (Thurs.) on the Jimmy Dean Show.

Other agency deals involve William Lundigan for a new Ziv space series and the hosting assignment for the "Mrs. America Contest" June 20. Joyce Jameson was set for a spot on "Pantomime Quiz" over ABC-TV.

## Cran Prez of CFRB

Toronto, June 9. W. C. Thornton Cran has been named director and proxy of Standard Radio Ltd. and Rogers Radio Broadcasting Co. Ltd., which owns and operates radio station CFRB here.

J. Elsworth Rogers is retiring at his own request from the presidency of the two companies, but will continue to be associated with both as a director and consultant.

## Keepsake Diamonds Goes Down 'Bandstand' Altar; Elgin May Do a Ditto

Hoping it's true about teenagers—that they're getting married younger every year—Keepsake Diamonds has proposed to Dick Clark's "American Bandstand" and been accepted. This new network sponsor has decided to buy into Clark's afternoon musical strip for the teen market, and the engagement will be for at least four months beginning late this summer or next fall.

"Bandstand," on ABC-TV, has reportedly got another jewelry-type sponsor on tap, but whether Elgin Watch, the sponsor in question, is aiming to convince the Clark teenage audience to give a watch as an engagement present, is unknown. Perhaps no direct pitch regarding watches as engagement presents among the younger set will be used by Elgin, if simply because ABC promises "product protection" on the Clark cross-the-board. And as far as Keepsake is concerned, the engagement ring pitch is a certainty.

Keepsake is picking up participations each week through the run of its Clark engagement. The Elgin purchase will probably be for every-week participation also.

## \$51,000,000 U.S.

## ETV Bill 'Dead'

Washington, June 9. Write off the \$51,000,000 educational television bill as dead for this year.

House Communications Subcommittee announced it will take no action on bill until further studies are made of it after Congressional adjournment.

Bill, which authorizes \$1,000,000 grant to each of the 50 states plus the District of Columbia to advance educational tv, had already passed the Senate. But it faced almost certain veto this year by President Eisenhower who is axing all new big spending legislation, using logic that such programs make budget balancing impossible.

## SEE COMPETITIVE TV IN CANADA NEXT YEAR

Ottawa, June 9. Competitive television will arrive in Canada some time in 1960, according to the Minister of National Revenue who reports to parliament for CBC. This will not only break the long-standing (since Canada has had tv) monopoly of the CBC in six of Canada's largest markets—Ottawa, Toronto, Montreal, Halifax, Winnipeg and Vancouver—but allow CBC to compete with privately-owned stations in areas where CBC has no outlets now.

Revenue Minister Nowlan told the House of Commons committee on broadcasting that at least 12 approaches for private video licenses have been made to the government. He expected they would go to the Board of Broadcast Governors this fall for consideration. No licenses will be granted until regulations being drafted now by BBG have been given government okay.

## Toni Joins Marlboro On 'To Tell the Truth'

Another fall nighttime sale was racked up at CBS-TV this week with Toni picking up alternate-week tabs on the "To Tell the Truth" series.

Half-hour had become available when Marlboro Cigarettes bowed out. Toni will join the incumbent, Carter Products, on the Goodson-Todman show.

Series, incidentally, shifts from its current Tuesday 8:30 period to 7:30 Thursday, starting in September.

## KTRK-TV HEART SURGERY

Houston, June 9. "Born to Live," documentary of a young boy, transformed by heart surgery at Texas Children's Hospital into active normal boyhood, will be telecast Monday on KTRK-TV.

## Chi WKFM Sues Pulse on 'Omission'

Chicago, June 9. Chi FM station WKFM has filed suit in Chi Federal District Court against Pulse Inc., alleging discriminatory practices in the research company's radio surveys in this city. Station is claiming treble damages of \$577,500.

WKFM's complaint charges Pulse with intentionally omitting the station from its survey this year of FM stations in the Chicago market. The 50,000-watter owned by Frank Kovas allegedly contracted with Pulse to report on its share of the local radio audience. However, it was not included in the published report that came out a few weeks ago, in which all other FMers now on the air were included.

The omission, the complaint states, has the effect of decreasing the station's ability to compete in interstate commerce, inasmuch as advertisers rely on the Pulse report in making their buys. Actual damages claimed, as a result of the omission, was \$192,300.

## Chi FMers Heavy on Hooperatings & Coming Up Fast Versus AMers

### Jeffreys-Sterling's 40G In 'Topper' Settlement

Hollywood, June 9. Anne Jeffreys and Robert Sterling received in excess of \$40,000 in settlement of their suit against producers Bernard L. Schubert and John L. Loveton for 10% of the profits on "Topper" teleseries in which they costar. Couple filed under terms of a contract inked August 23, 1953.

They'll also receive same percentage on future profits of series, according to their attorney.

## Crowell-Collier 750G WISK Buy; Expansion Plotted

St. Paul, June 9. Crowell-Collier Publishing Co., which in April, 1956, bid \$4,500,000 for a package that included Minneapolis-St. Paul WTCN television and radio stations and then withdrew the offer, has finally succeeded in entering the Twin Cities' broadcasting field with the acquisition of suburban South St. Paul radio station WISK.

The publisher of the now extinct Collier's purchased station from Nicholas and Victor J. Tedesco, who also own and operate a Red Wing, Minn., radio station, for "approximately" \$750,000.

The Tedescos, who acquired WISK (then WCOW) in 1951, say they'll use the funds derived from WISK's sale to buy another radio station, "perhaps one in the Twin Cities."

### C-C's Expansion Blueprint

Hollywood, June 9. Crowell-Collier Publishing Co., which acquired its third radio station last week with the purchase for \$750,000 of WISK, Milwaukee, plans to expand its broadcasting activities with acquisition of the

(Continued on page 54)

## Bolshoi Tapes Roll But Matty Fox Still Uncertain on Exposure

Hollywood, June 9.

Matty Fox started production last week on the most expensive tv program to date without tipping how it will be used. Three days of taping four hours of the Bolshoi Ballet at Par-Sunset studios here will cost "substantially" over \$1,000,000, Fox said. Cost includes flat fee to Bolshoi and Hurok. Fox wouldn't disclose the figure but said it was the biggest single fee the ballet company ever received. It also includes a major overhaul of the Par-Sunset stages, a 68-piece orchestra, specially built flooring, a control room and lighting setup, and a 15-man lighting crew.

Fox refused to discuss how the tapes will be exposed. One possibility is a sale to live television as specials. Another, Fox revealed, is a roadshow policy with tapes piped into theatre for widescreen projection utilizing local station or tape-equipped mobile unit.

Chicago, June 9. FM's bullishness in this market was indicated earlier this year when WFMT became the first station on the frequency modulation band to crash the Hooperatings. And now a second FM'er has turned the trick—WFME—placing 11th in a field of 36 stations of both audio media, or 10th if only the commercial stations are counted. (WFME is preceded in the standings by WMBI, religious station originating from the Moody Bible Institute, which does not sell commercial time.) WFMT continues to hold the eighth position.

The Hooperatings are substantiated somewhat by a recent Pulse survey of FM, which found WFMT first in the market with an average 23% of the FM audience, and WFME next in line with an average 19%. The Pulse study showed that 42.3% of homes in the Chi metropolitan area have FM sets (a jump of 2% over last year), and WFME researchers estimate the percent figures to represent around 1,500,000 total sets.

The two hot FM stations, according to the Hooper report, are beating such established AM stations as WAAF, WAIT, WTAQ, WCRD, WEDC, WHFC and WGES in this market. Still tops in "amplitude" audience here is WIND, the Westinghouse station, which pulls between 30 and 38% of the listener-ship.

WFME, owned by Functional Music Inc., is the only FM station operating until 4 a.m. and programs light instrumental music in all idioms 22 hours a day. Station limits commercials to eight minutes per hour, doesn't engage in double spotting, and screens the ET's to be sure they don't have a gimmicky or annoying "AM sound."

It rates in the Hoopers because of its afternoon and early evening audience share, its ratings in morning hours being negligible. Except for seven newscasts per day and the blubs, the station broadcasts almost no "words," the object being to make the commercials stand out.

## Tout DeGray As ABC Radio Prez

It's held highly probable that Edward DeGray will be named president of ABC Radio in the next week or two. DeGray has been vicepresident in charge of the audio web since a year ago April, when Robert Eastman was moved out as head of the outfit and went into the spot rep biz for himself.

DeGray has been following a slow-and-easy formula since his takeover, meaning that he will not accept any sponsor orders until he first gets an okay from major ABC affiliates. Moreover, as he assumed command, there was a sharp budgetary retrenchment by the parent American Broadcasting-Paramount Theatres in the radio area. Eastman had invested heavily in live musical programming in the less-than-a-year he was president, but now none of Eastman's programs remain on the web.

Some months ago, it was rumored that Oliver Treyz, ABC-TV proxy, would also be put in charge of ABC Radio, over DeGray, but various network spokesmen denied the truth of the rumor. It appears now that DeGray will be entirely his own boss, reporting only to Leonard Goldenson, head of ABPT.



# TV HOURS IN A WORD: OUCH!

## Tape Factor in Dulles Funeral

Indication of the versatility of videotape is reflected in the experience of WPIX, N.Y., in getting fast film coverage of the recent John Foster Dulles funeral in Washington. Tape came into the picture in two ways, in a cable feed from Washington to New York, and as a substitute for processing a positive film print from the film negative.

WPIX, using UPI newsreels, had arranged with Metropolitan Broadcasting for the latter to transmit the newsreel footage from its WTTG in Washington to WNEW-TV in N.Y., where it would be taped and delivered to WPIX in time for its 7 p.m. newscast.

Funeral ran later than expected, and UPI found that it would be unable to have positive prints ready in time for the feed. It brought the negatives over to WTTG, while in N.Y., WNEW-TV technicians reversed the polarity of their Ampex recorder. As the signals came in, they were electronically switched from negative to positive, and WPIX had its finished footage in time for its newscast.

## Freberg: 'I Went Over Down Under With Some Material Nixed in U.S.'

Hollywood, June 9.

Stan Freberg, never an admirer of the television networks, is more downbeat than ever on their lack of enthusiasm for trying fresh and new approaches to comedy. His new source of disaffection stems from the fact that while in Australia on an arena tour, he produced, directed, wrote and starred in a 75-minute taped special, *Down Under's* first, for Caltex Oil and ATN in Sydney.

What throws him is that his special, enthusiastically received there, consisted in the main of material which the networks here had turned down. Material was presented to CBS-TV as a pilot script at the networks' request late in 1956, following Freberg's successful summer show on CBS Radio that year. Freberg recalls that CBS-TV brass didn't dig the humor, refused to let him do the commercials and then set him walking when they suggested, "Why don't you do the show like 'An Evening with Bea Lillie'?"

Freberg says he's spoiled for American TV after the Australian experience, pointing out he did the entire show without interference of any type and all sorts of cooperation from the *Down Under* TV execs and agency men. They even tried to get a camel for him when he asked for one, he said, and didn't touch the commercials. From here on in, he'll stick to an occasional guest appearance—which he doesn't like either because "I can't be socko in five or seven minutes and I've got to strain for laughs"—but will concentrate on his commercial business, Freberg Ltd., and on writing a Broadway musical which he hopes to have ready by fall.

## Barron Polan Sues Susskind on 'St. L.'

Charging he was left out in the cold on the "Meet Me in St. Louis" telecast, agent Barron Polan last week brought a breach of contract suit against David Susskind in N. Y. Federal Court. Action asks an accounting of all production fees and compensations derived by the producer or his corporations from the show's CBS-TV airing last April.

Polan claims that under a December, 1958, agreement with Susskind he produced "St. Louis" for TV as a joint venture. They were to share 50-50 in the proceeds. But, according to the complaint, Susskind repudiated the agreement. Acting for himself through corporations he controls, Susskind assertedly arranged for the telecast and ignored Polan.

Television of the original Metro film starring Judy Garland was presented as a two-hour spectacular April 26 with Philco and Westclox picking up the tab. Jane Powell, Tab Hunter, Walter Pidgeon and Jeanne Crain had top roles.

## SLOW SALES AT ALL 3 NETWORKS

By ART WOODSTONE

The three television networks are practically sold out—except for their hourlong programs. And since the 1959-1960 season will see more 60-minute shows than at any other time in TV's history, and because these selfsame shows mean extra-heavy investments (in time as well as production costs), this is no trivial reservation.

There's no little concern over the lack of sales and to what extent it might affect the profit-loss statements of ABC, CBS and NBC.

While there are too few sales to keep 'em happy in network land, the webs will have to ride with the 60-minute just the same, for two good reasons. First, they're committed to producers in most cases; second, they made the commitments in the first place on the widely-held theory that the hourlong programs can draw audience, even if they don't, at present seem to be very successful in drawing sponsors. In this regard, they serve as kind of "loss leaders," essential to building up the remainder of the lineup on any given night, and this worked very suc-

### 'Bourbon' 100-Proof

ABC-TV's "Bourbon Street Beat" is SRO, but not because of the latecoming Van Heusen Shirt business that came into the Monday show last week. Van Heusen bought a third of the hour show for the first 12 weeks. On top of this, however, the network tied on the sell-out sign for the rest of the season by inking a 27-week one-third sponsorship deal with Reynolds Metals, which previously signed for a hunk of ABC's "Adventure in Paradise." Other sponsors are Libby-Owens and P. Lorillard, each with one-third for 39 weeks.

Meantime, Armour has firmed up its ABC-TV buy into the hours, for better than \$6,000,000 in time and talent. Buying on the ABC-TV "Minute Man Plan" (see separate story), Armour took part of the "Alaskans," "Adventures in Paradise" and the Tuesday "Bronco"—"Sugarfoot."

successfully in bringing in fore and aft half-hour sponsors.

Webs are doing everything in their power to sell out the 60 minute stanzas for next season, but the tally indicates the successes have, at best, been modest.

### NBC-TV: Four

NBC-TV has four telefilm programs, "Riverboat," "Laramie," "Bonanza" and "Five Fingers," which are wide. Web has a promise from parent RCA to take six hours of "Bonanza" at the beginning of next season, and even if the fact that this is "house" business is overlooked, that still leaves 33 hours still to go. This telefilm tally does not include the status of the Friday and Sunday NBC live hourlong programs. The Friday 8:30 time, according to one source, has now sold 23 out of the 39 available hours, but that still leaves nearly half of the time, which the network must fill with quality (i.e., costly) programming, for sale. The Sunday 8-9 anchorage is sold for nine of 16 weeks, dating from its start next fall, but at the moment NBC is still fishing for sales during the all-important remainder of the season.

### ABC-TV: Some Gaps

At ABC, where this whole trend toward hour programs started last year, there is still a fair amount of 60-minute time open, although nothing to the degree at NBC. "The Alaskans" has a total of four minutes open every two weeks, which leaves a third to go. "Adventures in Paradise" has about two-thirds left to sell. "Bronco," "Sugarfoot," the two 60-minute

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## Nothing Sure But Marriage, Divorce & Taxes in NBC's 'Social Specials'

### Hal Cooper to Guedel

Hollywood, June 9.

Hal Cooper, who wrote "Search for Tomorrow" in Gotham, has joined Guedel Productions as producer on the upcoming "For Better or Worse" CBS-TV daytime, which bows June 29.

Strip will be host-narrated by Dr. James Peterson, marriage counsellor at the U. of Southern California. It's CBS' third Coast daytime origination, all Guedel packages. Others are "On the Go" and the Art Linkletter "House Party."

Additional full-hour, prime time NBC News specials are on the agenda for summer and fall programming. No sooner had William R. McAndrew, veep of NBC News, indicated he was hip-deep in fashioning seven full-hour news specials, than news was spread that his department was in the throes of another battery of documentary programs.

Having taking a look at marriage in last week's "I Take Thee" special, NBC News was now ready to examine the vast divorce industry across the country. McAndrew's observation was that it is just as important to present domestic social problems as global blockbusters and that his department had no intention of overlooking either sphere.

Another American-based issue to come under NBC News cameras and microphones would be the Federal income tax. Overseas projects include another David Brinkley writing and narrating the special. The Brinkley special would center round the Venice.

Additionally, there was talk of doing a documentary on present-day Spain making full use at the same time of the compelling Goyas in Madrid's Prado to relate the story of the Spaniards.

General increase in news interest, McAndrew said, also prompted him to prepare several major shows on Africa, Latin America and a midsummer wrap-up on world conditions with all NBC News correspondents reporting the story.

He's also inked a special on the St. Lawrence Seaway for Friday, June 26.

## Cigars, ABC-TV Woo Geo. Burns

George Burns may be back in network television in the fall, again as solo—without the support of wife Gracie Allen. The Cigar Institute of America is dickering with the cigar-smoking Burns to front a brand-new format on ABC-TV.

ABC-TV prexy Oliver Treyz, MCA's Sonny Werblin and CIA executives planned out to Hollywood yesterday (Tues.) to catch Burns' opening at the Sahara in Las Vegas. They're trying to wrap up the deal on a half-hour show.

One of the formats being pitched at Burns is along the lines of "Bet Your Life," Groucho Marx's quasi-quizzier. Idea is to give Burns, who appeared this past season in an unsuccessful half-hour situation comedy, as much flexibility as possible.

Treyz wants to put the show in the Thursday 10:30 p.m. period on ABC.

## See 'Dollar a Second' On Thurs. With Mogen Coin

NBC has reportedly scheduled the Jan Murray property, "Dollar a Second," at 10:30 p.m. Thursday for next fall with Mogen David Wine in for half the show.

Time slot was originally held by Philip Morris. Cig firm was planning to insert adventure series, "Trouble Shooters," but moved the skein to 8 o'clock Friday because of clearance problems in the station option time. It's presumed Mogen David is settling for the limited lineup. Murray will emcee "Dollar."

### Levant, Ill, on Leave

Hollywood, June 9.

Oscar Levant requested, and KHL-TV granted, indefinite leave of absence from local two-a-week teleshow. Levant, who missed Friday's show, was unable to tape today's (Tues.), stanza, pleading ill health and exhaustion.

Station is subbing tapes or films in his absence.

## Jo Stafford Big Draw On Brit. 'Palladium' TV

London, June 9.

Jo Stafford, making her first U. K. appearance since her click London Palladium engagement in 1952, racked up a fat score on Val Parnell's television spectacular, "Sunday Night at the London Palladium" (7). The press was unanimous in their praise of her singing and her presentation. Ratings showed that she was viewed by some 15,000,000.

American singer remains to do an hour television spectacular of her own and will then proceed to the Continent for appearances on behalf of her own show on radio Luxembourg.

## 30 ABC-TV Day Renewals

ABC-TV got 30 quarter-hour renewals on its daytime program schedule. Deals are mostly for 26-week rides, with most of the coin reportedly going into post-2 p.m. programming.

Johnson & Johnson, Drackett Co., Beech-Nut Life Savers, and General Foods, all through Young & Rubicam; Armour and Lever Bros., via Foote, Cone & Belding, and Toni, via North Advertising, are the renewers.



## 'Ding Dong' Digs Up \$500,000 In Spot Biz on Syndication Route

"Ding Dong School," the Dr. Frances Horwich series revived via syndication, has about \$500,000 worth of "built-in" spot biz riding for it on its current market-by-market trail.

Henry G. Saperstein, whose production company is doing the show, said that out of 20 participations slated for the half-hour daytime strip, 10 have been accounted for via regional and national spot deals. The remaining 10 spots will be available for local sponsors.

Topper of H. G. Saperstein Associates also spoke of his other shows, "All Star Golf," slated for its third season on ABC-TV starting this fall, and "Championship Bowling," syndicated show now going into its sixth year of filming and distributed by Walt Schwimmer's Chicago-based outfit.

"Ding Dong" is distributed by Independent Television Corp., which has racked up sales in over 50 markets. "Ding Dong" is being produced on both film and tape, with the purchasing stations being given the option on which media they want.

Spot buyers lined up for the scheduled Monday-through-Friday daytime half-hour show include: Cocoa Marsh, Crayola, American Character Doll, Playskool, Amco, and Rainbow Craft. All have signed up for 13 weeks with the usual options.

Stations signing for the strip include: WNTA, N. Y.; WGN, Chicago; KTLA, Los Angeles; WFIL, Philadelphia; CKLW, Detroit; WTAE, Pittsburgh; KTVI, St. Louis; WMAL, Washington; WMAR, Baltimore; KFJZ, Dallas; WLW-A, Atlanta; WTTV, Indianapolis; KTNB, Seattle; and WHBQ, Memphis.

On the "All Star Golf" hour show, renewed by Reynolds Metals and Miller Brewing, Saperstein underlined the advantages accruing to sponsors because of their February renewal commitment for the upcoming season. It has given him a chance to attract the best pro golfers from all over the world, he stated. Early renewal also has given him a chance to shoot at the best golf course locations, and most importantly, with a good deal of the show already filmed, it has given the sponsor time to execute a promotion-merchandising campaign, keyed to the new episodes. Show is slated at 5 p.m. on ABC-TV.

## Jinks, Pixie & Dixie In Spanish Dialect Dub On SG's 'Huckleberry Hound'

Screen Gems is deliberately breaking one of the fundamental rules of the telefilm trade. Company is going to dub "Huckleberry Hound," a SG-produced cartoon series, into Spanish, but instead of doing the dubbing in the requisite "neutral" Spanish, it has decided to have the kid cartoon characters speak in various dialects of that tongue.

Countries like Cuba and Mexico, each with its own variation on Spanish, seem to get upset when it can be detected that the telefilm program was dubbed else-

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## 'BELLEVUE IS MY HOME' AS TELEFILM SERIES

Derele Producing Associates plans a telefilm series on the book "Bellevue Is My Home," written by Dr. Salvatore R. Cutolo in collaboration with Arthur and Barbara Gelb.

Dr. Cutolo has been deputy medical superintendent of Bellevue Hospital, N. Y., for the last 25 years. Gelb is a member of the drama department of the N. Y. Times and his wife is a freelance writer.

Jerome I. Feldman, prexy of Derele, said that production would begin shortly in N. Y. on the projected half-hour series. Production will be headed by Gene Feldman, who resigned from Revue to work on the "Bellevue" series. Feldman had been associate producer on such shows as "Mike Hammer," "State Trooper" and "SA 7."

## Film Vs. Tape on 'Ding'

Preference of stations buying "Ding Dong School," offered in either the film or video tape version, gives an insight in today's syndication mart.

Of the 50-odd stations signing for the Independent Television Corp. release, 60% want the film version, 20% want video tape, with another 20% undecided at this stage. (Show is slated for fall airing.)

Producer Henry G. Saperstein says that many stations equipped with only one Ampex Videotape recorder are not taking the tape versions. Such stations, he says, are so busy using their recorders for taped commercials and other local tape uses that, when given the choice, take film. In that way, they can leave the one installation clear for other uses.

## Latin Lands Up For Screen Gems; 800 Segs in Sight

A sharp rise in Latino telefilm biz for the fiscal year ended May 31 has been recorded by Screen Gems.

Report, based on a comparison of biz chalked up in the '58 fiscal year, was issued in the midst of rumblings that the Latin market is tightening.

SG's director of international operations, Bill Fineshrider, said that the current dubbing commitments call for completing Spanish soundtracks for over 800 half-hours of SG programming by the end of the fall.

For the coming year, SG is planning to start production in Latin America of new series designed entirely for the Spanish-language market. Preliminary negotiations have been underway for a couple of months.

Portuguese dubbing, which SG began in Sao Paulo last spring, has now been extended to four series, "All Star Theatre," "Adventures of Rin Tin Tin," "77th Bengal Lancers" and "Jet Jackson." SG says it's the only U.S. distributor dubbing in Portuguese.

Leonardo Garcia-Zenil, sales manager of Screen Gems de Mexico, S.A., is off on a six-country sales swing. Starting from Mexico City, he will visit Colombia, Guatemala, Panama, Nicaragua, Costa Rica and Honduras. The last three countries are just starting TV service.

During the past year, SG's Latin-American, v.p. John Mason, helped work out the complete programming plans for two new stations, Radío America-TV in Lima, Peru, and HIN-TV in the Dominican Republic. SG's shows now account for about half the air time of each of these two stations. It has just over 90 hours of Spanish-dubbed programming on the air each week through the nine Latin-American countries with active TV service. Total number of dubbed half-hours telecast each week is just over 200, according to Manson.

## Industrialist Ratner's

### Hours of Horror Pix

Miami, June 9. Industrialist Lee Ratner plans to produce one-hour "horror" telefilms. Ratner, whose interests include large real estate holdings near Fort Myers, has acquired rights to 24 original stories for adaptation. All the stories are based on the weird and supernatural.

Ratner said that shooting will start this month on the first telefilm, titled "Blood Clot." It will be filmed in N. Y., with Louis Cavrell directing. His second production is tentatively named "The Razor," and will also be shot in N. Y.

Some of the future productions call for a tropical setting, and Florida locations will be used for these.

## Residual Coin Not Paid, SAG Attaches Furniture In Office of Guild Films

In addition to other claims against the tape and telefilm syndication company, Guild Films now stands to lose its office furniture. Screen Actors' Guild confirmed that it succeeded in getting the N. Y. County Sheriff's office to attach the office furniture to satisfy a judgment for actors' residuals.

Guild late last winter agreed to pay a minimum of \$2,000 weekly or 10% of the film rental gross to clear accounts with SAG, but since then has stopped payments. Florence (Bobbie) Marston, SAG exec, then turned to the sheriff, who came through with the attachment.

Only comment a Guild Films exec would make late last week about the furniture was, "We're still sitting in it."

About the time the attachment was okayed early last week, Guild Films gave up its longtime 460 Park Ave. headquarters, and for a period of two days the company was hard to locate by telephone. Later, Guild announced that it had moved to 655 Madison Ave. (Manhattan) and to 32 Court St. (Brooklyn).

It also turns out that last February Ampex repossessed both of the videotape machines it had sold to Guild. Repossession was for non-payment. Guild's N. Y. recorder was then sold by Ampex to an outlet in Orradio, Ala., and the Hollywood machine was resold to KCOP, L. A.

## NTA 'Int'l Pkge.' Sold in 24 Mkts.

National Telefilm Associates' "International Package" of 65 features has been sold in 24 markets.

Latest stations to ink include WKRG, Mobile; KOLD, Tucson; KIVA, Yuma; WINK, Ft. Myers; KBOI, Boise; WPTA, Roanoke, Ind.; WJTV, Jackson, Miss.; KPLR, St. Louis; KRTV, Great Falls; and KXLY, Spokane.

Package consists of many post-'48s, most of which are British imports, and some Shirley Temple pix. NTA's next package of features is due to be put on the market in the fall. Next package probably will be 78 pix from 20th-Fox.

## Mel Schlank Sets Up Universal TV Distributors

Mel Schlank, former telefilm distribution exec of National Telefilm Associates and Gross-Krasne, has formed Universal Television Distributors. Universal will handle TV and radio programs.

Schlank had been a v.p. of the NTA program sales division and a v.p. in charge of sales for Gross-Krasne.

## Vidpix Chatter

Trans-Lux Television's Murray Oken promoted to the post of western division manager. Claude Kirchner, host of WOR-TV's N.Y. cartoon strip is in Chicago making agency calls there and celebrating his parents' Golden Wedding anni. Trans-Lux Television has taken on the syndication of "Animal Parade," series of 26 quarter-hour segments.

William Shelton has been named sales manager for Continental Europe for NTA International. He will handle NTA International theatrical and TV properties in the European market. Shelton has an extensive background in foreign film distribution. Permafilm has made a deal with C & C Films for the treatment of more than 3,000 feature films.

Melvin J. Edelstein, general manager of Latin-American sales for NTA International, is off on a Latino tour. Thomas B. Armistead has become a staff producer-director on the Coast of MPO Television Films. Bruce Cole, director of program development for CBS Films, has left for the Coast to oversee production on "U. S. Border Patrol." WNEW-TV, N. Y., has bought the Encyclopedia Britannica film library from Trans-Lux Television.

## WNEW-TV Fronts 'Diversified Image'; Telepix-Features-Tape Catch-All

### 'Vagabond' Syndicated AM Segs for Vanderbilt

Chicago, June 9. World traveler Cornelius Vanderbilt Jr. and Chicago producer Stan Gottstein have formed a partnership for a syndicated 15-minute radio feature to be called "Vagabonding With Vanderbilt."

Some 40 taped interviews have already been made for the series with such personages as Lucius Beebe, Upton Sinclair, Walt Disney, Golda Meir, David Ben-Gurion, Frisco Mayor George Christopher and columnist Herb Caen. Vanderbilt hopes also to record talkests with Khrushchev and Tito. Program, meant for cross-the-board slotting, is being pitched to national spot sponsors.

## WABC-TV 'Moving In With Movies' Vs. Half-Hr. Slots

Oddly enough, in the scramble for local time to place syndicated product, half-hour first-runners, as opposed to features, are being given the short end of the stick.

Case in point is the fall plans of WABC-TV, the ABC N. Y. flagship. Web has moved to take three nights in the station option time period of 10:30 to 1 a.m. and plans to take over a Sunday 10:30 half-hour period, too. Station had a strip of syndicated properties running in that slot and will have no recourse but to yank some of them in the fall in line with the web's plans.

What's happening at WABC-TV is symptomatic of other ABC affils across the country, as well as affils of NBC and CBS. In short, all the networks have been moving in on the 10:30 to 11 slot, considered a prime time for first-run syndicated product. (Webs also have done some chopping away at the 7 to 7:30 station option periods for the upcoming season.)

While its prime syndicated slots will be contracted this fall, WABC-TV will remain firm in its feature programming periods. Conflict between station and web option time doesn't figure nearly as importantly with cinematics, for the pix are telecast in the off-hours of early morning or late at night. N. Y. flagship will continue its Monday through Thursday "Night Show," starting at 11:15 p.m., with Friday and Saturday nights devoted to horror pix. There also will be a Sunday night film and the 9 a.m. one-hour stripped feature showcase continues the next season.

Most half-hour syndicated product on the station is a vehicle for participations, with two shows sold as program buys. The two sponsored shows are "Sea Hunt," double-exposed by Sun Oil and Bristol-Myers on WPXI, and another double exposure, "Border Patrol," with WABC-TV itself giving it two rides, Tuesday at 10:30 p.m. and Saturday at 7 p.m. Station also has two daytime strips, "Beulah" and "I Married Joan."

## 58 Stations for Par Pix

MCA TV has sold another four stations for its Paramount library, bringing the total number of stations buying the Paramount pix to 58.

New stations inking include WSB, Atlanta; WALA, Mobile; WSYR, Syracuse, and WSOC, Charlotte.

## Ziv Adds 15 Acct. Execs

Hollywood, June 9. Ziv has added 15 account execs to its syndication department, in a major expansion of its field force, to bring total number of men in the field to 117.

To keep step with added product, four account execs have been added to spot sales managers: Jim Hensel, Leon Taylor, Joseph Moscato and Michael Eister.

WNEW-TV, like most of the other TV outlets in the seven-station New York market, finds that sponsor buys of telefilm programs in the metropolitan area are few and far between.

Station has 33 separate half-hour shows running over the course of the week, two-thirds of them rerun properties. Station, in making telefilm buys, uses what it calls an "averaging technique." On a high-priced series, station execs explain, the participation couldn't carry the cost of the show. By diversifying the schedule with reruns, the overall cost of the telefilm programming schedule is brought down.

Among the four indies, WNEW-TV could be called the station with the "diversified image," for there is about equal accent on telefilms, features, "live" tape shows. The other indies have separate "images," WPXI, telefilms; WOR-TV, features; and WNTA-TV, personalities.

WNEW-TV has three major cinematic strips, two during the daytime and one starting at 11:30 p.m. Virtually all of its features are rerun properties. Station's tape machines are being utilized for the "Sonny Fox Wonderama Show," "Hy Gardner," "Alan Freed," and the "Paul Coates Show." "Coates Show" is a KTTV, Los Angeles, program, syndicated for N. Y. airing. Station also is telecasting Westinghouse Broadcasting's taped "Youth Wants to Know" and "American Youth Forum" series.

Station recently inaugurated taping of its "America's Great Teachers" public service series, which may be exposed by Westinghouse stations.

## Shuffle of Personnel At United Artists TV, ABC Films, MCA and ITC

New additions and shifts of syndication sales execs, embracing United Artists Television, ABC Films, MCA TV, and Independent Television Corp., have taken place.

At United Artists Television (UAT), Jack Gregory, former eastern and western division manager of Ziv, has been named western division manager for UAT, headquartered in Los Angeles. James F. Delaney, formerly of ABC Films, joined UAT as southwestern division manager. Myron A. Elgis, formerly with Television Programs of America, was named regional sales manager of the western division.

At ABC Films, Stan Smith, former sales v.p. at Official Films, became eastern sales manager. Harold Klein, former exec v.p. of JJ Theatres, was named a N. Y. account exec and assistant to ABC Films prexy Henry G. Plitt in business affairs. Other appointments were Irving Paley as N. Y. account exec and John J. McMahon as Chicago account exec.

At MCA, John Cameron, formerly with Ziv, will be MCA's account exec in the Baltimore-Philadelphia-Washington area. He will be based in Baltimore. William D. (Continued on page 54)

## OF SWELLS SALES ORG TO 15; 'DETECTIVE' DUE

Official Films, with two first-runners out on the market, "What Are the Odds" and "Police Station," is building its sales staff to a 15-man organization, under Stretch Adler, sales director.

Outfit is due to have another property for the syndication mart in September, "International Detective," being produced in England by Ed Sutherland. OF prexy Harold Hackett is now in England on "Detective" and to line up another Anglo-American co-production deal.

Recent additions to the syndication sales staff include Bruce Collier, formerly with Guild Films, now working out of Dallas for Official; Herb Pearson, Jeff Davids, and Barry Winton.

In addition to the first-runners, push is on for sales on Official's film catalog, which includes 23 series.

# TV TAPE TAPS ON 'STAR' DOOR

## 'David Harding,' 250G Counterspy

Getting a projected series ready for the market is a costly proposition.

Bernard L. Schubert, prexy of the company bearing his name, cites some figures on his "David Harding, Counterspy" to prove the point. He says he paid \$150,000 to General Teleradio for the rights to the "Counterspy" property, a radio program originally owned by Phillips H. Lord. Before bringing the planned two pilots in, Schubert says, his costs will run to a total of \$250,000.

There already are 26 scripts completed under supervision of teleplay writer Jack Anson Finkle. Reed Hadley has been signed for the title role. First episode will roll Monday (15) at the Goldwyn Studios, with Herb Stewart as exec producer. Background footage for foreign settings is already being shot in actual locales.

## 'Californians,' 'Trackdown' Set For Syndication, Straight From Webs

California National Productions, the NBC telefilm subsidiary, and CBS Films, the CBS subsidiary, are launching off-network skeins for syndication. CNP has grabbed 69 half-hour episodes of "The Californians," the Lou Edelmann-produced package, and CBS Films is going to come out with 71 half-hours of "Trackdown," a Four Star stanza.

Two companies will be racing to get sales as soon as possible, with the series slated for fall exposure—in CBS' case, after Oct. 13, 1959. There is little off-network product available for syndication these days, because of the network demand for such shows as daytime entries next season, and hence both syndication houses anticipate heavy early sales because of the dearth of product in their own area.

CNP is releasing "Californians" via Victory Program Service, the division handling residual sales. Company is offering the package to stations three ways, for local daytime stripping, as a regular once-weekly syndication, or as part of an "omnibus" of western half-hours. Victory Program. Sales contemplates tying it together with reruns of old syndication shows like "Steve Donovan, Western Marshal," "Frontier" and "Hopalong Cassidy." To make it more palatable to stations, Victory is also trying to get clearance to use "Union Pacific" and "Boots and Saddles" episodes. Both of these shows are being handled at present by CNP for first-run syndicated sale.

CBS will release the Four Star show, on the other hand, as strictly a once-weekly nighttime entry.

## Cott Vice Barry At NTA Network

Extincting of Charles (Bud) Barry as prexy of the NTA Network, a division of National Telefilm Associates, brought a quick denial by NTA brass that the plans of the network are affected by the Barry resignation.

In a statement from the Coast, NTA prez Oliver A. Unger said that "details as to this new program service are now being developed." Taking over Barry's spot at this stage is Ted Cott, director of NTA's o&o operations, and actively engaged in taped programming. Cott will retain his o&o position.

Barry moved over to Young & Rubicam as v.p. in the agency's tv department, where he will report to Peter Levathes. Barry became NTA Network prexy in January, when he left his job at Metro as head of the film company's tv organization.

Role of taped programming in NTA Network plans was explored at the National Assn. of Broadcasters convention some months ago. Then, stations were told of the possibility of the NTA Network supplying some 20 hours a week of programming. Right now, the NTA Network, formerly called the NTA Film Network, is not in operation. Its last three series, "How to Marry a Millionaire," "This Is Alice" and "Man Without a Gun," have been placed in syndication.

## TAKING STOCK AS 1ST ANNI NEARS

By MURRAY HOROWITZ

Television tape syndication, approaching its first anni, is growing. More programs are being offered; there is a greater variety of programming formats; and more stations are equipped with tape recorders.

It's not the "wonder drug" of the biz, as it was tabbed when Guild Films plucked "Divorce Court" from KTTV, Los Angeles, last July, and a number of stations entered the tape syndication sweepstakes with possible tape entries. Not at this stage, anyway.

But there's no doubt about it, tape shows are finding berths, some faster than others. Type of shows range from "Peter Potter's Juke Box Jury" (National Telefilm Associates) to public affairs "Youth Wants to Know" (Westinghouse Broadcasting) to sports.

Biggest tape syndicator now in the biz is NTA. In addition to "Juke Box Jury" (KTTV, Los Angeles, origination); NTA has the "Bishop Sheen Program" and "Mike Wallace Interviews." Outfit also is prepping a musical show starring Xavier Cugat & Abbe Lane and for the fall, NTA will put "One Night Stand" taped shows and "Alex in Wonderland" (Alexander King) in syndication.

### 'Star of Week'

Another tape show slated to come off the NTA beltline is "The Star of the Week," featuring a top musical personality at each outing.

Right now the potential for taped show is 58 different markets. The list is expected to grow to 70 by September and to 100 by January. When the potential market list hits the 100 market mark, the forecast is that tape will be able to widen its budgetary horizons.

It was inevitable that the initial taped shows would concentrate on various court hearings, interviews and chatter. But even within present confines, the budgetary horizons are broadening, as indicated in the NTA lineup.

It could be argued, as it is in the trade, that NTA wouldn't have its present lineup if it weren't for the program demands of its o&o WNTA-TV, N. Y. But NTA execs aver that each of its syndicated taped properties has been keyed to the market-by-market field, under a production staff separate and apart from that of the station. WNTA-TV is another station customer and on its own, couldn't afford a Mike Wallace today or other taped shows slated for the syndication market.

### Merchandising Angles

Proponents of tape argue that a good many syndicated properties are losing their merchandising potential for regional and local sponsors. (There has been a trend away from program buys and towards spot buying in telefilm syndicated product.) Strong personalities in tape, it's argued, can wear back many local and regional sponsors.

One of the current debates in the trade is the rating pull of a "Bishop Sheen," or a "Divorce Court," versus a traditional telefilm action-adventure or perhaps a feature. Some station buyers argue tape only will come into its

(Continued on page 54)

## P. S.: Screen Gems Pix to Poland Gotta Get Clearance from USIA

### KETV's 2,001 Oldies

Omaha, June 9.

KETV, an ABC-TV affiliate, has bought 244 Warner Bros. feature films from United Artists Associated. This gives station's film library a total of 2,001 features from seven major studios.

ABC-TV affiliate already has bought packages for Paramount, 20th-Fox, Columbia, United Artists pix, among others.

Columbia Screen Gems' features-for-tv deal with Poland goes through the United States Information Agency for title clearance after all.

Initial report of the deal made no mention of the role of the State Dept. or the USIA. Report, secured from SG's N. Y. office, apparently did not take into account all the terms, as written in SG's Paris office, which negotiated the first pix-to-tv contract to be made with an Iron Curtain country.

The provisions in the projected Polish agreement carries a condition that all titles must be cleared by the USIA. The same condition prevails with Hollywood pix sold to certain Iron Curtain countries for theatrical exhibition. Deal, involving about 59 pix, was negotiated by George Blaug, SG's European sales representative who headquartered in Paris. Film Polski represented Poland in the negotiations.

Apparent procedure in Soviet satellite deals on Hollywood pix for tv is for the distributor to make the first stage of the deal with the film interests in the satellite countries, then submit the titles for clearance by the USIA. The two-staged affair could take some time.

If the pix sold are of non-American origin, then the situation is different. Columbia, which has distribution of the French pix "La Plaisir," made a deal with Československý Film Export for telecasting of that pic in Czechoslovakia. With the French film, SG reports that it does not have to go through the USIA title clearance procedure. Deal was made by a French company and the pic involved was a French film.

## Set Lerner-Loewe Buchwald Vidpix

London, June 9.

Skein of 39 telepix based on the writings of Art Buchwald is being prepped here, with shooting tentatively skedded to start at M-G Studios, Elstree, in January. Deal's been set between the Metro outfit and Lelo Productions, the Alan Jay Lerner-Frederick Loewe company.

Norman Rosemont, director of Lelo, talked production personnel with Metro's Larry Bachmann before returning to the U.S. last Tuesday (2) after a 10-day stay in Britain discussing various Lerner-Loewe ventures, including "My Fair Lady." Rosemont's also a veepee of Lerner-Loewe's Alfred Productions Ltd. He pencilled in writers who'll confer with two American scribes skedded to mull over material with Buchwald in Paris next month.

It's planned that the 39 subjects will include some 60-minute productions in addition to the general half-hour jobs. One such is likely to deal with the celebrated Buchwald visit to Moscow, to which and other centres of the columnist's travels a unit will. It's intended, travel for background footage.

## THREE SUE ZIV FOR \$1-MIL ON 'SEA HUNT'

Los Angeles, June 9.

Ziv Television Programs Inc., together with producer Ivan Tors and Standard Oil of California, sponsor of teleseries, "Sea Hunt," are defendants in a \$1,000,000 damage suit brought by three plaintiffs.

Filed in Superior Court by Frank Donahue, actor-stuntman and former Navy underwater demolition expert; William Webb, assistant director; and Richard Ross, tv producer, complaint asserts that in June, 1953, the trio submitted an idea and material for a tv series titled "Underwater Legion."

## Push 'Popeye' In King Features TV Formed by Hearst

The Hearst Corp. has formed a new division of King Features Syndicate Special Service which will produce and market filmed teleshows based on King Features properties. Al Brodax, for many years in the tele department of the William Morris Agency, has resigned the percenter to go with the new subdivision, to be known as King Features Television Productions.

On the immediate agenda is the production of a new "Popeye" animated cartoon. New features based on the King Features cartoon property will be made as soon as contracts are set. Old cartoons have been shown until now. Brodax will leave for the Coast early next week to confer with animation studios. He will later go to Europe to eye European studios as well. Other properties contemplated for production are one adventure and one comedy pilot with name personalities.

KFTP is the newest subdivision of the Hearst organization which owns and operates 25 magazines and 15 newspapers throughout the country.

## 'CARTER'S EYE' OPTION TAKEN BY ABC FILMS

ABC Films has picked up a sales option for a private eye series, "Carter's Eye," from Bob Stabler, producer of the pilot. Projected series is being offered for possible regional sales. ABC Films' option on it expires at the end of the summer.

On another project, "The Racer," David Janssen has been cast as the lead. Janssen's last series role was that of the lead in "Richard Diamond, Private Detective." "The Racer," which will be pitched for networking, is a World Television Programming project. World is owned jointly by Joseph M. Schenck and ABC Films.

"Congressional Investigator" is ABC Films' definite syndication entry, with airing slated as early as the fall. Star of "Investigators" is Bill Masters.

First sales meet under the new management team of prexy Henry Pitt and sales topper Howard Anderson will be held July 6.

### Coroner Series

Hollywood, June 9.

Los Angeles County Coroner's Office files will be the latest source of material for a teleseries, tagged "The Victim" and set for limning by Herts-Lion Productions in July. Pitch is being made for Luther Adler to star as the coroner's investigator.

Robert Stambler is creator of show and will also supply story ideas drawn from official files. Official Films will distribute.

## MGM-TV Renews Maibaum

Hollywood, June 9.

Metro picked up Dick Maibaum's option as production head for another year.

Maibaum's status had been in question in the wake of Metro not having scored a single berth with its pilots this selling season. But MGM-TV topper, George Shupert, has blamed the late start, the network time squeeze and other reasons besides the quality of the pilots for the lack of sales. Many of Metro's pilots came into the market late for this comparatively early buying season.

## 'Roller Derby' on Tape

"Roller Derby," which last season was an ABC-TV network stanza, is now being peddled as a brand-new series of 39 one-hour shows on the syndication market. Arco Features of N. Y. is handling production and syndication rights.

Arco has started taping the derbies in Los Angeles, Frisco, Minneapolis, Chicago, New York and Philly. And for stations not yet equipped to air tape, Arco plans to make optical transfers of the tape to film.

## Al Simon Heads Program-Making Filmways Subsid

Filmways Inc. has hired Al Simon, v.p. in charge of production for McCadden, the George Burns outfit on the Coast, to head a new subsidiary making regular telefilm programs for the blurb-producing outfit. Filmways deal with program man Simon, who is moving on to the Filmways board, beefs up the trend of commercial producers toward programmatic.

Simon leaves McCadden on Aug. 15, and at the same time, business v.p. Maurice Morton is leaving the company after a five-year stint there. He's been offered an exec veeppish in Filmways TV Productions, the new subsidiary which Simon will head as president, but there is no final word on Morton's decision.

Filmways TV will headquarter at General Service Studios in Hollywood. Simon will pick his own properties and the new company will handle its own distribution.

This the biggest step taken so far by any of the teleblurb makers into programming, but some months ago, a big Filmways competitor, Transfilm Inc., announced its intention to go into programming, and since then Transfilm has reportedly been taking steps to line up a program production staff and get capital.

Van Praag Productions, another large Gotham blurbery, has already made one program pilot on tape and is in the process of preparing a second on film in Hollywood.

## Rokeach Wooing Regal For Barter on Girdles

I. Rokeach & Sons, food specialty firm, has been negotiating for purchase of Regal Advertising, a shop that stresses barter.

Rokeach, a spot tv advertiser, recently purchased Sif Skin girdles. If Rokeach buys Regal—or any other agency—it would make it a wholly-owned subsid, according to Ben Wheeler, the food company's president. Rokeach would then deal in cash with the agency, which in turn would barter film for the time for both food and girdle spots.

Sif Skin is currently handled by Grey Advertising. Rokeach by Coordinated Advertising.

# VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained.

## BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "GODZILLA"— Raymond Burr; 1956; RKO	1st Run	Early Show Wed. April 8 5:00-6:30 WNAC-TV	16.7	17.6	15.4	48.7	Boston Movietime— "Beachhead"	WBZ	11.6
2. "MRS. MINIVER"— Greer Garson, Walter Pidgeon; 1942; MGM-TV	Repeat	Cinema 7 Sun. April 12 12:00-2:30 WNAC-TV	14.3	16.0	12.5		Command Premiere— "Juarez"	WBZ	6.9
2. "SUSPICION"— Cary Grant, Joan Fontaine; 1941; RKO	Repeat	Cinema 7 Sun. April 12 2:30-4:30 WNAC-TV	14.3	14.7	13.5		Major League Baseball	WHDH	25.1
3. "30 SECONDS OVER TOKYO"— Part 2; Spencer Tracy, Van Johnson; 1944; MGM-TV	Repeat	Early Show Tues. April 7 5:00-6:30 WNAC-TV	14.1	14.7	13.1	48.7	Boston Movietime— "Angel and the Badman"	WBZ	11.6
4. "LES MISERABLES"— Frederic March, Charles Laughton; 1935; NTA	1st Run	Cinema 7 Sun. April 12 4:30-6:30 WNAC-TV	13.2	13.8	12.2		Paul Winchell Lone Ranger African Patrol	WHDH WHDH WHDH	11.4 9.8 6.9
5. "THEY DIED WITH THEIR BOOTS ON"— Errol Flynn, Olivia DeHavilland; 1941; UAA	Repeat	Boston Movietime Thurs. April 9 5:00-6:45 WBZ-TV	12.7	13.5	11.5	41.1	Early Show— "Crash Dive"	WNAC	12.3
6. "30 SECONDS OVER TOKYO"— Part 1; Van Johnson, Spencer Tracy 1944; MGM-TV	Repeat	Early Show Mon. April 6 5:00-6:30 WNAC-TV	12.4	13.1	11.5	40.1	Boston Movietime— "They Drive By Night"	WBZ	10.6
7. "CRASH DIVE"— Tyrone Power, Ann Baxter; 1943; NTA	Repeat	Early Show Thurs. April 9 5:00-6:30 WNAC-TV	12.3	13.5	10.6	40.6	Boston Movietime—"They Died With Their Boots On"	WBZ	12.7
8. "BEACHHEAD"— Tony Curtis, Frank Lovejoy, Mary Murphy; 1954; UAA	Repeat	Boston Movietime Wed. April 8 5:00-6:45 WBZ-TV	11.9	13.5	10.9	34.9	Early Show— "Godzilla"	WNAC	16.7
8. "THE MALTA STORY"— Alec Guinness; 1954; UAA	Repeat	Boston Movietime Fri. April 10 5:00-6:45 WBZ-TV	11.9	13.5	10.9	40.9	Early Show— "Champion"	WNAC	8.7
9. "ANGEL AND THE BADMAN"— John Wayne, Gail Russell; 1947; H.T.S.	Repeat	Boston Movietime Tues. April 7 5:00-6:45 WBZ-TV	11.5	12.5	10.6	35.8	Early Show— "30 Seconds Over Tokyo" Part II	WNAC	14.1
10. "THEY DRIVE BY NIGHT"— Humphrey Bogart, George Raft, Ida Lupino, Ann Sheridan; 1940; UAA	Repeat	Boston Movietime Mon. April 6 5:00-6:45 WBZ-TV	10.6	11.9	9.6	33.4	Early Show— "30 Seconds Over Tokyo" Part I	WNAC	12.4

## TUCSON

STATIONS: KGUN, KOLD, KVOA. SURVEY DATES: APRIL 13-19, 1959.

1. "ACT OF LOVE"— Kirk Douglas, Danny Robin; 1954; UAA	Repeat	Movietime Tues. April 14 8:30-10:30 KVOA-TV	13.1	14.1	12.0	23.8	Garry Moore Alcoa Presents Name That Tune	KOLD KGUN KOLD	30.1 20.3 18.5
2. "ARSENIC AND OLD LACE"— Cary Grant, Raymond Massey, Josephine Hull; 1944; Warner Bros.	1st Run	Early Show Mon. April 13 10:15-12:15 KGUN-TV	9.9	11.2	7.1	58.6	The Millionaire (Headlining) Big Movie— "They Were Expendable"	KOLD KVOA	8.1 3.8
3. "JOHNNY BELINDA"— Jane Wyman, Lew Ayres; 1948; Warner Bros.	Repeat	Williams Theatre Thurs. April 16 10:15-12:15 KGUN-TV	9.8	10.8	6.6	69.5	Big Movie— "A Yank At Oxford"	KVOA	4.8
4. "THE MAVERICK QUEEN"— Barbara Stanwyck, Barry Sullivan; 1956; H.T.S.	1st Run	Giles Theatre Fri. April 17 10:15-12:15 KGUN-TV	9.7	11.6	7.1	37.6	Trackdown (Headlining) Big Movie— "Destination Tokyo"	KOLD KVOA	15.2 7.2
5. "CRY VENGEANCE"— Mark Stevens, Martha Hyer; 1954; M&A Alexander	1st Run	Million Dollar Movie Sat. April 18 10:45-12:15 KOLD-TV	8.4	10.4	5.0	38.5	Late Show—"Task Force"	KGUN	8.5
5. "ROBBERS ROOST"— Richard Boone, George Montgomery; 1953; UAA	1st Run	Sunday Night Playhouse Sun. April 19 10:00-11:30 KOLD-TV	8.4	9.1	7.5	33.7	Sunday Theatre—"George Washington Slept Here"	KGUN	8.2
6. "KEY LARGO"— Humphrey Bogart, Lauren Bacall, Edward G. Robinson; 1948; Warner Bros.	Repeat	Early Show Tues. April 14 10:00-11:45 KGUN-TV	7.8	8.7	5.4	37.1	Phil Silvers (Headlining) Big Movie—"Act Of Love"	KOLD KVOA	10.0 5.1
7. "TASK FORCE"— Gary Cooper, Walter Brennan; 1949; Warner Bros.	Repeat	Late Show Sat. April 15 10:30-12:45 KGUN-TV	7.6	10.0	3.7	41.3	Million Dollar Movie— "Cry Vengeance"	KOLD	8.4
8. "THE INSPECTOR GENERAL"— Danny Kaye, Walter Slezak; 1949; Warner Bros.	Repeat	Early Show Wed. April 15 10:15-12:00 KGUN-TV	7.4	8.7	5.0	45.4	Big Movie— "Gentleman Jim"	KVOA	3.9
9. "GEORGE WASHINGTON SLEPT HERE"— Jack Benny, Ann Sheridan; 1942; Warner Bros.	Repeat	Sunday Theatre Sun. April 19 10:15-12:00 KGUN-TV	7.2	9.1	4.6	38.7	Sunday Night Playhouse— "Robbers Roost"	KOLD	8.3
10. "DESTINATION TOKYO"— Cary Grant, John Garfield; 1944; UAA	1st Run	Big Movie Fri. April 17 10:15-12:30 KVOA-TV	7.0	8.3	5.0	31.4	Giles Theatre— "The Maverick Queen" Theatre 13— "Gentlemen's Agreement"	KGUN KOLD	9.4 4.8



# MEX TV: EDUC'L BLOCKBUSTER

## Canadian Summer: 24 Live

Ottawa, June 9.

Summer schedule of the Canadian Broadcasting Corp.'s video network indicates 24 live shows will reach Canadian tv screens for the season, 13 of them new, six sponsored.

Bankrolled new shows are: "Joan Fairfax Show" by Imperial Tobacco; "Live A Borrowed Life" by Adams Brand and Colgate-Palmolive; "Parade" by Sunbeam and Coca-Cola; "Don Messer Show" by P&C and H. F. Ritchie; "Swing Easy" by Javex and Sterling Drug; Vancouver drama series by Lever Bros. and General Foods.

New sustainers include "This Is Ottawa," "Astronomy Today," "Long Shot," "The Show That Jack Built," "Two For Physics," "Who Knows?" and "Albert."

Former summer shows returning to the web are: "Rhapsody," "Hope Around the Sun," "Ed & Ross," "Holiday Edition" (of Junior Magazine), "World Passport," "Continuing," "Country Calendar," "Explorations," "Playbill," "Mr. Fix-It," "This Week," "Viewpoint."

## House of Commons Hotfoots CBC; Want Showdown on Expenditures

Ottawa, June 9.

With approach of the Royal visit to Canada, and the end of the current parliamentary session in sight, various government probes are expected to slash the funderol and get down to business. This includes the House of Commons committee on broadcasting which has been poking the taxpayers' nose into the operations and activities of the Canadian Broadcasting Corp.

Throughout the committee's sessions has been a running effort to flush from CBC names and details of airers on its video web allegedly costing the public-owned corporation, hence the taxpayer, more than the sponsors. The committee referred to a list provided early in the sittings by CBC showing costs, but not the names, of a number of bankrolled shows, indicating CBC "lost money" on almost all of them. CBC takes an opposite stand: it claims it was initially set up to provide Canadian tv watchers with the best possible video entertainment and by selling its shows to commercial sponsors, even at less than the shows' costs, it has been saving taxpayers millions of dollars. The committee, says CBC, believes the corporation is subsidizing the sponsors, but CBC claims: sponsors are subsidizing shows.

Last week the committee ordered, the CBC, via a motion, to produce the complete figures on sponsored commercial shows for a week as a guide to future demands. E. L. Bushnell, CBC's v.p. and acting president, had told the committee it would take eight persons full time to produce the details on the committee's original request for data on all the live shows the CBC aired in a month.

## Canada's Pay-TV Test This Fall

Toronto, June 9.

A Toronto suburb will be used experimentally this fall to introduce pay-as-you-see tv to Canada, according to E. E. Fitzgibbons, head of the television division of Famous Players Canadian. (His father, J. J. Fitzgibbons, is president and managing director of 376 houses across Canada operated by FPC and also holds the franchise for Canada of Telemeter.)

If successful, the setup will be extended to metropolitan Toronto (approximating 1,250,000 persons with 340,000 tv sets) and thence to the rest of Canada. The price to the tv viewer will be 25c to a buck in the coin box—and there will be no commercials. Fare will include current movies and sports features not carried on free tv.

Toronto has been selected because it has three Buffalo stations, plus the Canadian Broadcasting Corp., serving the area. Protection on films will include these currently showing in nabs, with pay-as-you-see approximating an individual's telephone installation.

## UK-TV's May: \$13,888,000

London, June 9.

Total revenue garnered by the eight commercial television companies in Britain in May was a shade under \$13,888,000, from 29,861 spots.

The two London area outfits, according to figures compiled by Media Records Ltd., grabbed around \$4,387,500 between them—Associated Rediffusion, putting out weekday programs, taking some \$2,784,500 from 2,680 spots and Associated TeleVision, covering weekends, chalking up \$1,603,900 from 1,320 spots.

## Decision Due On Com'l TV in Eire; 10-Year Licensee

Dublin, June 9.

A decision is expected any day by the Irish Republic on the setting up of a commercial tv network in Eire. A confidential report has already been submitted to the Government but it is uncertain whether the final say-so will be delayed until after the mid-June elections.

Hot contender for the tv contract is an organization known as Gael Linn, which, for some years, has been involved in cultural developments in the Republic. If that group gets the nod from the Republic, NBC International will be brought in to act in a management service capacity as it does already with the commercial tv operation in Wales and the West of England.

There are, however, rival bidders for the concession, one of which is a group which includes Associated TeleVision and Pye interests. There is, also, a strong feeling locally that Gael Linn should link up with this group or, alternatively,

(Continued on Page 50)

## Radio Japan Shortwave B'casts to Soviet, Europe

Tokyo, June 9.

The semi-Government Japan Broadcasting Corp. (NHK) will begin tests this month to expand its Radio Japan shortwave broadcasts to the Soviet Union and to Europe. This is in line with the web's intention to increase its total daily shortwave broadcast hours by five and a half hours to 25 hours. This would still keep it below the pre-war level of 34 hours daily.

Radio Japan now beams to 16 global areas in that many languages. Difficulty in expanding is in the shortage of competent announcers, not only linguistically, but also in those with a sense of journalism and without strong idealistic leanings.

Radio Japan service was inaugurated to South and Central America in April.

## 'A GARGANTUAN FORWARD STEP'

By EMIL ZUBRYN

Mexico City, June 9.

Mexican television is rapidly moving forward to become a major educational medium directed at those from primary through high-school grades.

This is in keeping with a statement made some while back by Secretary of Education, Dr. James Torres Bodet, that "motion pictures, radio broadcasting and television constitute excellent auxiliaries for our teachers. All these mediums can contribute in a most effective manner in giving objectivity to teaching methods and, at the same time, stimulating children to better comprehend the realities of the world in which they must develop."

While the motion picture medium is marking time, and radio broadcasting is gradually spreading its facilities to teach the rudiments of reading and writing in rural communities, television is preparing to take a gargantuan forward step in the field of education.

A tight task force of 250 educators have received special training, intensive courses in audiovisual instruction. These are to be the key instructors for the entire Mexican educational system, with Secretary Bodet pushing forward for coordinated use of television, radio and films for instruction of children and upping cultural programs for the general adult public.

Azcarra's Participation In the drive for education via tv, Mexico has lined up a strong team, comprising official and private facilities, with the backing of the know-how of top tv personnel. Coordinating efforts of private video interests is Emilio Azcarra, radio and tv pioneer. Special Channel 2 programs, in morning hours, will bring educational-cultural programs direct into school-rooms, with initial telecasts to begin late this month. Unfortunately, in initial series will be for a limited number of schools, possibly 100, but plan is to have several thousand receivers installed in this city by the end of this year. As program develops, thousands upon thousands of other receivers will be set up in the provinces, in areas where telecasts are received.

The educational program is by no means limited to school kids. For adult citizens, new channel 11, owned and operated by the National Polytechnic Institute, representing an investment of 3,000,000 pesos (\$240,000) in transmission equipment alone, is the heart of a vast cultural-educational programming project.

Running the Gamut Under call letters of XIPN-TV, Channel 11 will be devoted exclusively to cultural-educational telecasts covering a broad field ranging from classic dance, painting, concerts, lectures, serious plays, documentaries, as well as history, archeology, science, economics, politics and the broad range of current developments.

Apart from locally produced programs, the Institute will seek cooperation of foreign universities, institutes and cultural societies to provide documentaries (with dubbed-in Spanish sound) for transmission over its facilities. In exchange, XIPN-TV will make available its filmed short subjects to cooperating foreign sources.

The Polytechnic Institute, in the broad cultural aspects of its programming, already has the support of the National Institute of Fine Arts, which will provide technical as well as talent aid in production of dance, theatre, music, etc., programs.

\$2,400,000 Program

Total overall cost of XIPN-TV is estimated at 30,000,000 (\$2,400,000), with this embracing cost of equipment, buildings, and special facilities. These latter include a mobile unit and what in effect is a television university building (located

(Continued on page 54)

## House of Lords Ponders TV Profits By Those Who Took 'Tremendous Risks'

London, June 9.

### CBS-TV's Rome Olympics

CBS-TV copped exclusive rights to the 1960 Olympics in Rome and will air daily live-on-tape shows.

Web expects to carry up to 60-minute accounts of the sports happenings in prime evening time starting Aug. 25 with same-day coverage in many instances.

Deal was made known this week by both CBS-TV and Italian Olympic National Committee. Sports Dept. of CBS News will produce the series, using Alitalia Airlines to jet-flight videotape proceedings of the games.

## A-R Puts \$21,000 In Brit. Drama Co. To Build Legit TV

London, June 9.

Associated-Rediffusion has invested \$21,000 in a three-year two-way agreement with Peter Haddon's stock company which operates at Wimbledon Theatre, South London. John McMillan, A-R's topper, and Haddon announced that was the outcome of a year's negotiation.

McMillan explained that the scheme had three main aims: to provide a chance for A-R directors to gain experience by producing plays for the legit theatre; to discover new stage plays that might be adaptable to tv and to offer A-R facilities for stage presentation of up to six plays a year considered by A-R to have potential tv qualities. Other advantages include the televising of excerpts from Wimbledon Theatre shows, the interchange of actors and scenic designers and the fact that the stock company may well produce new acting talent.

First A-R director to be attached to the theatre is Marc Miller. McMillan stressed that Haddon has full control on how the \$21,000 is spent and that the new scheme in no way lessens his control over the running of his theatre. Haddon's company was selected because of its reputation in the theatre and the quality of his company. Haddon, a West End star, took over Wimbledon Theatre five years ago when it was in a bad way and has brought it prosperity. "But," Haddon told VARIETY, "the A-R arrangement is a godsend not only financially but because it will enable me to experiment with my programs instead of always having to play safe."

## Star's 3,279,000 Homes In ATV's 'Touch of Sun' Vs. 2,459,000 for BBC-TV

London, June 9.

Latest in the line of plays on British commercial tv to introduce a legit top name, "Associated Television's" "A Touch of the Sun" with Michael Redgrave, grabbed viewers in 3,279,000 homes according to Television Audience Measurement, Ltd. Homes viewing BBC-TV at the same transmission time—8:30-10 p.m. on Tuesday, May 26—totalled 2,459,000.

Comparatively narrow extent of the "victory" for "Sun" is further exemplified by TAM's breakdown of number of homes viewing in each of the seven network areas. In London, the figure was 973,000 for the play, comparing with 757,000 (a 45 rating as against 35); in the Midlands the corresponding statistics were 561,000 and 334,000 (ratings, 47 and 28); in South Wales and the West of England, 182,000 and 163,000 (38 and 34) were the figures; in the South,

(Continued on page 53)

Profits earned by the commercial tv networks are to be taken into account when the franchises come up for review in 1964, said the government spokesman, Lord Hailsham, when winding up a debate in the House of Lords last Wednesday '31. It was its business to be good stewards of public money, of opportunities to secure good money from public service, he added.

The debate was opened by Lord Boothby, who referred to the criticism often made about the profit-making capacity of the tv contractors, "but the people reaping these profits had taken tremendous risks," he noted. He thought there was too much "canned American stuff being bought on the cheap," but he liked the advertisements, which were often a relief from the program. He felt that the critics should stop worrying about the number of ads carried, but should concentrate on the "breaks" made in programs.

The only really valid criticism, Boothby contended, was that the Independent Television Authority was accused of permitting monopoly practices contrary to the Television Act. To some extent, he averred, the charge was undeniable, but the government, which inadvertently had created this monopoly, could end it by establishing as soon as possible a new channel, either under the ITA or another body, at no cost to the public. The companies, he suggested, should seek to improve and rationalize their programs and not seek to extend or perpetuate the present monopoly. The future of "the big four" lay to a large extent in their own hands.

At the end of a long debate, in (Continued on Page 50)

## Cagan Exits NBC Latin-Amer. Wing

After considerable friction with the homeoffice in N. Y., Leon Cagan has resigned as chief of NBC International's Latin-American division. Cagan simultaneously quits as proxy and general manager of NBC's Internacional de Mexico.

Departure of Cagan, who came to NBC two years ago from ABC Film where he was head of the latter company's overseas telefilm sales operation, had been expected for several weeks. Network has not named a replacement.

Specific policy differences were not spelled out, but they are said to have occurred chiefly as the result of the telepic selling patterns proposed by Cagan for Latin-American markets. Internacional de Mexico is involved not only in selling but in providing technical and managerial aid to Mexican radio and tv operators.

Cagan is expected to remain in Mexico and continue independently in broadcasting operations.

## TOKYO'S CRACKDOWN ON PHONEY COM'LS.

Tokyo, June 9.

Welfare Ministry officials indicated they will soon start cracking the whip on tv commercials which give the impression that medicine, medical supplies and equipment or cosmetics are guaranteed by doctors or other of medical authority.

A Ministry spokesman said violations of the Pharmaceutical Law have been noted in the commercials of the Fujisawa Co. on programs broadcast by JOKR-TV and NET in Tokyo.

The category of "authority" can also be stretched to include celebrities other than medical and could mean actors too, if they tend to exaggerate the effects of the product. Only announcers, it was said, can mention medical prescriptions.

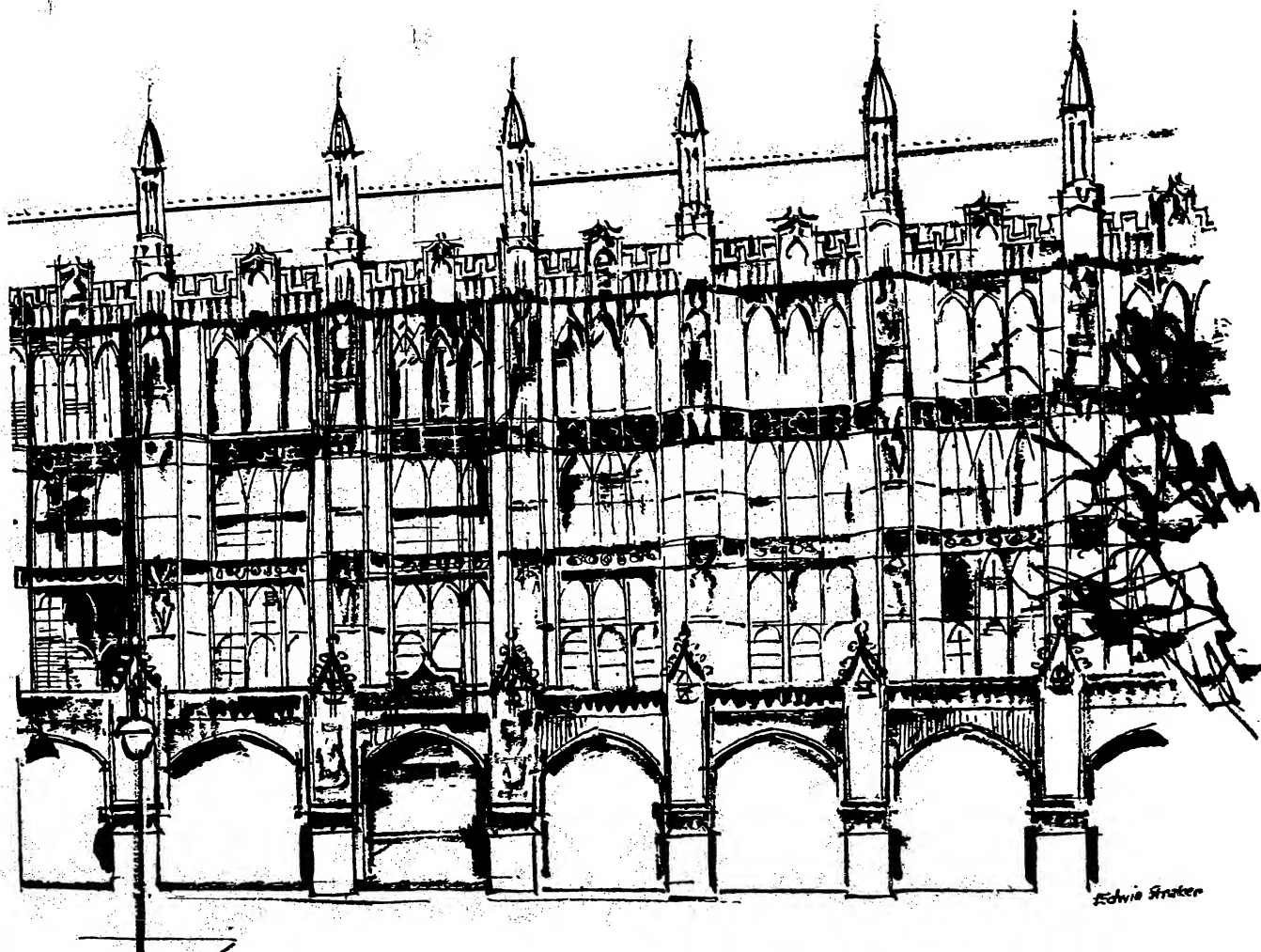
# Television from London





# ASSOCIATED-REDIFFUSION

The station at the  
heart of the British  
Independent Network





# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

## BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Academy Awards (Mon. 10:30-12:15)	WBZ	1.	Highway Patrol (Tues. 7:00)	WBZ	1.	News; Spts.; Wea. News	WHDH
2.	Wagon Train (Wed. 7:30-8:30)	WBZ	2.	Jeff's Collie (Mon. 7:00)	WBZ	2.	Walter Winchell File	WNAC
3.	77 Sunset Strip (Fri. 9:30-10:30)	WHDH	3.	Silent Service (Fri. 7:00)	WBZ	3.	News; Spts.; Wea. News	WHDH
4.	I've Got A Secret (Wed. 9:30-10:00)	WNAC	4.	Special Agent 7 (Fri. 10:30)	WHDH	4.	Person To Person	WNAC
5.	Perry Mason (Sat. 7:30-8:30)	WNAC	5.	Whirlbirds (Thurs. 7:00)	WBZ	5.	Crusader	WNAC
6.	The Rifleman (Tues. 9:00-9:30)	WHDH	6.	This Is Alice (Sat. 7:00)	WHDH	6.	Mike Hammer	WNAC
7.	Arthur Murray Party (Mon. 10:10-10:30)	WBZ	7.	Walter Winchell File (Mon. 7:00)	WNAC	7.	Jeff's Collie	WBZ
8.	Gunsmoke (Sat. 10:00-10:30)	WNAC	8.	Huckleberry Hound (Thurs. 6:30)	WNAC	8.	Boston Movietime	WBZ
9.	"M" Squad (Fri. 9:00-9:30)	WBZ	9.	City Detective (Tues. 8:00)	WNAC	9.	News; Weather	WBZ
10.	Loretta Young (Sun. 10:00-10:30)	WBZ	10.	Sheriff of Cochise (Sun. 6:30)	WNAC	10.	Cheyenne	WHDH
							Casey Jones; News; Wea.	WBZ

## ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTN, WAST. SURVEY DATES: APRIL 11-17, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30-8:30)	WRGB	1.	Highway Patrol (Sat. 7:00)	WRGB	1.	Bradley's Record Hop	WTN
2.	Bob Hope (Wed. 9:00-10:00)	WRGB	2.	Whirlbirds (Sun. 6:00)	WAST	2.	Meet The Press	WRGB
3.	Perry Como (Sat. 8:00-9:00)	WRGB	3.	Navy Log (Tues. 7:00)	WRGB	3.	News; Wea.; CBS News	WTN
4.	Restless Gun (Mon. 8:30-9:30)	WRGB	4.	Decoy (Tues. 10:30)	WRGB	4.	Garry Moore	WTN
5.	Tales of Wells Fargo (Mon. 8:30-9:00)	WRGB	5.	Rescue 8 (Tues. 10:30)	WRGB	5.	Garry Moore	WTN
6.	Peter Gunn (Mon. 9:00-9:30)	WRGB	6.	U.S. Marshal (Fri. 7:00)	WRGB	6.	News; Wea.; CBS News	WTN
7.	"M" Squad (Fri. 9:00-9:30)	WRGB	7.	Death Valley Days (Thurs. 7:00)	WRGB	7.	News; Wea.; CBS News	WTN
8.	Price Is Right (Wed. 8:30-9:00)	WRGB	8.	Mr. District Attorney (Sat. 10:30)	WTN	8.	Silent Service	WAST
9.	Chevy Show (Sun. 9:00-10:00)	WRGB	9.	Silent Service (Sat. 10:30)	WAST	9.	Mr. District Attorney	WTN
10.	Gunsmoke (Sat. 10:00-10:30)	WTN	10.	Special Agent 7 (Wed. 7:00)	WRGB	10.	News; Wea.; CBS News	WTN
				The Honeymonsters (Tues. 7:30)	WTN		Dragnet	WRGB
				Bold Venture (Thurs. 10:30)	WRGB		Playhouse 90	WTN
				10 Led 3 Lives (Sat. 10:30)	WRGB		Mr. District Attorney	WTN
							Silent Service	WAST

## MPLS.-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Academy Awards (Mon. 9:30-11:15)	KSTP	1.	Death Valley Days (Sat. 9:30)	WCCO	1.	D.A.'s Man	KSTP
2.	Gunsmoke (Sat. 9:00-9:30)	WCCO	2.	Huckleberry Hound (Tues. 6:30)	WCCO	2.	Cheyenne	WTCN
3.	The Rifleman (Tues. 8:00-8:30)	WTCN	3.	State Trooper (Tues. 9:30)	KSTP	3.	Garry Moore	WCCO
4.	Have Gun, Will Travel (Sat. 8:30-9)	WCCO	4.	Flight (Wed. 9:30)	KSTP	4.	U.S. Steel Hour	WCCO
5.	I've Got A Secret (Wed. 8:30-9:00)	WCCO	5.	Sea Hunt (Thurs. 9:00)	WTCN	5.	Playhouse 90	WCCO
6.	Wagon Train (Wed. 6:30-7:30)	KSTP	6.	MacKenzie's Raiders (Sun. 9:30)	KSTP	6.	What's My Line?	WCCO
7.	Loretta Young (Sun. 9:00-9:30)	KSTP	7.	N.Y. Confidential (Tues. 7:00)	WCCO	7.	Cheyenne	WTCN
8.	Arthur Murray Party (Mon. 9:00-9:30)	KSTP	8.	Wild Bill Hitchcock (Sat. 11:00)	WCCO	8.	Uncle Al	WTCN
9.	Real McCoys (Thurs. 7:30-8:00)	WTCN	9.	Sky King (Sat. 11:30)	WCCO	9.	Uncle Al	WTCN
10.	Garry Moore (Tues. 9:00-10:00)	WCCO	10.	Popeye (Mon-Fri 5:30)	WCCO	10.	News	KSTP

## NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Academy Awards (Mon. 9:30-11:15)	WDSU	1.	Mike Hammer (Fri. 9:30)	WWL	1.	Sports; Famous Fights	WDSU
2.	Wagon Train (Wed. 7:30-8:30)	WDSU	2.	Sea Hunt (Tues. 9:30)	WDSU	2.	Garry Moore	WWL
3.	Ent. Masserson (Wed. 8:30-9:00)	WDSU	3.	State Trooper (Tues. 10:00)	WDSU	3.	Arthur Murray Party	WWL
4.	Loretta Young (Sun. 9:00-9:30)	WDSU	4.	Sheriff of Cochise (Sat. 9:30)	WWL	4.	D.A.'s Man	WDSU
5.	Arthur Murray Party (Mon. 9:00-9:30)	WDSU	5.	Soldiers of Fortune (Sat. 5:30)	WDSU	5.	Four Star Edition	WWL
6.	Gunsmoke (Sat. 9:00-9:30)	WWL	6.	Casey Jones (Sat. 6:30)	WDSU	6.	Playbill	WWL
7.	Rawhide (Fri. 7:00-8:00)	WWL	7.	Man Without A Gun (Sat. 10:00)	WWL	7.	Danger Is My Business	WWL
8.	Have Gun, Will Travel (Sat. 8:30-9)	WWL	8.	Sky King (Sat. 11:00)	WDSU	8.	What's My Line?	WDSU
9.	Perry Como (Sat. 7:00-8:00)	WDSU	9.	Union Pacific (Thurs. 9:30)	WDSU	9.	Town and Country Jour.	WWL
10.	Black Saddle (Sat. 8:00-8:30)	WDSU	10.	Our Miss Brooks (Sun. 9:30)	WDSU	10.	Playhouse 90	WWL
							What's My Line?	WWL

## SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Academy Awards (Mon. 7:30-9:15)	KOMO	1.	Highway Patrol (Thurs. 7:00)	KOMO	1.	Flight	KING
2.	77 Sunset Strip (Fri. 9:30-10:30)	KING	2.	Divorce Court (Sat. 8:00)	KING	2.	Perry Como	KOMO
3.	Maverick (Sun. 7:30-8:30)	KING	3.	Death Valley Days (Mon. 7:00)	KING	3.	The Texan	KIRO
4.	Real McCoys (Thurs. 8:30-9:00)	KING	4.	Rescue 8 (Fri. 7:00)	KING	4.	Cavalade of Sports	KOMO
5.	Wagon Train (Wed. 7:30-8:30)	KOMO	5.	Topper (Wed. 7:00)	KOMO	5.	Wed. Night Fights	KING
6.	Lawman (Sun. 8:30-9:00)	KING	6.	Woody Woodpecker (Tues. 6:00)	KING	6.	Shell News; News	KOMO
7.	Walt Disney Presents (Fri. 8:00-9:00)	KING	7.	Huckleberry Hound (Thurs. 6:00)	KING	7.	Shell News; News	KOMO
8.	The Rifleman (Tues. 9:00-9:30)	KING	8.	Decoy (Sun. 9:30)	KING	8.	Alfred Hitchcock	KIRO
9.	Cheyenne (Tues. 7:30-8:30)	KING	9.	People's Choice (Tues. 7:00)	KOMO	9.	Success Story	KING
10.	Loretta Young (Sun. 10:00-10:30)	KOMO	10.	Sky King (Sun. 6:00)	KING	10.	Meet The Press	KOMO

## DES MOINES

STATIONS: KRNT, WHO, WOI. SURVEY DATES: MARCH 30 - APRIL 5, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-9:30)	KRNT	1.	Sea Hunt (Sat. 9:30)	KRNT	1.	D.A.'s Man	WHO
2.	Wagon Train (Wed. 6:30-7:30)	WHO	2.	State Trooper (Thurs. 9:30)	WHO	2.	Playhouse 90	KRNT
3.	What's My Line? (Sun. 9:30-10:00)	KRNT	3.	Highway Patrol (Sat. 10:30)	KRNT	3.	Wrestling	WOI
4.	Desilu Playhouse (Mon. 9:00-10:00)	KRNT	4.	Dial 999 (Fri. 9:30)	WOI	4.	Person To Person	KRNT
5.	Red Skelton (Tues. 8:30-9:00)	KRNT	5.	Flight (Wed. 9:30)	WHO	5.	Circle Theatre	KRNT
6.	The Rifleman (Tues. 8:00-8:30)	WOI	6.	Death Valley Days (Sun. 9:30)	WHO	6.	What's My Line?	KRNT
7.	Have Gun, Will Travel (Sat. 8:30-9)	KRNT	7.	Whirlbirds (Tues. 9:30)	WOI	7.	Garry Moore	KRNT
8.	Restless Gun (Mon. 7:00-7:30)	WHO	8.	U.S. Marshal (Tues. 7:00)	KRNT	8.	Sugarfoot	WOI
9.	Sugarfoot (Tues. 6:30-7:30)	WOI	9.	N.Y. Confidential (Fri. 8:30)	WHO	9.	77 Sunset Strip	WOI
10.	Danny Thomas (Mon. 8:00-8:30)	KRNT	10.	Woody Woodpecker (Mon. 6:00)	WOI	10.	Feature; Wea. News	WHO
				Huckleberry Hound (Thurs. 6:00)	WOI		Feature; Wea. News	WHO
				Superman (Tues. 6:00)	WOI			

## COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: APRIL 6-12, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 10:00-10:30)	WBNS	1.	Sea Hunt (Mon. 7:30)	WBNS	1.	Buckskin	WLWC
2.	Academy Awards (Mon. 10:30-12:15)	WLWC	2.	Death Valley Days (Sun. 9:30)	WBNS	2.	Chevy Show	WLWC
3.	Real McCoys (Thurs. 8:30-9:00)	WTVN	3.	Whirlbirds (Thurs. 7:00)	WTVN	3.	News; CBS News	WBNS
4.	77 Sunset Strip (Fri. 9:30-10:30)	WTVN	4.	Huckleberry Hound (Thurs. 6:30)	WTVN	4.	News; Sports-News	WLWC
5.	Ann Southern (Mon. 9:30-10:00)	WBNS	5.	Our Miss Brooks (Sun. 6:30)	WBNS	5.	Best of MGM	WLWC
6.	Danny Thomas (Mon. 9:00-9:30)	WBNS	6.	Roy Rogers (Sun. 6:00)	WBNS	6.	Best of MGM	WLWC
7.	The Rifleman (Tues. 9:00-9:30)	WTVN	7.	San Francisco Beat (Wed. 7:00)	WTVN	7.	News; CBS News	WBNS
8.	Leave It To Beaver (Thurs. 7:30-8:00)	WTVN	8.	U.S. Marshal (Fri. 10:30)	WTVN	8.	Person To Person	WBNS
9.	Maverick (Sun. 7:30-8:30)	WTVN	9.	Special Agent 7 (Tues. 8:00)	WBNS	9.	Cheyenne	WTVN
10.	I've Got A Secret (Wed. 7:30-8:30)	WBNS	10.	State Trooper (Fri. 7:00)	WTVN	10.	News; CBS News	WBNS
				Casey Jones (Tues. 7:00)	WTVN		News; CBS News	WBNS

**BRENNER**  
With Edward Blinn, James Broderick, Flora Elkins, Rudy Bond, Joseph Sullivan, Walter Kinsella, others  
Executive Producer: Herbert Brodwin  
Producer: Arthur Lewis  
Director: Joseph Anthony  
Writer: Alvin Boretz  
30 Mins., Sat., 9 p.m.  
**LEVER BROS.**  
CBS-TV (film)

(Ogilvy, Benson & Mather)  
Considering the limitations of half-hour scripts, the "Brenner" premiere on CBS-TV last Saturday (6) was among the best of its kind for the last couple of years—good and so strong, in fact, that it is entirely possible Lever Bros., the sponsor, will cancel the program before next fall.

There were repeated reports, prior to the kickoff show, which Alvin Boretz wrote that the bankroller was "worried." Certainly, they can't have been worried about an insufficiency of quality in the first program, but it is likely they were and are worried that "Brenner" (dealing as it does in material which suggests the men in blue may not always be right, and that there's a fine moral line which when crossed can make the cops no better than the men in muffi they chase) is too strong for that mass of housewives who buy soap in the great hinterland. Second cause for Lever to be worried hinges on the probability that it will be difficult for succeeding writers to bring the same quality to the stanza that Boretz did.

Boretz had an advantage that no other writer can claim: He wrote "Blue Men," the "Playhouse 90" stanza, from which "Brenner" was adapted, and is thoroughly familiar with his own aims. In some respects the half-hour was better than the 90-minute program. It was more correct, the acting was superior on the shorter version and the Joseph Anthony direction and George Jacobson camerawork were superb on the adaptation.

"Brenner" played most effectively by Edward Blinn, is a high-ranking officer whose fundamental job is keeping the cops in line—quealing on them to use the idiom and also to be more exact. He has a son in the department, played equally well by James Broderick, who possesses another unpalatable responsibility, that of playing undercover man for the vice squad. The way Boretz saw them, they were fallible but honest, although he suggested in his script that honesty is not always a black and white matter. Now, that won't do, it seems; too many people are liable to get their dander up.

Boretz's offering was not perfect, despite all its quality. Here, quality becomes relative. He had a denouement which was a bit hard to swallow, but it was quite evident that he tried to overcome the built-in problems of a man who has to write a whole, believable story in 26 minutes.

Again on a relative basis, it was stimulating, too. If the tv webs are going to continue doing half-hour programs, as they most certainly will for the foreseeable future, then they ought to do more programs on the order of "Brenner," where most of the superficial twists are sacrificed for one or two probing thoughts. If Madison Ave's minions can get past the idea that even a small dose of controversy, delivered up in contradiction to The Pattern, won't damage a pet merchandising scheme, then tv'll be the better for it. Art.

#### I SPEAK FOR MYSELF

With Marya Mannes; Virgilia Peterson, guest  
Producer: Marlene Sanders Tobbin  
Director: Stan Epstein  
30 Mins., Sun., 9 p.m.  
WNEV-TV, New York

Marya Mannes, a shrewd amalgam of Henry Mencken and Elizabeth Browning, staged a weekly series slugged "I Speak For Myself" on Sunday (7) opposite Dave Susskind's "Open End." Surely, the Metropolitan Broadcasting Corp., operators of Channel 5, could have placed this storm-filled, stimulating author and critic in a spot that doesn't have to conflict with "Open End."

Miss Mannes, a staffer on The Reporter mag, is an articulate, super opinionated gal and in her preem show teed off on the subject of "The Delights of Depravity." In grappling with this issue she had a fine assist from Virgilia Peterson, who's also no mean slouch at sounding off about the state of affairs in literature, etc.

Miss Mannes is an absorbing damsel to watch and the cameramen's closeups of her were first-rate. Her shaggy rough-hewn

**I TAKE THREE**  
With Frank McGee, narrator; Jim Backus, Phyllis Diller, Eve Sanderfer, others  
Producer: Chet Hagen  
Director: Robert Priaulx  
Writer: Ric Ballad  
60 Mins., Thurs. (4), 7:30 p.m.  
NBC-TV, from N.Y.

A topical essay on some of the seamy aspects of love and marriage in the U.S. was explored by NBC-TV last Thursday (4) night. It wasn't a good outing for the public affairs series, done under the aegis of NBC News, and telecast during prime evening time. In fact, it was a poor show.

Producer Chet Hagen scattered his shots, touching on many problems superficially, failing to develop one central theme. Problems touched upon were "marriage mill" towns, teenage marriages, marriage brokers, the commercialization of romantic love in the U.S., etc.

In the midst of the serious look-see, segments of comedy were interspersed. Jim Backus did a night club routine on funny aspects of married life and comedienne Phyllis Diller spoofed some pressang marriage stunts. The film segments weren't too funny and they jarred the overall mood.

Eve Sanderfer played a lonely girl seeking a man through a marriage broker. That short documentary on marriage brokers hardly kicked up any new dirt.

Some of filmed segments of "marriage mill" towns in Georgia, Maryland and Las Vegas were interesting. In those over-commercialized atmospheres, it was amazing how moving were the pictures of the young couples getting married.

Narration by Frank McGee was okay, but the script, by Ric Ballad, meandered ineffectually. Horo.

**BRUISED NEWS**  
With Dave Cameron, Hal Parets, Ted Knight, Ginny Tyler  
Producer: Hal Parets  
Director: Hal Parets  
Writer: Hal Parets, Cameron  
30 Mins., Thurs., 11 p.m.  
**RENAULT DEALERS**  
KJH-TV, Hollywood

If "no news is good news," then "Bruised News" is the best news in years. It's also a very funny show. With a little trimming, it could develop into one of the brightest comedies on the air.

It's the sort of offbeat idea that television rarely touches. Producer-writer Hal Parets has been doing variations of it for years as a scribe for "Bob & Ray," but satire of this degree is a relatively untapped source of mirth in tv. The show should catch on locally, particularly with younger people and lovers of no-holds-barred, anything-zany-goes humor.

"Bruised News" is broken down into ordinary news channels (sports, roving reporter, gossip, weather), but otherwise nothing is sacred, including George Putnam and Paul Coates who come in for a great deal of satirical ribbing. Its various "reporters" are as mixed-up and unknowledgeable as a lot as one could find anywhere. For example, when contacted by phone, the "on-the-spot" reporter assigned to cover a "missing post-mortem" story is in the midst of a double-play in a neighborhood softball game (the phones later in the show to report his throw to first base was tardy).

Other examples of thoroughly bruised news: 1) When an interviewee ventures the opinion that "Edward R. Murrow wears a toupee," interviewer Dave Cameron immediately covers up by explaining that the statement does not reflect the feelings of sponsor or station. 2) Sportscaster "Chuck Chick" (played by Parets) gives the scores (8-6, 7-2, 5-4), but without team names. 3) Names in the news, as given by Cameron: "Charlie, John, Willy, Gloria, et al." 4) Severe weather girl "Connie Cumulus" (Ginny Tyler) uses a side of beef as her weather map. Most unfunny portion turned out to be the interlude with Hollywood gossip girl, "Prunella Goldenyears" (also played by Miss Tyler). It could be chopped to improve and tighten the show. In fact, whether the full half-hour format can stand the test of time is a matter of conjecture. But if the fun begins to lag in spots, it probably can be trimmed to a workable 15-minutes-a-week of consistent fun.

Cameron plays it properly straightforward as the central figure. Ted Knight is on for an amusing bit, Parets rarely cheers for his inspired, unusual ideas and his script. Director Bob Seales gets right into the mixed-up spirit with purposely goofed switching and general mechanical clumsiness. Local Renault Dealers pick up the tab, and figure to win a lot of new friends by engaging in this romp. Tube.

**MUSIC FOR A SUMMER NIGHT**  
With Melissa Hayden & Andre Eglevsky, Jean Leon Destine & His Haitian Dance Group, Guela Gill Group, Frances Wyatt, Betty Ann Grove, James Hurst, Glenn Osser orch.  
Producer-Director: Jack Sameth  
Exec Producer: Frederick Heider  
60 Mins., Wed., 7:30 p.m.  
ABC-TV, from New York

"Music For A Summer Night" is a lot weather echo of "Voice of Firestone" which ended its long run on the airwaves earlier in the week. "Like 'Voice,' the new series is likely to find its fans among those who like a musical potpourri straight from the shoulder without any extraneous trimmings.

The accent on "Summer Nights" kickoff show was global. Music of France, Vienna, Israel, Italy, Haiti and Broadway was spotlighted in the able hands of a flock of guest stars. Even ballet got in its licks with an excerpt from "Swan Lake" by Melissa Hayden and Andre Eglevsky.

There was nothing stirring about the musical offerings but each added up to pleasing diversissement, lightweight as it may be. For those who want a break from the shoot-em-up tv fare, this 60-minute series may serve a purpose.

Guesting on the opening show, in addition to the ballet folk, the Guela Gill Group of Israeli singers, the Haitian Jean Leon Destine unit and singers Frances Wyatt, Betty Ann Grove and James Hurst. All kept the show running at a lulling pace under the guidance of producer-director Jack Sameth and exec producer Frederick Heider, whose last chore, coincidentally, was producing "Voice of Firestone." Gros.

#### PANTOMIME QUIZ

With Mike Stokely, Carol Burnett, Susan Cabot, Milt Kamen, Orson Bean, Dick Van Dyke, Robert Morse, Robert Clary, Denise Darcel, Cara Williams, guests  
Director: William Ayers  
Producer: Stokely  
30 Mins., Mon., 9 p.m.  
Sustaining  
ABC-TV, from New York

If man is born to cry, say, but it's true just the same that the best harbinger of summer that tv has is "Pantomime Quiz." It began its 13th season on Monday (8), over ABC-TV, and it's still a light, informal and fun stanza.

As usual, Mike Stokely, a pretty regular guy himself, populated his hotspelt half-hour with active, charming performers—Carol Burnett, Susan Cabot, Milt Kamen, Orson Bean, Dick Van Dyke, Robert Morse, et al. Show has a mild alteration in its longtime format: Since Stokely has built kind of a "stock company" to play "Pantomime Quiz," he will use three teams of pros this summer, with the winning team coming back after every win to meet one of the two challenging clubs. A good team could stay on all summer; it's a strange and pleasant way for an actor to make a buck. Art.

## Tele Follow-Up Comment

#### Playhouse 90

An attempt was made on CBS-TV's "Playhouse 90" Thursday (4) to depict the talent of Mussolini's ignominious career, but unfortunately it didn't quite succeed under the directorial and production banner of Buzz Kulik. Nor did A. E. Hotchner's scripting, on this occasion, convey the undoubted drama and suspense lurking in the tragic and tumultuous affair that ended in the hanging of both the Fascist leader and his mistress, Clara Petacci, in the public square at Milan.

Isolated scenes managed to stand out, but the overall effect was one of stagnation and considerable boredom. Nehemiah Persoff, who more recently portrayed Pablo in "Playhouse 90's" version of "For Whom the Bell Tolls," was the baldheaded Mussolini in "The Killers of Mussolini," but the conviction and character of the Fascist leader hardly came through the video receiver.

Some of the lesser roles packed more punch, such as John Dehner's Colonel Tedesco and Eduardo Ciannelli's interpretation of Marshal Graziani. Outdoor shots were frequently arresting, but the piece de resistance of this 90-minute account of Mussolini's effort to escape from the Partisans was the brief newsreel clip of his ugly end.

Additional TV Reviews  
On Page 42

**HOLIDAY U.S.A.**  
With Burl Ives, Gisele MacKenzie, Eddie Hodges, Red Nichols & His Five Pennies, Jacques d'Amboise & Diana Adams, U.S. Naval Academy Glee Club  
Producer-Director: Bill Colleran  
Writer: A. J. Russell  
60 Mins., Wed. (3), 9 p.m.  
TEXACO  
CBS-TV, from N.Y.

(Cunningham & Walsh)  
The second of three specials being bankrolled by Texaco, "Holiday U.S.A." failed to get off the ground. It was burdened with an overcute script, overgimmicked production and overestimation of Burl Ives' talents. A versatile performer with top-ranking status as folksinger and actor, Ives could not work the miracles called for in this assignment.

Ives was doing what comes naturally on some folk songs, but unfortunately this was limited to a couple of numbers which only suggested what a rich potential of entertainment the show overlooked. Instead, they had Ives emceeing with a script fundamentally unsuited to his personality. Ives was even more inept as a jazz vocalist on "Sleepy Time Gal" with the Red Nichols combo. Ives' lead-in hepcat routine to this number fell on its face.

After an okay opening number, "Happy Holiday," delivered by Ives, the show virtually came to a dead stop with a long song routine by the 11-year-old singer, Eddie Hodges, from "The Music Man" cast. Hodges is a winsome kid, but could not carry a segment that ran about 10 minutes. Jacques d'Amboise and Diana Adams turned in a pleasant ballet routine, but the conception was on the routine side.

The show picked up in the latter half with the appearance of Gisele MacKenzie in a couple of numbers, doing a solo on "I'm Blase" and duetting neatly with Ives on "Little Green Valley." At the windup, Ives joined the U.S. Naval Glee Club in some spirited sea chants that had the welcome quality of straightforwardness. Herm.

#### YOUNG AUDIENCES

With David Randolph, others  
Producer: Ned Gramer  
Director: Martin Carr  
30 Mins., Sun., 4 p.m.  
WCBS-TV, New York  
People should be glad that "Young Audiences" has returned to tv. The WCBS-TV public affairs stanza, fronted by David Randolph, is as good a primer on music and musical instruments as any kid—or adult—can probably find anywhere.

On the second show of the new series, Sunday (7) afternoon, Randolph had the Contemporary Brass Quintet play a variety of music, demonstrate the instruments and generally make the atmosphere of education entertaining. Art.

at the side of his kept lady. This was the highspot.

When CBS-TV earlier this season produced "The Plot to Kill Stalin" the web got itself banished from Moscow. The Killers of Mussolini" production might conceivably get the Mafia after CBS for stalling traffic on the video lanes. Rans.

#### David Niven Show

"The Last Room" is simple story, delicately written and stirring performed, particularly by David Niven. This being Niven's "Show," and the only episode in which he chose to do more than host, it follows that he made a wise decision about which "vehicle" on his NBC-TV series to take a crack at.

The central theme is moving and absorbing, and although it's cloaked in the oft-used and frequently maudlin plot framework of "the anti-church state vs. the religious underground," it survives its subject matter and gets its simple point across with a minimum of good vs. evil preaching.

Assigned by the state to break the resistance of a captive illegal church follower (Eduard Franz), and have him reveal the names of the two leaders of the movement, Niven resorts to the usual torture methods. But eventually it is Niven who cracks, arriving at his own "last room," so to speak, or a point wherein his own resistance is shattered. With his victim dying but still mute as to the desir-

(Continued on page 53)

**CHEVY SHOW**  
With Janet Blair, John Raitt, Dorothy Kirsten, Joe Buskin, Kim Sisters, Kukla & Ollie  
Producer-Director: Bob Henry  
Writers: Ed Simmons, Milt Rosen, Jack Brooks  
Musical Director: Harry Zimmerman  
60 Mins., Sun., 9 p.m.  
**CHEVROLET**  
NBC-TV, from Hollywood (color)  
(Campbell & Ewald)

Having acquitted themselves admirably during the 1958 summer season as replacements for Dinah Shore, Janet Blair and John Raitt are back on the same old hot weather stand with a frolicsome musical show that purveys a happy mood tailor-made for Sunday summer viewing.

Under the producing-directing reign of Bob Henry, the opening show bounced along at a likable pace that bodes well for the rest of the hot weather outings. It was easygoing, musically flavorsome and had a delightful touch of comedy supplied by Burr Tillstrom's Kukla & Ollie (sans Fran).

Plotting of the turns was near perfect except for the Kim Sisters. A youthful femme trio from Korea, the gals are novel and interesting performers but their turn could have been shorter. One of those two rock 'n' rollers with which they closed would have been enough to demonstrate their versatility on stateside rhythms.

Rest was a delightful musical potpourri. Miss Blair socked across "Let's Face The Music and Dance," accompanied by four boys; Raitt had a scripted rendition of "The Battle of New Orleans" accompanied by four girls; Dorothy Kirsten was in fine voice on "You Are Love" and "Our Love" in duet with Raitt, and Joe Buskin came up with a nifty keyboard solo and a jazz lilt vocal with Miss Blair on "Oh, Look At Me Now." The singing group had some fun with a medley saluting musical instruments and everything wound up beautifully with the ensemble working over Rodgers & Hammerstein's "Sunday." Gros.

#### KINI POPO SHOW

With Carl Hebenstreit, guests  
Producer: Johnnie Frisbie  
Director: William Dougherty  
30 Mins., Tues.-thru-Fri., 10 p.m.  
**PARTICIPATING**  
KONA-TV, Honolulu

Carl Hebenstreit, known as "Kini Popo" (which translates loosely as "on the ball" in pidgin Hawaiian), hasn't held a rehearsal for his show in nearly seven years. And he adheres to no set format.

Spontaneous show, accordingly, has its spotty moments but Hebenstreit has a glib delivery that keeps viewers wondering what's apt to happen next. Show itself is a sometimes sophisticated, seldom sophomoric potpourri of ad lib interviews, guest singers, dancers and musicians, spiced up with genial and occasionally oddball comedy.

Best known of all local live programs actually bucks a powerhouse array of full-length pix but it's doing pretty well, rating-wise, and—more significant—has a lucrative array of commercials, mostly national spots.

Youthful seven-year vet of Honolulu tv—his was the first "live" face ever to appear on video here, Hebenstreit impresses as a cinch potential entry into big-time mainland tv if he ever gets bored in the Paradise of the Pacific.

Wife Johnnie Frisbie Hebenstreit, as producer, lines up visiting celebrities and local entertainers for the shows. Part-Polynesian beauty and former featured Tahitian entertainer is, incidentally, the author of "Miss Ulysses of Puka Puka" and the forthcoming "The Frisbies of the South Seas." Program is a sheer delight on nights when she corals a troupe of Tahitian entertainers. Genuine Tahitian talent is hard to come by, even in relatively "nearby" Hawaii, but it's well worth waiting for.

When the show's on-camera, William "Duff" Dougherty directs with a flair that accents its honest spontaneity.

Four-nights-a-week outing adds up to a distinctive "modern Hawaiian" program that could well be taped for key mainland cities, especially now that an entire nation's eyes are looking toward Alohaland. It's got just about all the warmth of Hawaii's everlasting sun. Walt.



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# Foreign Television Reviews

## THE SQUARE RING

With George Baker, Sean Connery, Alan Bates, David Davies, Thomas Heathcote, Alfred Burke, Percy Herbert, Vic Wise, Harry Landis, Arthur Gomez, David Waller, Neil McCarthy  
 Director: Bill Hitchcock  
 Writer: Ralph W. Peterson  
 Adaptation: Jessica Morton  
 Designer: John Clements  
 50 Mins., Tues., 8:30 p.m.  
 Associated-Rediffusion, from London

Ralph W. Peterson's uppercut at crookedness and commercialism in professional pugilism packed good weight at the b.o. at the Lyric, Hammersmith, in 1952, and was later filmed to score not so many points. Adapted to tv, it made a comeback almost to its Lyric form in short, it was one of the best legit offerings yet to hit the commercial networks and provided punchy, if not entirely socko, entertainment.

The yarn involves a handful of leather-slingers in their dressing room before and after going into a downtown ring. They range from a novice, Eddie (Alan Bates), through a punchy habeshe called Sailor (Thomas Heathcote), to an ex-champ Docky (George Baker) who's aiming to make a belated return to glory. Through their hopes and fears is evolved a series of comic, suspenseful and tragic incidents, ending in the death of Docky when he sustains a cerebral hemorrhage.

A supremely professional job of plotting and characterization, the piece showed the fault, on the small screen, of being overweight in its philosophizing and ruminating about the hopeless lot of boxers after age 29 or thereabouts. Maybe this was imposed to a large degree by restricting action to the dressing room—though shifting the scene to the ring itself would probably have raised even greater dramatic problems as well as presenting production snags.

Acting champ was undoubtedly Thomas Heathcote as the punch-sodden Sailor; it was a fine performance that ducked all dangers of gimmick by mannerism. Harry Landis was in Heathcote's class as a bright and breezy pro on the way up, while Alan Bates jabbed in some telling work as a novice. If George Baker as Docky didn't entirely succeed, that was scarcely his fault, most of the development calling for him to sit around looking glum and tense; when he got his chance in the last act he hammered at it powerfully. Sean Connery came over competently as a guy who'd promised to lie down in the fifth round but was sabotaged by an opponent who quit in the third. Direction was smooth and unaffected, saving its "touches" for just the right moments. *Erni.*

## MONDAY TO FRIDAY

With Charles Richardson, Roger Moffat, Louis Ramsay, Nat Temple and orchestra, others  
 Producer: Christopher Doll  
 Film Editor: John Griffiths  
 Designer: Gordon Rolland  
 Editor: Robert Reid  
 40 Mins., Mon.-Thru-Fri., 8:45 p.m.  
 BBC-TV from London

As a lightweight summer replacement for three of the five weeks during which the rightly "Tonight" is off the air, "Monday To Friday"—the title explains the transition arrangement—was shaped up brightly in the edition networked Thursday (4). It was a superficial potpourri, paralleling in pix the kind of tidbits weekly journal that flourishes here, taking in a chat with a young cellist, a ditty or two by Louis Ramsey, a handful of hints for amateur photographers, an anecdotal glance at the missing-persons problem, and a deal more.

Whole treatment was pretty snappy, while the resident interviewers and interlinkers, Charles Richardson and Roger Moffat, exhibited easygoing competence. *Erni.*

## DON'T TELL FATHER

With Julia Lockwood, Colin Gordon, Joan Benham, Noel Hood, Garry Marsh, Jill Booty, Beryl Cooke, Alan Edwards, Cameron Hall  
 Director: Pat Baker  
 Writer: Barry Baker  
 Music: Eric Spear  
 Designer: Frank Nerini  
 30 Mins., Mon., 7:30 p.m.  
 Associated-Rediffusion, from London

If this skein of six situation comedies got off to a doubtful start, its 17-year-old first-son didn't. Daughter of British film

actress Margaret Lockwood, Julia Lockwood revealed a fresh, unspoiled personality and considerable talent; a talent worthy of better things.

Plot gimmick is, that Julia (Miss Lockwood) lives on a converted houseboat with author-father Harry Dean (Colin Gordon) and tries to prevent him from getting into trouble tied off by his vivid imagination and penchant for reliving his own characters.

Though, as indicated, this initial effort didn't quite make it, the idea showed promise. Characterization was generally engaging, and the situation was adequate. But the byplay wasn't at all bright enough, while productionwise the show missed out on a couple of points. On two occasions, at least, the environment wasn't swiftly established; notably, it was some time before it was made clear that the father and daughter lived on a houseboat.

With continued good work from young Miss Lockwood and from Colin Gordon, and with equally polished supporting contributions throughout its life, the series ought to shape as adequate lightweight summer viewing. *Erni.*

## THE IVOR NOVELLO AWARDS

With Vera Lynn, Peter Sellers, Joe Henderson, Johnny Dankworth Orchestra, Ron Goodwin, Malcolm Arnold, Billy Butlin, Billy Cotton, Christopher Hassall, Jimmy Henney, Max Bygraves, Eric Robinson and Concert Orchestra

Producer: Francis Essex  
 45 Mins., Mon., 10:15 p.m.  
 BBC-TV, from London

By presenting a recorded version of the Songwriters Guild of Great Britain ceremony held earlier the same evening (May 25)—namely the annual handing-over of awards for top contributions in the pop and light music fields—BBC-TV grabbed itself a sizable handful of talent and, much more than a few staves of tuneless songs. The program was, in fact, a lineup of vocal and orchestral items performed with polish and punctuated by shots of prize-winners accepting their statuette, overlaid with a dash of sentiment in emcee Christopher Hassall's reminder of Ivor Novello's work.

Highlights included Peter Sellers' unabashed rendering of the comic "I'm So Ashamed," Johnny Dankworth's performance of his own "The Colonel's Tune," Malcolm Arnold's histrionic conducting of his theme music from the "Inn Of The Sixth Happiness" movie and Max Bygraves' singing of his tune "Hands." Whole affair was smoothly produced, with camera mobility usefully in evidence, while the offscreen commentary by Jimmy Henney added some knowledgeable comments about the mixed trade personalities who stepped up to get their awards from a nervous Billy Butlin. *Erni.*

## ISRAEL RISES

With Kenneth Harris, David Ben-Gurion, Abba Eban, Megan Lloyd-George, others  
 Director: Peter Morley  
 Writer: Cyril Bennett  
 Film Editor: Charles Squires  
 60 Mins., Thurs., 8:30 p.m.  
 Associated Rediffusion, from London

This 60-minute documentary on the history and problems of Israel lays itself open to much criticism, but earns tremendous curtain-up applause for its promoters and compilers in that they ever attempted it at all. And they turned in a job of integrity that stressed the salutary point that the future of the land ought constantly to be the concern of us all.

But in trying to cover Israel's political background since the Balfour Declaration of 1917 and explaining the difficulties and dangers of Arab hostility, the program was not only inhibited by obvious considerations but also failed to show how the country has indeed risen from parched poverty to comparative economic health. The life of the average citizen, irrigation projects, industrial development—these were largely given the go-by. If such comments inspire the answer "but the scope of the subject was too enormous for everything to be included," the followup comment must be that much of what was included could have been told as an incidental to a less diffuse survey—as, for snap instance, by following the story of one family who'd lived through all the troubles and helped build the nation. As it was, the compilation ranged so wide that it badly need-

ed a recapitulation and summary at its close, which it didn't get. It did get skilled interlinking from Kenneth Harris, who often used verbal scalpels on Israeli Prime Minister Ben-Gurion, Lady Megan Lloyd-George and Israel's ambassador to the U. S. and UN, Abba Eban.

Production was ingenious and technically fine, using old newsreels intelligently and employing, as in the same unit's study of Hitlerism, "Tyranny," background blowups to punch over its constant reminder of a troubled people. *Erni.*

## BROKEN JOURNEY

With Sylvia Syms, Gareth Davies, Edward Evans, Mary Jones, Carmen Silvera

Director: Ronald Marriott  
 Writer: James Brabazon  
 Settings: Ronald Marriott  
 60 Mins., Fri., 9 p.m.  
 Associated-Rediffusion, from London

One of those runners distantly sired by "Marty," this dealt with the very human situation of the young man taking home his fiancée for the first time. And for most of the course it didn't do badly, showing how the fences that inarticulate human beings erect for themselves can cause disaster—or nearly. It wasn't a winner, but aided by some sensitive performances it came well up in the field.

John and Hilary (Gareth Davies, Sylvia Syms) travel to Cardiff to meet his folks. She's from a well-to-do family. Her intended in-laws are humble. Everyone's attempts not to offend the others' feelings are misinterpreted—Hilary's not hungry, but her refusal of the special trifle prepared by John's mum is read as an insult; that's the kind of thing—with the result that dad blows his top. But a bit of honest speaking clears the air, and the youngsters return to London with their happiness unimpaired.

Sometimes the psychology was at fault. The resolving was a shade crudely contrived. But as a plea for honesty in all relationships and as gentle drama, it pleased Sylvia Syms. In particular, did an excellent job as Hilary, with Gareth Davies sharing honors as the mixed-up old father. Production and settings were good. *Erni.*

## TELL THE TRUTH

With Frances Day, Pippa Stanley, Raymond Bennett, Bill Owen, Shaw Taylor

Producer: John Irwin  
 Director: Colin Clews  
 Designer: Tom Lingwood  
 30 Mins., Mon., 8 p.m.  
 Associated Television, from London

"Tell The Truth" doesn't seem to have lost any of its engaging quality during its layoff from the British networks: in this howdy-again show it came over as one of the more diverting of the panel games. The four likable questioners—guided by chairman Shaw Taylor—were requested to discover which of three guests was really a test pilot when only one of the trio was compelled to tell the truth; then to find out which of three gals was an aqua-ballet swimmer; then to nose out the onetime butler to German ambassador von Ribbentrop. Cash awards went to those questioned in proportion to the wrong votes cast by the panel.

Show was given slick production by Associated Television, which presents the series by arrangement with Goodson & Todman and CBS. *Erni.*

## WEDDING DAY

With George Cole, Anton Diffring, Sally Bazely, Richard Gale, Emrys Leyshon, Patricia Hennehan, Alec Bregonzi, Charles Hill, Aratha Carroll, Colin Croft, Michael Segal, Derek Sydney, Bernadette Milnes, Victor Platt, Vic Stevens, Leslie Sarony, Peter Bahrurst

Producer: Sydney Newman  
 Director: John Moxey  
 Writer: Ray Rigby  
 Designer: Vortek  
 60 Mins., Sun., 10:50 p.m.  
 ABC-TV, from Manchester

Undesirable equipment for viewing this "Armchair Theatre" presentation was a too-comfortable armchair: it invited sleep. For though writer Ray Rigby's idea was a bright one—tracing in comedy vein the experiences of a bridegroom-to-be from last bachelor fling to the moment of hitching—he just didn't develop a play. There wasn't any kind of conflict,

for a start, until somewhere in the second act.

Whole of the first act was devoted to the would-be comic antics of the pre-marital bling involving hero Joe (George Cole) and buddies Paul and Bob (Anton Diffring, Richard Gale). Some of the byplay was amusing, but in total the 15 minutes or so were a bore for all their evidence of sharp observation. The action progressed to the morning after, presenting Joe's last-minute doubts about the whole upcoming venture and his agonies up to the moment when a brush with his beloved's brother (Colin Croft) shoved him happily to her side.

Throughout, that keen appreciation of human behavior was evident, but this alone couldn't provide all that was necessary for effect. When some likely-looking situation did arrive—as in a much-married male's confronting of his spouse and establishing his dominance—it usually proved to be old hat. It was all much of a pity; the talent was undeniably there, but wrongly channeled.

George Cole and Richard Gale did excellent work as the doomed one and his best man, while Sally Bazely in her infrequent appearances displayed much charm as the harassed bride-to-be. Anton Diffring, usually confined to Gestapo-type parts, came up well as the Bob who knew all about women, while other supporters chipped in competently. The production department was okay, too. *Erni.*

## THE COMMON ROOM

With William Devlin, Gillian Lind, Henry Oscar, Ballard Berkeley, Peter Halliday, Ellen McInosh, Norman Pierce, Rita Webb, Jean Theobald, Janet Bruce, Geoffrey Staines, Thalia Kouri, Edward Brooks, Harry Littlewood, Martin Sternald

Writer: Leo Lehman  
 Producer: Andrew Osborn  
 30 Mins., Wed., 8 p.m.  
 BBC-TV, from London

Onetime teacher in one of Britain's secondary modern schools, Leo Lehman has written 13 tv plays to follow up a half-decade presented by BBC-TV last year. His aim: to paint a portrait of a profession within the frame of his own experience.

In this first comedy canvas he succeeded in presenting recognizable human beings more nearly than many others working with contemporary life as a brush. Taking "Cabbage and Caviar" as his title, he told a light-hearted yarn, touched with satire, about the school staff's protest over the quality of its meals. The plot had its foreseeable developments—every time an inspector or governor was invited to sample the chow, the cook anticipated the visit and served up a blue plate special—but it was adequate to carry its by-play and characterization.

It's hard to estimate how future episodes are going to shape up if the personage of the conviving cook isn't going to loom as large throughout. She played in admirable style by Rita Webb, was a triumph of observation and creation—sure of her mastery, unshakably Socialist and quoting Khrushchev as her prophet, warm-hearted, and ready to make concessions that left her the victor. Everyone else in the cast was most competent, while production was excellent. *Erni.*

## Foreign TV Followup

### Val Parnell's Sunday Night

No doubt prompted by the front-page brouhaha over the Panamanian adventures of Margot Fonteyn, Associated Television made the ballerina its bill-topper for this Sunday (31) show. It's difficult, anyway, to think of any other good reason for inviting her to appear, her talent's undisputable, of course, but it's not the kind of thing to be aired for 10 minutes—plus in a program that's been built up strictly on vaude lines with a direct middle-class viewer appeal.

Partnered by David Blair, subbing for Michael Some who was baveaved the previous week, Miss Fonteyn danced the pas de deux from Act 2 of "Les Sylphides" expertly. The result was, however, somewhat dull. Nor was the rest of the bill up to customary sparkling standard, though the Flying Rosnins put in some slick trapeze work, aided by smart camera cutting, Anthony Newley interspersed

his renderings of hit tunes "I've Waited So Long" and "Personality" with unassuming chatter, and Pepper Davis and Tony Reese did a bright kind of a quiz show together with other amusing fooling.

The "Beat The Clock" item, with its unconquered jackpot standing at \$1,120, offered an unexpected slice of gaiety with an ordeal-for-contestants involving puppets.

Bruce Forsyth worked as hard as usual with the interlinking, being picked up this time in the orchestra pit for the now-customary spot showing viewers something of the London Palladium's workings. Cyril Ornadel and the orch backed as competently as the Tiller Girls danced. Production was efficient, while the design made good use of sets from the storeroom. *Erni.*

## Saturday Spectacular

Associated Television's "Saturday Spectacular" featured another Frankie Vaughan Show, one of the last home tv appearances of this exuberant entertainer before tackling the challenge of N.Y.'s Copacabana Club. Playing safe, Vaughan stuck to the usual format of his shows and used several acts with which audiences are now becoming over-familiar. The result was a useful punchy hour's entertainment but lacking surprise and excitement.

Vaughan made several appearances putting over such songs as "Stairway To Paradise," "Sometime, Somewhere," "It All Depends On You," "Okay, All Right, You Win," "That's My Doll" and the title song of his latest pic, "The Heart Of A Man," with his usual polish and verve. He also appeared in a little mid-dancing and kidding with the Kaye Sisters and sang "Please Come To Me" with them. The girls also put over "Goodbye, Johnny" and "Dancing With My Shadow" adequately, but this is an act that is getting bogged down into a rut.

The King Bros., vocal instrumentalists, were in lively form and Billy Dainty, a cheerful comic, had some slick moments in an act which purported to show how kids can get into show biz. Ted Luce is a lugubrious comedian with a limited style, and his string of service gags made little impact. Nor were the Happy Wanderers entirely at home in the show. These are the street buskers who will be visiting Broadway soon. In the Frankie Vaughan Show they were dressed in uniforms instead of their own crazy garb and thus lost much of their character. Best of the supporting acts was Alan Schiller, a talented classical pianist from the National Youth Orchestra. Here, at least, was a touch of novelty in an hour which though well rehearsed and full of zest was rather too spotty for a showman of Vaughan's calibre.

Alan Tarrant's production was breezy and fast moving and Peter Roden's settings well in keeping with the cheerfulness of the show. But some of the camerawork was a bit harsh, especially in closeup, both the star and the Kaye Sisters particularly suffering because of this. *Rich.*

## Lifeline

The consultant psychiatrist who introduces this weekly program on BBC-TV—it's one of the professional not-done things in Britain to bill the name of a medical man—is proving one of the most interesting and articulate characters to be seen on the air. In this edition (4), devoted to "Children and Violence," he examined the problems posed to parents by programs of violence on tv and by the sale of atomic cannon, soldiers carrying flamethrowers and similar toys of debatable virtue.

The three parents introduced in the program were sometimes clear-sighted, often less than eloquent, which latter helped stress the mental confusions of an issue that must plague many mothers and fathers. And in summing up, the psychiatrist slung no mud at television or toymakers, pointing out that youngsters aren't unduly influenced by violence if they have good adult precept and example but that they can be affected if they're in a bad emotional environment. Could be that he was challenging nations and society at large, not merely family circles.

Production was concerned straightforwardly with speech and reactions following a brilliantly compiled intro giving examples of violence in programs and an impression of children's reactions thereto. *Erni.*

**ROBERT MONTGOMERY**

# "RIDE THE PINK HORSE"

with

**WANDA HENDRIX • THOMAS GOMEZ**

*This outstanding feature film...already bought by  
WCKT-TV Miami*

FOR AVAILABILITIES CONTACT:



**SCREEN GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.)





# Miracle of Holyoke: 2 Agencies Snubbed Little Lestail in 1954; On Other Madison Ave. Fronts

Probably one of the biggest miscalculations in postwar advertising history was made by the two Madison Ave. agencies that turned down the \$60,000 account of the Adell Chemical Co. That was in 1954. Adell is the maker of Lestail which this year will spend \$11,000,000 in spot tv.

The account is handled by Jackson Associates, a house agency that grinds it out right on the premises of Adell in Holyoke, Mass.

The heavy-duty, all-purpose detergent is Adell's only product, and its success is the biggest advertising coup in years. In fact, Lever Bros. has announced closing of its Cambridge plant where powder soaps are made. The shutdown is attributed to the rise of liquid detergents.

Rise is hardly the word. Last year Lestail and five similar products spent more than \$14,000,000 in spot (TV gross figures), an increase of 235% over 1957.

The "imitators" who eyed Adell's marketing phenomenon for a long time before hopping into the fray, include Colgate-Palmolive's Genie (Street & Finney); Procter & Gamble's Mr. Clean (Benton & Bowles); Lever's Handy Andy (Kenyon & Eckhardt); S. C. Johnson's Bravo (Foote, Cone & Belding); and Texize Detergent, called the southern Lestail. There are at least 20 more in various regions, and several have come and gone.

Competition is frantic. As an agency man put it, "It's a big game. Everybody's getting everybody else's kinnies." And that's not all. Bidding for spot schedules is sending the price up in many markets. Lestail was priced right out of tv in Buffalo and has thrown its entire—considerable—budget to newspapers. And the Buffalo problem probably prompted the current experiment with a heavy newspaper schedule in Chicago. Not only are a few of the comelatelies trying to buy away Lestail's spot schedules, there are also some rough competitive knocks in copy lines.

But despite all the skirmishing, Lestail continues the leader in its markets. That's according to a check of grocery trade press surveys and consolidated consumer analyses. Adell's marketing modus operandi, by now wellknown to the soap industry, still drops the jaws of Madison Ave. strategists. Company buys every station in a market on yearly contract, no prime times, and runs about 70 spots a week on each. Station manager and rep must come to Holyoke to close deal (a station man, once desisted, his station was omitted). Campaign is underway sometimes for four months before Lestail is sold in the market under a "no demand, no product" philosophy. There are no deals, no samples, no premiums, no point-of-purchase materials—one price to dealers, fair trade price to consumers.

The competition, on the other hand, has tried everything but circus parades, including all-media forays, vast giveaways, twofers and so on. Some of the strategies seem hysterical. Lever's Handy Andy has dabbled in network, but at last check he was mostly slogging along in Lestail's marketing footsteps, trying to firm up established cities. P&G's Handy Andy is an animated character in spot commercials with a sweet smile and high dome strangely akin to President Eisenhower. S. C. Johnson's Bravo bombarded Pittsburgh with everything but sandwich boards, and the scrub bucket in Bravo spots carries a garland of flowers.

Colgate-Palmolive's agency for Genie, the relatively small Street & Finney, calmly launched its entry on the Coast where Lestail isn't. This bit of simple ingenuity may have won the shop Colgate's Super Suds, which was recently moved over from Cunningham & Walsh.

At any rate, if a couple of agencies made a multi-million-dollar error back in 1954, Lestail has surely pointed the way to several

millions in billings for several others.

## Tele's Teen Peak

Teenagers viewing peak comes between 9 and 9:30 on the average tv night, reports TvB. In that half hour, 9,800,000 teenagers are viewing. That's more than 50% of all U. S. teens. Figures are from a study underway at the bureau, based on Nielsen and Pulse data. Other highlights: 82.7% of all persons in the country—128,600,000—4 years of age or older, watch tv during the average day from 6 to midnight. Two-thirds of the population over 4 watch tv some time between 7:30 and 10:30 on an average night. Peak viewing is between 8 and 8:30 when nearly half of the population over 4 is viewing. Full details will be switched in July.

**Switches:** Don Blauhut, tv-radio director for Parkson Advertising, leaves for the Coast to set up Hollywood offices for the agency. He'll be in charge of Coast tv production where most of the agency's shows are headquartered.

**Norman Warren**, who once headed his own N. Y. agency, becomes veep and creative director of the Los Angeles office. Fletcher Richards, Calkins & Holden.

**Herbert H. Breslin** joins Smith & Dorian as an account rep in the p. r. department. He was formerly with Harold Wolf & Associates, N. Y., and Chrysler Corp., Detroit.

**New Cunningham & Walsh** directors are Joseph D. Nelson Jr. and Laurence W. Scott. Nelson also becomes senior veep.

**Allen H. Center** takes over as veep in charge of public relations for Leo Burnett agency next month in post vacated by Bill Treadwell, now with Grey. Center is director of p. r. for Motorola.

**Lost and Found:** Nucoa margarine to Dancer-Fitzgerald-Sample from Guild, Bescom & Bonfigli, San Francisco. DFS lost the \$1,500,000 biller to the Coast agency two years ago.

## Chi Agencies

Chicago, June 9.

With Larry A. Wherry selling his interest in the agency, Wherry, Baker & Tilden will change on July 15 to Baker, Tilden, Bolgard & Barger with Bruce A. Baker succeeding Wherry as prexy. Louis E. Tilden remains chairman, and Clifford E. Bolgard and Harry D. Barger become principals as veepees.

**Reach, McClinton & Presnell** had to drop CandyGram account because of conflict with another client, so the \$700,000 account is now up for grabs. Understood eight agencies are being considered with final decision due in a month.

**Philip M. White** left Reach, McClinton to join Buchen Co. as v.p. and account supervisor.

**Monte J. Sanders**, former vice-pre in charge of client services at Klau-Van Pietersen-Dunlap, Milwaukee, joined account management staff of Waldie & Briggs as account supervisor.

**Walter W. Stumpe**, director of Needham, Louis & Brorby's marketing dept., became a stripper last week.

**Frank Walsh** elected a creative v.p. of Campbell-Mithun.

## Frisco Agencies

San Francisco, June 9.

**Lennen & Newell**, Frisco, has won the account of one of California's biggest breweries, Regal Pale. William V. Patten, a Lennen & Newell vice-president, will be account supervisor.

**Thomas P. Beaumont** has been named manager of the merchandising department of Young & Rubicam, Frisco, and his predecessor, William P. Reilly, has been appointed account supervisor.

**New v.p. of Guild, Bascom & Bonfigli** is Richard D. Crisp, Chicago marketing expert who joined the Frisco agency last year.

**Richard P. Hogue** has been named v.p. and general manager of KXTV, Sacramento.

**Garfield, Hoffman & Conner**, Frisco, has taken over the account for the Agricat, tractor manufac-

tured by J & O Industries, Berkeley, Cal.

**Arthur T. Wechsler**, formerly account exec with McCann-Erickson and Grant Advertising, has joined Guild, Bascom & Bonfigli as an account exec.

**New art director of Boland Associates** is Don Leshner, ex-BBDO.

**Walter Busse**, ex-J. Walter Thompson, has joined Harlan & Steedman, Frisco, as an account exec.

**Ayers, Allen & Smith, Frisco**, has been appointed Western rep for radio station KPOL, Honolulu.

**Boland Associates'** new production manager is Robert S. Schiller, former production exec with Travis H. Davis & Associates, Milwaukee.

**ForJoe-TV, Inc.**, has been named national rep for KTLE-TV, Pocatello-Idaho Falls.

**Bonifield Associates**, Oakland, Cal., has taken over the account of Standard Controls, Inc., Seattle, with A. E. Young, Jr., as account exec.

## London Agencies

London, June 9.

**John Tait and Partners** currently undertaking a drive for the Decca group to boost stereo disks and reproducers, aiming to "counteract certain misconceptions about stereo" and in short, to stress that stereo sound in the home is just as simple to achieve as good mono reproduction. Campaign's confined to the press.

**Associated-Rediffusion**, the London area commercial web providing weekday programs, starts a new ad feature last week for advertisers working on a low budget. Scheme offers a five-second slide at \$126, plus around \$10 for the making of same, with 10 such slides being slotted into one spot. "Arcade" as the item will be called, will have musical background but no commentary and skedded initially to be aired three nights a week between 7:30 and 10:30.

**Rumble Crowther & Nicholas Ltd.**, has launched an intensive campaign, using tv to a major degree, for Spain canned meat.

**Pearl & Dean Ltd.** made last-minute plans for additional delegates to attend the Sixth International Advertising Film Festival, starting at Cannes today (Tues.), with over 800 already on the books. It's a record, as is the number of film entries, 785.

**Wilson Advertising Ltd.** is the first to use a new cinema at the Mayfair Hotel by screening to clients a handful of 30-second commercials skedded for tv showing shortly.

## Toronto Rabbi

Continued from page 2

that the Meyer interview (conducted in English) was suggested by Dr. Van Damm, chairman of the Central Jewish Council in Germany, who also participated in the tv interview.

Feinberg's accusation was that the CBC's filmed program in Meyer's home in West Germany was "an example of the prevailing tendency to overlook the past evil and present danger of Hitlerism." He said that "the CBC interview came at an unfortunate time when the German government is making a gallant effort to eradicate anti-Semitism and prevent the growth of a new Nazi movement."

Duffy's rebuttal was that the interview was simply "fact finding" and that "we talked to him because he is the leader of one of Germany's largest war veteran's groups and we did not in any way make Meyer a 'hero' but that national groups had won an increased number of votes in recent German elections."

Meyer, who was Hitler's youngest SS general at 33, fought the 2d and 4th Canadian divisions, was sentenced to death for shooting 18 Canadian prisoners of war; was commuted at the last minute to life imprisonment; was then reduced to 14 years and released after nine years for "good conduct." After serving time in a Canadian penitentiary, Meyer returned to Germany and is now sales manager of a West German brewery—besides heading a movement of 150,000 ex-SS men.)

**San Antonio**—Three local stations, KONO-TV, KENS-TV and WOAI-TV, were presented with certificates for services rendered during the recent Easter Seals campaign, at the annual dinner of the San Antonio Society for Crippled Children and Adults.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

**Leon Levine**, former producer of the "American School of the Air" series on CBS and for past six years with Columbia U. as Director of Radio-TV, is leaving at end of month. He joined originally to handle the 200th Anni of Columbia but stayed on.

**Joe Given** tapped as spokesman for Oasis Cigarettes by Liggett & Myers via McCann-Erickson. Also etched tv spots for Magara Starch through Lennen & Newell and flock of other product spots. . . **Nonie Carol** did radio spots for Chevrolet campaign via Campbell-Ewald. . . **Olin Tice**, WCBS Radio newscaster, off on five-week holiday. **Warren Sweeney** will sub. . . **Robert L. Hosking** added to WCBS Radio sales development. . . **Ted Baughn** is pitching for Folger Coffee's campaign in midwest, via Cunningham & Walsh. . . **Bob Hamilton** doing choreography for McGuire Sisters on their tv spots for Coca-Cola deal. . . **Jessica Jones** emoting today (Wed.) on NBC's "My True Story" and appearing July 7 in CBS-TV's "Verdict is Yours". . . **Shelley Kirk** made tv spots for U.S. Rubber Koylon via Fletcher Richards, Calkins & Holden and today (Wed.) makes new tv spots for Morton's frozen pastries, via Ted Bates. . . **John Mason Brown** of CBS-TV's "Last Word," working on another book at his Stonington, Conn., home. . . CBS newsmen **Howard K. Smith** takes his family to Maine for summer holiday while newsmen **Richard C. Hottelet** goes to Ontario with his family for fishing-sailing holiday. . . **George Edwards**, WQXR's "Bright and Early" emcee, to Miami for four-week holiday. . . New officers for 1959-60 of N.Y. Chapter of Broadcast Pioneers are **Blair Walliser** (MBS), prexy; **Arthur Simon** (Radio Daily), **Edward Shurick** (Blair TV) and **Peggy Stone** (Radio TV Reps); veepees: **Elizabeth Black** (Harry B. Cohen Advertising), secretary, and **Robert J. Higgins** (BMI), treasurer.

**Arthur W. Heppner** named coordinator of NBC News Information Services. . . **Paul A. Maguire** tapped as manager of newly established Philadelphia office of NBC Radio Network Sales. . . CBS newsmen **Charles Collingwood** to Madison, Wis., for filming of upcoming "Conquest" episode to be narrated by him. . . **Burton Benjamin** and **Isaac Kleinerman**, producer and associate producer, respectively, of CBS-TV's "20th Century," to the Coast for filming and research on fall episodes. . . **Sherman C. Hildreth** named director of station technical facilities for NBC o&o outlets. . . **Mike Grillkhes**, administrative manager, network films, CBS-TV, planned to the Coast on biz after 10-week trip in London. . . **Bill Davidson**, NBC veep, is chairman of entertainment committee for Rotary International's 50th anni convention at Madison Sq. Garden and lining up names for nightly appearances. . . **Arthur Knorr**, tv producer, and **Bob Burton**, BMI veep, working with Davidson in lining up talent. Rotarians have already gandered **Guy Lombardo**, **Victor Borge**, **Robert Merrill**, **Mahalia Jackson**, **Eddy Arnold**, **Vivienne della Chiesa** and others. . . **Arthur L. Hecht**, copywriter in sales presentation dept. of CBS Radio, named program promotion and merchandising manager for advertising-promotion dept. . . **Frank J. Shakespear** Jr., general manager of WCBS-TV, speaks to group from Teachers College, Columbia U., at CBS-TV Production Center today (Wed.). . . **Paul Tripp**, producer-lead of WCBS-TV's "On the Carousel," and his family head for Europe end of July for sixweek stay. His show will be taped in advance. . . **Virginia Graham** who headed the Variety Club telethon in Pittsburgh last year has been asked back again this year for June 13-14. . . **Daily Richard Willis** show on WNTA-TV being taped for national syndication. . . **Shari Lewis** will guest on the NBC-TV **Janet Blair-John Raitt** Chevy show June 14. . . **Allen Sherman** set as head writer for Perry Como replacement show on NBC-TV June 13. . . **Lux Morales**, Philippine singer who was injured several weeks ago just prior to her American tv preem, will appear on **Jack Paar** show June 15. . . **Beth Hollinger**, associate producer of "Price Is Right," weds **Dan Ferrow**, concert singer and head of voice dept. at Butler U.'s Jordan School of Music June 29.

**Val Avery** appears tonight (Wed.) on "Armstrong Circle Theatre" over CBS-TV. . . **Theodore Bikel**, who is on his way from Hollywood to Holland, where he begins the feature "A Dog of Flanders" on June 22, will be here just long enough for a guest spot June 18 on the **Jack Paar** show. . . **Martha Greenhouse** into NBC Radio's "True Story" Tuesday (16). . . **David Davidson** elected prez of Writers Guild of America's eastern branch last week, and **Ernest Kinoy** and **Alvin Boretz**, his first and second veepees, respectively; **Gene Wyckoff** became secretary and **Robert Allison** the WGAE treasurer. . . **Leonard C. Warner Jr.** to WABC-TV sales staff. . . **Johnny Mathis**, **Les Paul** & **Mary Ford**, **Fabulous Fabian**, **Stan Freberg**, **Fats Domino**, **Stan Kenton** orch. and **McGuire Sisters** are lined up for **Dick Clark's** one-shot on June 28, "The Record Years" which ABC-TV will carry. . . **Mello-Larks** guesting on the "Captain Kangaroo" kids stanza June 28.

**Virginia Payne** of CBS Radio's "Ma Perkins" will be guest of honor at Germantown, Pa., Rose Carnival Saturday (13). . . **Athens Lord** and **Jack Arthur** into cast of CBS Radio's "Right to Happiness".

**Tom Costigan**, manager of WCBS-TV news bureau, accompanied Mayor Wagner on junket to South Carolina for tour of U.S. Marine Corps Base. . . **Ed Robbins** tapped from chief announcer to network program manager of Herald Tribune Radio Network. **Jean Ensign** named promotion manager of network. Robbins will work out of Trib's key station, WVIP, Mt. Kisco, Mrs. Ensign out of WVOX, New Rochelle.

**Nathan C. Belth**, author and pub relations director of Anti-Defamation League of B'nai B'rith, on panel discussion of patterns of discrimination over WEVD today (WEVD). . . **John Fleming Ball**, coordinator of special programs for CBS, and **Bob Banner**, producer, to Cleveland on biz. . . **Hal Simms** will cover **Bennett's** radio-tv programs during latter's five-week holiday in Europe. . . **Ken Banghart** subbing for vacationing **John K. M. McCaffery** during July on WRCA-TV's "11th Hour News".

**Rita Garner** has been upped by WMCA to director of public relations. Her old job, as head of sales development, will be filled by **Mona Miller**.

### IN CHICAGO . . .

**Elliott H. Johnson** resigned as account manager for American Research Bureau in Chicago and is now with the R. Jack Scott agency. **Jack Gross** doubling in Chi and N.Y. until the post is filled again. . . **WBKB** seeking to create a show for **Tom Mercein**, whom the station signed last week after he ankled WMAQ-WNBQ. . . **Ruby Anderson**, known as **Virginia Gale** on WGN, elected prez of Chi chapter of American Women In Radio-TV. . . **Harry Trigg**, program director of WNBQ, vacationing on the Coast three weeks with his wife. . . **Marshall Gill** and **Eddie Allin** guesting as vocalists on WBBM's "Music Wagon" for the two-week period that **Bill Lawrence** is vacationing. . . **WGN** press chief **Jim Hanlon** took last week off to attend (1) the Notre Dame graduation of his eldest son, (2) the wedding of same couple days later, (3) the grade school graduation of a younger boy. . . **WNBQ** director **Bill Daily**, who doubles as nitery comic, starts his second local engagement June 15, this time at Gate of Horn. . . **Charles Olson** named promotion manager of WITI-TV, Milwaukee, new CBS affli there. . . **Susan Heinkel** off on two-week vacation in the east, her show continuing without live on-camera performer. . . **Boyd Sisters** may get a daily segment on WBBM-TV's "Rayner Shine" waker-upper.

### IN WASHINGTON . . .

**Arthur Godfrey**, saying he's feeling "great," came into Washington Friday (5) to attend his son **Michael's** graduation from a private school (Landon). . . **Theodore Graziak** in a local hospital for tests. . . **Jim Sil-**

(Continued on page 52)



**JON HALL**  
**MARIA MONTEZ**

in

# "ALI BABA

AND THE **FORTY THIEVES**"



*This outstanding feature film...already bought by  
WHDH-TV Boston*

FOR AVAILABILITIES CONTACT:



**SCREEN GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.



# SPOT TV JUMPIN': \$156,419,000 IN FIRST QTR. OF '59 MARKS 25.7% RISE

Spot television took a hefty jump in gross income the first part of 1959. Indicating just how bullish things are in spot, the station reps collectively brought in \$156,419,000 in the first quarter of the year, a rise of 25.7% in spot expenditures over the same quarter a year earlier.

Dental, drug, food and grocery products all increased their budgets in spot between last January and March by at least 40% in each category. These have always been big users of spot time, but then there are product categories, such as household furnishings, animal products, transportation and travel companies, sporting goods manufacturers—all of whom were in spot but never to the extent of drug or grocery companies—which upped their spot expenditures by considerably more than 40%. For instance, household furnishings spent \$1,345,000 in the first quarter, an increase of 103% over the like '58 period. Pet products went up 65%, hitting a gross outlay of \$2,441,000.

Figures were supplied Television Bureau of Advertising in a study done in conjunction with N. C. Rorabaugh.

Daytime tv pulled in \$58,288,000 (37.3%) of the total first quarter spot outlay. Prime time got \$80,747,000 (51.6%) and late night earned \$17,384,000 (11.1%). And announcements of the one-minute variety accounted for \$120,440,000 worth of the spot time buys. Rest went into programs and IDs.

Present for the first time among the top 100 spot spenders were: Bissell Carpet Sweeper, with \$364,300; Cannon Mills, with \$381,700; Hertz-U-Drive, with \$436,500; Pam-Enterprises, with \$441,800; Pan-American World Airways, with \$368,800; Pepperidge Farms, with \$368,800; Pepperidge Farms, with \$368,800.

The sweep of spot in early '59 is further evidenced by the fact that relatively large buyers, such as Adell Chemical, American Home Products, Duffy-Mott, Minute Maid, Procter & Gamble, Jacob Ruppert brewery, Vick Chemical, Kellogg, and Bristol-Myers increased their expenditures materially. P&G went from \$7,768,700 to \$10,679,400. Bristol-Myers, a large network advertiser, upped its own spot outlay from \$589,600 to \$1,297,900.

## FCC Tells WGMS To Stay at Home

Washington, June 9. Federal Communications Commission, splitting 4-to-3, has told WGMS of nearby Bethesda, Md., it must abide by FCC rule that a majority of its programs originate from its home studios.

RKO Teleradio Pictures, owner of the station, had requested a waiver of the rule, arguing that a big portion of its live programming consists of concerts from such places as Constitution Hall and Library of Congress in Washington. Also, it said, WGMS' Washington auxiliary studios are more convenient for guest interviews. RKO added that it was "artificial and purposeless" to originate enough of its recorded music from the Bethesda studio to stay in keeping with the majority origination rule.

Majority of FCC, in reply, pointed out that when WGMS was given permission to move to Bethesda in 1954, the station had pleaded that the community was in need of a nighttime AM service. RKO Tele-radio had endorsed these representations when it took over the station in 1957, FCC further noted.

RKO Teleradio was told that any "economic hardship" resulting from its dual Washington-Bethesda operation could be overcome by requesting a transfer of WGMS-FM from its present Washington location to Bethesda.

Chairman John C. Doerfer, and Commissioners Rosel H. Hyde and T. A. M. Craven dissented in the action.

## P&G in TV: \$84,000,000

Procter & Gamble spent \$98,154,000 in advertising last year, making it the nation's biggest booster of Madison Ave. General Motors, for many years the nation's top spender, dropped to No. 2, with a budget of \$91,755,000.

P&G, according to the Television Bureau of Advertising, spent its enormous ad budget in seven media, but about 85% of it went to spot and network television. TV, the TV industry's promotion bureau, was quick to point out that the \$84,000,000-odd dollars this 85% represents made 1958 the biggest sales-profits year in P&G history.

## Cleve. WERE Prez Miller On Hot Seat for Using Plane of Air Nat'l Guard

Cleveland, June 9.

Ray T. Miller Jr., president of the Cleveland Broadcasting Co. (WERE) and a state senator, was in hot water when it became known that he led a delegation from Columbus to Cleveland for a Knights of Columbus election using an Air National Guard plane for transportation.

After "no commenting" to reporters who called him first for the story, Miller later said he would pay the plane tab (\$360) out of his own pocket if dunned for it by the state.

The pilot flew the legislators here from the state capital, where they are in session, waited until after the election (in which Miller was defeated for a high post) and then flew them back.

Miller recently introduced and got passed a state law guaranteeing radio-TV newsmen immunity from court action in cases where they refuse to reveal their news sources.

## WDAF GETS FM OKAY

Kansas City, June 9.

Federal Communications Commission recently granted an application for an FM operation to WDAF, National-Missouri TV, Inc.

Station has set no definite date for initiating the FM operation, but may have it going within six months, according to Bill Bates, general manager.

## Texas Moppets Make 26 Intended for Video

San Antonio, June 9.

Filming of the "Little Buckaroo" with youngsters in all roles, will resume next month at Pipe Creek, Tex. Kellis Dibrell, attorney, is prez of Traildriver Productions, set to produce some 26 shorts.

Aimed at television.

## Japan-U.S. Cable Link Proposed

Tokyo, June 9.

The world's largest submarine telephone cable, linking Japan and the U. S., is being planned by the Japan Overseas Radio and Cable System (KDD) for the mid-1960's. The line would enable Japan to re-cast tv shows from the U. S.

The line being planned would be a two-way system with a capacity of more than 100 circuits at the outset, costing some \$70 million. It is hoed that laying the cable would begin sometime next year.

Also being considered is a link other Asian nations which would permit Japan to telecast its tv shows to China, the Philippines and Southeast Asia.

Overseas telephone service is now conducted by radio, a not entirely satisfactory arrangement since blackouts are often caused by magnetic storms.

## OLD BENNY TIME GETS OLD 'BOY' IN SUMMER

CBS-TV will fill the Sunday 7:30 p.m. slot with "That's My Boy" returns starting June 21.

Time becomes vacant after June 14 when Jack Benny takes a hiatus. Comedian will return in the fall in a later time period—10 p.m.—in which he'll alternate with George Gobel.

"That's My Boy" starred Eddie Mayehoff a few seasons back.

## Radio-TV Closets Full of China

By JO RANSON

Most sought-after assignment of the day appears to be Communist China. Every major American newscaster and analyst is getting ready to stuff his money belt with Chinese dollars preparatory to crashing into Peiping for a significant looksee.

Observers insist that all outdoor track records, including those established at the Penn relay races, will be smithereened to chop suey once Red China okays the entry of an impatient group of America's electronic newsmen, many of whom are currently cooling their heels in Hong Kong.

Latest entry in the Red China sweepstakes to cover the story is reportedly Edward R. Murrow. Though Murrow is going on a sabbatical from CBS effective the end of this month, he's indicated to CBS' newsgathering chieftains that he would indeed grab at an opportunity to be among the first to report back to America on what he saw behind the bamboo curtain. It appears that Murrow's year-long absence from the CBS airwaves may be cut into considerably if he should fulfill a number of objectives he has in mind for the next 12 months, among them several electronic pickups in the Middle East, but upmost would be a first-hand report on Red China coupled perhaps with an interview with Premier Chou En-lai.

It's apparent that the best of

the trench-coat set will be on the prowl for "first" and "exclusives" the moment the State Dept's accredited newspaper, radio-TV representatives, numbering 30 as of this moment, get their visas from China.

### 'I'll Be Sheean You'

Vincent Sheean, who signed with Westinghouse Broadcasting Co. recently as Far Eastern correspondent, appears to have a slight edge on Murrow in powwows with Red China officials once Peiping grants approval to American correspondents to enter their country. Murrow, aware of Sheean's excellent contacts in the Orient, paid the latter tribute the other day when he said: "If anyone can get into Red China, Sheean will be the one to wangle his way."

Meanwhile, Sheean notified Westinghouse that he was busy taping interviews with Indian leaders in New Delhi. He had also hired a tv crew in Bombay and was readying a major video interview with Prime Minister Nehru. There was also a possibility that Sheean would get a radio-tv taped interview with the Dalai Lama at his retreat in India. Westinghouse stations hope to get the first batch of Sheean interviews within the next two weeks and air them immediately.

### WNEW Wants In

Interest in the Sheean coverage of the Far Eastern front has proved nationwide with numerous inquir-

## Schwerin Holds Class on Brit. Spots

London, June 9.

Advertisers using British commercial tv may be relying too much on 15-second spots, according to Horace Schwerin, topper of the Schwerin research organization. The opinion, based on the company's findings in the local market, was voiced at a one-day conference arranged at the Royal Festival Hall last Wednesday (3) by Associated TeleVision, network serving the Midlands area weekdays and the London region weekends.

The Festival Hall meet, intended as the first of an infrequent series devoted to the theme of making tv advertising more effective, attracted around 1,000 in the ad agency and production field, including some from the Continent. Event proved to be a tour de force for Schwerin, who flew in from New York last week (1), rehearsed his spiel at the Hall till 3 a.m. after a brief visit to his London office, continued the Hall thruthrough all day Tuesday (2) and spoke for six hours on the day.

Other contribs to the Wednesday function included Patrick Henry, sales director of ATV, who chaired the proceedings; John Hobson, topper of the John Hobson & Partners agency; Mark Abrams, who's research director of London Press Exchange, and the managing director of Foote, Cone & Belding here, Brian MacCabe.

Schwerin's main plank, erected with the use of color slides and screened tv commercials, was that bookers of tv spots don't test their productions enough and often confuse liking same with potential effectiveness. He reckoned that in general the longer commercials, running 46 to 60 seconds, made more impact than the shorter jobs. Other subjects he covered included animation and the kind of actor or actress to use in plugs intended to appeal to children.

Bulk of Schwerin's data was drawn from the results of findings in the U.S., Canada and Britain. It's claimed that his organization has been at the job of testing commercials for over 10 years and has handled around \$28,000,000 worth of research for various outfits.

## Philly's WIP Can Play in Sand A. C. After All As WLDB Relents

Atlantic City, June 9.

Radio Station WIP, Philly, can bring its crew to this resort for its planned two-week vacation the last two weeks in July.

An objection filed with the Federal Communications Commission by the owners of radio station WLDB here against the proposed transfer of station WIP activities to Atlantic City has been withdrawn.

Mrs. Dorothy Bremner, who operates the local station with her husband, Leroy, wired the FCC Friday (5) asking that the first telegram be disregarded "since there was not on file an application by WIP requesting authorization for any change in existing studio facilities."

Both stations are affiliated with the Mutual Network. Leroy Bremner attended a meeting here with other local radio station officials when the broadcasts were okayed by all present, including city commissioners, and representatives of civic organizations.

The two weeks of remote broadcasts, provided no other angles comes up to cause the Philly station to cancel out, will originate from various points in the resort with city-owned Garden Pier to be WIP's central spot.

## 3 More Late Nite Pix for Schaefer

F & M Schaefer Brewing Co., which hit a rating bonanza with "It Happened One Night" over WCBS-TV, has picked up its option for another three pre-holiday cinematic specials, under the title of "The Schaefer Award Theatre."

Like the Clark Gable starer, the three pix will be slotted in the usual "Late Show" period, starting at 11:15 p.m. Titles haven't been selected as yet, but the dates have been set. Dates are June 26, prior to the July 4 weekend; Aug. 29, for the Labor Day weekend; and Nov. 25 for the Thanksgiving holidays.

Schaefer, via BBD&O, is paying somewhat less than \$35,000 per telecast for the cinematic specials, taking four specials. Client and station received an unusual amount of mail from viewers lauding the comparative scarcity of commercials. "Night," which ran for 105 minutes, had only four 75-second commercials.

As to the rating of "Night" on Saturday, May 23, it copped a 21.3 Arbitron and a 70.3 share of audience coming in 11th of all shows telecast for the week of May 18 through 24 in the New York market. Arbitron clocked the 10th place "Gunsmoke" at 21.5.

les from indie stations asking how they could latch on to the upcoming shows. Martin Weldon, news chief of fast-moving WNEW, N.Y., indie, approached Richard Pack, programming chief of the WBC stations, with a proposition to get the Gotham rights to any Sheean Far Eastern broadcasts. Weldon also indicated he was in the market for a stringer in Red China, once the greenlight is flashed for American broadcasts from Peiping.

Other journalists reportedly angling for visas to China with an eye to doubling as newspaper correspondents and broadcasters are John Gunther and Max Lerner. It is also conceivable that former N. Y. Gov. Averell Harriman, who's been cleared by the State Dept. as a correspondent for the North American Newspaper Alliance and is seeking a visa from the Peiping government, may try his hand at radio-tv commentaries in the event that radio-tv deals materialize.

Among regular news broadcasters okayed by the State Dept. for travel to China are CBS' Guy Searle, now stationed in Hong Kong; NBC's Jim Robinson, also in Hong Kong, and ABC-TV's Ray Falk, presently in Tokyo.

Once it was a "must" to be first with broadcast news from Russia but today any trench-coat correspondent worth his salt wants to microphone his impressions of the Chinese Communists.



# THERE'S A NEW TOP TWO IN TELEVISION!

It's not just a trend any longer.

Now the margin is clean-cut, decisive, even overwhelming. ABC-TV and the other top network, between them, own the No. 1 ratings in 36 out of 42 evening half hours (17 for ABC, 19 for the other top net). The third network is first in only 6 half hours.

The same Top Two dominate the evening share of audience

averages. They're both comfortably above 30—ABC with 31.4, the other top net with 32.9. The third network's average is 26.8.

On one score, ABC stands all alone. It has the highest average share of audience four out of seven nights a week—more than the other two networks combined!

A new Top Two, did we say? Actually, it's been that way for some time now. It's just that now it looks so permanent.

Go right to the TOP—go...

## ABC TELEVISION

Source: Nielsen 24-Market TV Report, week ending May 31, 1959, average share of audience, Sun.-Sat, 7:30-10:30 PM, all commercial programs.

## Kleinerman, Sherlock of Celluloid, Hops on Global Road for CBS-TV

Excavating, for example, the ruins of Herculaneum and Pompeii must have been child's play compared with the task of uncovering rare film for the CBS-TV "Twentieth Century" productions.

Isaac Kleinerman, associate producer and chief film detective for the program series, recently returned to Gotham after a considerable overseas expedition during which time he traipsed through cellars, attics as well as the glistening diplomatic corridors on the prowl for special footage.

On this occasion, the Hawkshaw of celluloid visited such film treasure troves as Prague, Madrid, London and other potential leads. He was one of the few Americans—especially "CBS Americans"—to crack the Iron Curtain, of late, on such a junket. In Prague he had an opportunity to discuss pertinent problems with the Chinese Ambassador. It was Kleinerman's hope that one of these not too distant days the Chinese government would permit a CBS documentary shooting crew to move into the Communist Chinese territory for a graphic story of contemporary goings-on. It is conceivable that CBS-TV may be one of the first to get into Communist China for a video look-see it was intruded by Chinese diplomats.

### Scanned Danish Archives

One of his first stops on this trip was in Denmark where he examined thousands of feet of film on the Danish resistance movement against the Nazis. Kleinerman noted that Denmark has a long and impressive film history dating back to 1929. In Prague, where the film archives are in splendid shape, Kleinerman was privileged to see extraordinary shots of the fall of Czechoslovakia. The associate producer is confident that there is also a huge amount of rare film on "people's heroism" in Israel, Denmark, France and other countries, much of which he examined. Ultimately the gandering of this film will result in a special CBS-TV production.

Also on the agenda is a proposed trip to Japan in the near future. Kleinerman, in this instance, would take a special crew with him to attempt to tell the heroicized pictorial story of the spiritual transformation of a once warlike power into a more peaceful and westernized type of nation. On this journey, Kleinerman, as is his custom, will continue his hunt for old film buried in dusty archives. Unfortunately, American airmen unwittingly destroyed much of Japan's film during grain bombing expeditions.

An old hand at tracking down film, Kleinerman knows virtually all the film bunks have and abroad but there are occasions when rare and unusual film find its way into private collections or is stashed away in cobwebby corners of crumbling homes.

### His Technique

To dredge up such material, Kleinerman, upon arriving in a foreign city, inserts a small advertisement in one or two of the local newspapers indicating he is seeking old film. In nearly all instances, his name is not revealed until he's ready to negotiate for the purchase of the film.

Owners of film will often ask Kleinerman to pay highly inflated prices for the required footage. An owner may ask as high as \$5,000 for one minute of footage but Kleinerman has what is considered a fair price for such film. The standard price, it appears, is \$2.50 per foot for film used in the "Twentieth Century" series.

Nor does Kleinerman have much time to sit at sidewalk cafes during his expeditions. He cannot take in the regular sights as is the custom of conventional tourists. The CBS-TV film disk spends as much as four hours daily, six days a week cooped up in overseas projection rooms eagerly scanning old newsreels, faded documentaries, but with a bloodhound's scent ready to pounce on the material he has been looking for. Frequently he will scan as much as 25,000 feet of film daily and during a six-week overseas junket this can add up to sufficient film

to wrap around Jayne Mansfield more than a million times.

Six upcoming "Twentieth Century" documentaries are now in the cutting room and they deal with Murmansk, Goering, The Moon, The Movies Learn to Talk, What's Happening to Aviation, and the Fall of China.

As is customary with relentless trackers-down of film material, they are careful annotators, editors and catalogers of their professional material. But their own home movies do not get the same treatment. The home-made movies that Kleinerman has shot of his two daughters, Laura, 11, and Judith, 9, are seldom put back in the right can. But ask him to dig up a rare shot of Himmeler or an obscure reel on Atatürk and Kleinerman will produce same quicker than a station break.

## Chi PanAm Games Landed by WBKB

Chicago, June 9.

WBKB, the ABC-TV anchor here, has scored a local coup in nailing down exclusive telecasting rights to the highly publicized Pan American Games, which will be held in Chicago Aug. 27-Sept. 7. The coup represents an outlay of close to \$35,000 for the rights and rates as the station's major program project of the year.

At least 90 minutes of the station's time will be given over to the Games on each of the 12 days, with all events covered, either live or on tape or film. WBKB will use a mobile unit and ABC's video tape equipment to record the events conducted at inconvenient hours for telecasting. The telecasts will have an open end and may on some days run longer than the 90-minute minimum. Opening day ceremonies, with high-ranking government dignitaries from every country of the Western Hemisphere in attendance, will be telecast a minimum of two hours.

PanAm Games are, in effect, the Olympic Games of the Western Hemisphere. Some 2,000 athletes from 27 countries in all the Americas and the Caribbean Islands will participate. Sports include boxing, track, baseball, soccer, gymnastics, skeet shooting, swimming, tennis, weightlifting, wrestling and yachting.

## 'Big Ben' Centenary Telefilm Cuffed To U.S. Webs, Dominions

London, June 9.

Britain is making available to American networks, through British Information Services, a 14-minute film with James Mason about the history of Big Ben, the London landmark dominating the Houses of Parliament. Mason gave his services for the project, "Big Ben, 1859-1959," which ties in with the centenary celebrations of the world-famed clock.

Picture was made primarily for tv screenings in Canada and Australia. Additionally a shorter version, sans Mason and running about four minutes, has been prepared for foreign-speaking countries.

It's probable that BBC-TV will screen the pic, or part thereof, between now and July. There's no arbitrary centenary date: Sunday (31) marked the 100th year since the clock first registered the time, Parliament acknowledged the event last week (3), and the anniversary of the day the bell first chimed falls next month.

### Heads Rocky Mr. AWRT

Denver, June 9.

Ann Walker, KBTv merchandising director, has been named to head the newly formed Rocky Mountain Chapter of American Women in Radio & Television.

Magic House, KVAR director of women's programs, Colorado Springs, was named v.p.

## Any Turndowns?

Philadelphia, June 9.

As part of its regular merchandising program, WPEN offers to "accounts who qualify" an endorsement in the form of a seal which carries the legend, "Radio Advertised and Quality Approved by WPEN."

Station brass claims this little device an attractive business getter for WPEN, a point-of-sale help for the products carrying it and a small piece of promotion for all radio.

## WBKB Throws Hat In Bullfight Ring; Mex Pic Sans Gore

Chicago, June 9.

Mexican bullfights, long eschewed by American television as unsuitable fare, will be tried experimentally here this summer by WBKB via videotape recordings made in Mexico City by Telesistema Mexicano. The 45-minute tape contains three actual toreros as they took place about three weeks ago.

The ABC station will first edit out all the gore and brutality, and will slot it as a special some Saturday at midnight to keep it from the juve audience. The commentary, which will have to be dubbed in, will stress the rituals and esthetics of the sport instead of the violence.

Station is seeking the blessings of the various humane societies and the Mexican consulate for the sage treatment it will give the subject, but, even if it does get such endorsements, WBKB anticipates some negative reaction to the showing. However, the station has never been afraid of controversy in the past.

Sterling (Red) Quinlan, ABC stripster in charge of the station, said he will attempt to tie the program in with the Pan American Games, which start Aug. 27, to make the televised bullfights slightly more kosher. If possible, he will get someone from the Mexican Consul's office to do the commentary.

If the reaction to the first show is strong and favorable, Quinlan says he will consider telecasting bullfights once a month, getting the tapes in a program exchange with Emilio Azcarra, who owns Telesistema Mexicano and a number of tv stations south of the border.

Azcarra's station in Tijuana, by the way, telecasts bullfights regularly, and the station is picked up in San Diego. As far as is known, these are the only in-the-flesh toreros seen in the U. S. on tv.

Quinlan says he's unable to fathom why anyone would object to them if they're presented as fine art. "The first thing any American does when he visits Spain or Mexico is to get tickets to a bullfight," Quinlan said. "He may never go a second time, but he wants to see it once. Television should show it once—at least once."

The tape at WBKB contains three bullfights, one of them an unorthodox exhibition on horseback by Carlos Arzuza, Mexico's most famous matador, now in semi-retirement. The camera work by the Mexican company is reportedly superb.

Date of the showing isn't set yet, but the bull fight tape will definitely be slotted opposite Irv Kupcinet's post-midnight conversational on WBKB-TV, partly because Quinlan wants to explore the possibilities of programming in the wee hours.

## Milw. WXIX Testing

Milwaukee, June 9.

WXIX, UHF channel recently abandoned by CBS and sold to Gene Posner for \$50,000, went back on the air yesterday (Mon.) with a test pattern and audio station identification. Posner is owner of Milwaukee radio station WMLL.

The U is expected to begin its regular programming on or about July 1. It's rumored that Zenith has been negotiating to test pay-tv again on the revived station.

## 'The Proof Is in the Pianissimo'

Dallas.

Editor, VARIETY:

The writer notes the article in your recent issue concerning our KABL in San Francisco and takes strong exception to the comments of Dave Segal.

Having freely copied our operations (and others) for years, Segal is apparently now going to try to run our business as well. I would think that Segal is having enough trouble with some of his own stations without trying to mastermind others.

When Segal says we've adopted good music as a publicity stunt, and intend early abandonment for a pop music policy, he's got a hole in his head. It has already cost up to \$25,000 in advance promotion of good music, including full showings of billboards, newspaper spreads, etc. We have imported experts in good music operation from throughout the country. We stripped the station of offensive advertising accounts which would be incompatible with good music, thus eliminating \$22,000 in monthly revenue. Just how far do we have to go to prove we're sincere in our intentions to run KABL as a good music operation?

To take up the other points the article makes, we're going to make good music pay in San Francisco. While it's true that a couple of sloppily-operated good music stations have failed in the past in the Bay Area, KABL music has good management and already sounds far better than any other good music station I've ever heard anywhere. Good music operations on AM have failed in the Bay Area in the past through lack of proper management and programming—not because San Francisco won't support a good music station. What's more, I still say we're going to be number one in view of the big audience split among seven pop stations—KOBY, KYA, KFRC, KILX, KSAY, KJBS, and KSFO.

FM stations in the San Francisco area don't bother us. Some are pretty good but they just can't afford to do the same type of thing we're doing. And we're prepared to support KABL for three years at least at a big loss. Our Board voted to sustain the station for at least three years, if necessary, on a good music format, because we figure it could possibly take that long before anyone can say that a good music station simply won't work in San Francisco. Our first week's operation brought 547 pieces of congratulatory listener mail.

While it's true we run pop music and news stations elsewhere, we can run a good music station, too. Our news awards at KLIF in Dallas—both the national Sigma Delta Chi and National Headliners' Awards for distinguished journalism—prove that we know how to run quality radio stations. The proof of the pianissimo will be in the playing.

We'd suggest that Segal run his stations and we'll somehow manage to run ours.

Gordon McLendon.

## 'Macbeth' Ain't Good Enuf For Mayor Of Milw.; Updates Text for Telecast

Milwaukee, June 9.

### WCBS Taps Hal Moore As Program Director

Hal Moore has been named program director of WCBS Radio, N.Y., starting Monday, June 15. He succeeds Allen Ludden, who's been upped to director of program services for CBS-owned radio stations.

Moore comes from WNEW, N.Y., where he was program manager. He started there in 1938 as staff announcer and subsequently worked at WCAU radio-TV, Philadelphia, before returning to WNEW in 1953. He was named program head in 1957.

## Delaware Channel Bids Are Rejected

Washington, June 9.

Federal Communications Commission has rejected rival proposals to strip Wilmington, Del., of television Channel 12 or reserve the outlet for educational use.

It dismissed a petition by the Joint Council on Educational Television to make the channel educational and another by Neptune Broadcasting Corp., Atlantic City, to assign it to either Atlantic City or to Atlantic City-Wilmington. FCC said, however, that educational applicants would be entitled to comparative consideration with pending commercial applications for the channel, which was vacated by Storer Broadcasting Co. last fall.

Finalizing rule-making on other channel shift proposals, FCC also:—Assigned Channel 10-minus to Appleton, Minn., for education use in accord with plan by Joint Council on Educational Television for a regional educational tv network in Iowa, Nebraska, and the Dakotas.

—Assigned Channel 14 to Mount Pleasant, Mich., for educational use and substituted Channel 27 for Channel 21 in West Branch, Mich. Central Michigan College of Mount Pleasant had asked for this action.

—Substituted Channel 7 for Channel 8 at Wailuku, Hawaii, deleting educational Channel 7 from Honolulu and reserving Channel 11 for educational use. Hawaiian Broadcasting System had petitioned for these changes.

Milwaukee's mayor, Frank P. Zeidler, has done a revision of Shakespeare's "Macbeth" for the purpose of modernizing and clarifying the antique language of the play. The version is being presented next Sunday (14) by the Milwaukee Players of the Dept. of Municipal Recreation and will be telecast on WTMJ-TV as a special program.

Mayor Zeidler says he undertook the revision after his children complained about the archaic language when they were reading Shakespeare in high school. His argument to justify his tampering with the Bard's immortal inditings is that it's just as valid to translate 16th Century English to 20th Century as it is to translate English to any other language.

A sample: Shakespeare's "Aroint thee witch" comes out in the Zeidler text, "Get on, you witch."

## MPLS. KSTP-TV WINS VS. ROCHESTER BAN

Minneapolis, June 9.

KSTP-TV has won in another round of its fight to halt the Rochester, Minn., common council from banning its programs over Rochester Video Inc., which operates a community antenna system to permit the town's residents to receive distant stations.

Federal Judge E. J. Devitt granted the local Hubbard station its sought continuation of a temporary injunction restraining the council from revoking the R. V. franchise which it allegedly has threatened to do if R. V. carries KSTP-TV programs.

KSTP-TV accuses the Rochester common council and KROC-TV, Rochester, of a conspiracy to enable the latter to monopolize NBC programs in that town, 90 miles distant, and area. Both stations are NBC affiliates and thus are in direct competition, the plaintiff's complaint points out.

The plaintiff alleges that fear of council franchise revocation has prevented R. V. from carrying any of its programs to date.

Honolulu—Mel Wright, who has managed KGBB for 6½ years, has resigned his Hawaiian Broadcasting Co. post. He'll become general manager and sales manager of the six-station Skyline TV network, with headquarters in Idaho Falls.



# MT. WASHINGTON TV INC.

POLAND SPRING • MAINE

TELEVISION STATION WMTW • CHANNEL 8

June 1, 1959

Mr. Ira Gottlieb  
Executive Vice-President  
Flamingo Telefilm Sales, Inc.  
221 West 57th Street  
New York 19, N.Y.

Dear Ira:

Our April A.R.B. figures have just arrived and I'm happy to relate, the recently acquired "Critics Award Groups" did a remarkably fine job for us.

In an Area survey during mid-April which covered five stations in four states, both "Rififi" and "Sudden Fear" were powerful NUMBER ONES from 11:15 p.m. to sign off at approximately 12:45 a.m. in all but two quarter hour time periods. All this against some fairly good features and a guy named Jack Paar!

We also rocked our competition with your "Rock, Rock, Rock", doubling and even tripling our audience for a ninety minute period - beating out, among others, a previously strong TV high school dance party.

As you probably know, Ira, we have nearly 3,300 major studio features under contract. Your "Critics Award Groups" rank with the best on a picture for picture breakdown and contain an amazingly high percentage of valuable films.

Thanks again for making such a fine package available - we'll keep you posted on future Flamingo successes from Mt. Washington Television.

Cordially yours,

*Brian*

Brian A. Higgins  
Film Director - Buyer

BAH/cc



FLAMINGO'S

*Critics Award*  
PACKAGE

MR. HULOT'S HOLIDAY ♦ RIFIFI ♦ SILKEN AFFAIR  
HELL IN KOREA ♦ FRISKY ♦ BATTLE HELL  
SUDDEN FEAR ♦ LONG JOHN SILVER ♦ SCANDAL IN SORRENTO  
ROCK, ROCK, ROCK ♦ PRIVATE'S PROGRESS ♦ LOSER TAKES ALL  
THE GREEN MAN ♦ GOLD OF NAPLES ♦ AND MANY, MANY MORE  
**Watch for Flamingo's NEW Critics' Award Package to be released soon!**

FLAMINGO TELEFILM SALES, INC.

221 WEST 57 STREET • NEW YORK 19, N.Y. • JUdson 6-7040



## Radio Reviews

### IMAGE MINORITIES.

With Bob Considine, narrator; guests  
Exec Producer-Director: Peter Lassally  
Associate Producers: Peter Flynn, Charles Grinker  
Editorial Supervisor: Jim Holton  
Writers: Alice Wallace, Jim Al-drich  
80 Mins., Mon.-thru-Thurs., 8:40 p.m.

NBC Radio, from New York

NBC Radio's new series of public-service programs, "Image Minorities," cannot help but contribute to a richer understanding of minority groups and their manifold problems in the United States.

Like its predecessor series, "Image Russia," this bears the undeniable stamp of massive research into one of the major aspects of American history, namely, the opening of this country's gates to all races and religions and the treatment, not always noble, accorded American Indians, Negroes, Jews, Chinese, Germans, Swedes, Italians and other melting pot immigrants to these shores.

Present 26 show of this documentary set the stage for a four-week 20 hours of broadcasting time examination of the immigration and assimilation of strangers in this country. There was impressive sweep and touching drama in the opening program and if the series manages to maintain the absorbing pace set in the first program, NBC Radio will have contributed a constructive picture of what the minority groups mean to this country.

First program teemed off with Veep Richard M. Nixon who traced the ancestry of his family and declared that America's greatness resulted from climate of freedom which those of all races and religions have found here; author-editor Harry Golden spoke of his days on Gotham's lower east side; Gene Tunney described his adventures in an Irish neighborhood and Edward Corsi, former U.S. Commissioner of Immigration, told of minorities in the days of Ben Franklin.

Bob Considine, narrator of the series, also introduced a Negro from the south who related a moving tale of segregation and then came up with an Indian who sought to withdraw from the mainstream of American life. Much scholarly insight on the subject came from distinguished sociologists topped by a remarkably clear exposition on prejudice and discrimination from Prof. Gordon Allport of Harvard. An on-the-spot interview with Manhattan garment workers at their machines was crackerjack reporting.

Subsequent programs will deal with minority influences in various cultural endeavors and the lineup of immigrants, experts, etc., scheduled to appear reads like a directory of inspiring figures. Concept of the "Image" program came from Matthew J. Culligan, exec. veep of NBC Radio, and once again he's demonstrated the wisdom and effectiveness of this project. "Image Minorities," dealing with transplanting of human beings from one land to another, is one of the most stirring experiences in mankind and as such should assist immeasurably in blotting out some of the distrust and suspicion flowing in the murky veins of certain super-patriots and bigots.

Among the many commendable features of "Image Minorities" is the writing.

Rans.

### ALLEN GRAY SHOW

Director: Arnold Christie  
30 Mins., Mon.-thru-Fri., 2:30 p.m.  
WCBS, N.Y.

Allen Gray, replacement for Galen Drake on the daily WCBS half hour, is like his predecessor a relaxed, soft-spoken speaker of incidental information and product cajolery.

On Monday's 8:30 for example, the little woman learned the origin of blue jeans (California gold rush); the number of coffee houses in London in 1750 (2,000); the population of Anchorage, Alaska (95,000); and what the physiologist uses as an index to human age (skin).

Product pitches are generally interwoven in the chatter ("Alaska relies on Libby's canned corn" and so on) and music is sparse, but also integrated. Eskimo dance music from the Ethnic Folkway Library and "Love is a Many Splendored Thing," as heard in 1955 on Anchorage jukeboxes.

Through it all, Allen sounds as easy as across the back fence, and the friendly talk is most likely a nice change-up for staffers who

have already heard the Top 40 twice during the morning.

Allen still uses the Drake tag, "Housewives Protective League," and makes personal appearances at local food stores for sponsor plugs. Drake has moved over to N.Y. teleradio indie WOR, which also purchased the name, Galen Drake, from CBS.

## Radio Followup

### Freeman & Hayes Show

Versatile Stan Freeman and Richard Hayes have had their afternoon segment on WCBS, N.Y., the CBS radio flagship, extended from 3 to 6 p.m. Monday through Saturday.

Expansion merely allows for more of the same pleasant chatter, mild humor and live and disk music in a soothing vein—nothing that should keep the housewives from doing the dishes at the same time.

Both Freeman and Hayes are excellent balladeers and the former's bright piano stylings provide solid backing the even occasionally gives the live commercials a lift with a lilting background. If the jokes and kidding are less than hilarious, they are still in tempo with the duo's easy style.

Listeners can participate by sending in a record request with a reason why. Winning requests (three a day, 18 a week) get the sender her tune and a Longine watch.

Segment caught had a solid commercial lineup, including Coca-Cola, Ballantine beer, TWA and Camsels.

## U.S. Made-in-Paris Radio Coming Up in the World; Chevalier Spec by CBS

Paris, June 9.

Though emphasis these days seems to be on video programs and spectaculars made abroad for Yank usage via the new tape systems, radio is still very much alive. Besides the various news and interview programs, the first U.S. radio spectacular was recorded here this week at the Alhambra Theatre. It is "Holiday With Chevalier," made by CBS Radio and bankrolled by the Chesebrough-Pond's Co.

CBS is counting on making this a regular here if it clicks in the U.S. For the first radio spec from Paris the stress was on song. Chevalier emceed and, of course, gave out with his hep songs-and-patter showmanship. Michel Legrand did background and interim music deftly, and such French singers as Juliette Greco, Jacqueline Francoise, Line Renaud, Les Compagnons De La Chanson (9) and Sacha Distel performed.

Howard Barnes produced and show will run on CBS nationwide on a Sunday in September as a tieup with Pond's 30th anni. Two other specs may be done later. A contest is also working in free trips abroad. Bill Jacobson wrote this songalot-travelog which captured the flavor of the touristic Paris and gave out its songs in two lingos by the well assembled group of singers.

Mosk.

## Decision on Eire

Continued from page 35

with Scottish TV, rather than act on its own.

The new Eire network is tentatively scheduled to start operating in the spring of next year, but no firm commitment can be made until the government makes its award. It is considered possible that this will be deferred until after the elections, when De Valera is expected to become the next president.

### See Profit in 3 Years

Dublin, June 9.

TV Commission which spent 13 months investigating projects for an Irish video service has reported that basic capital cost will be around \$4,500,000, but that the service should better than break even at the end of three years. This is based on revenue from ad-

vertising and a \$9 license fee for each receiver.

The 405-line transmission system is recommended by the Commission which also proposes that a nine-member TV Board—similar to the ITA in England—be set up. One contracting firm will be chosen from list submitted to government and will be given license to run service for 10 years, opening Dublin transmitter within 15 months and providing a country-wide service with four additional stations within three to five years. Studio and fixed equipment will revert to TV Board at the end of 10 years.

Proposals cover an initial 21 hours of programming a week, with one hour per day of programs originating in England, stepping up to 50 hours a week and a much larger proportion of Irish programming at an early date. Advertising is to take the form of spots, although sponsored programs may be specifically permitted.

## House of Lords

Continued from page 35

which speakers of all parties participated. Lord Hailsham hit out at the "needling, carping" critics, who were doing no good to those who put forward the public service view of broadcasting. He rejected the idea that Parliament had been misled, and thought it was wholly inappropriate for Parliament to intervene unless there was a gross breach of the Act.

The time for decision on the future of tv had not yet arrived, the government spokesman added. The BBC charter did not run out until 1962, and the franchise of the program companies extended until 1964. There was a great deal to be said for the theory that they should be allowed to run out together. Although it was illegitimate to complain of the profits of those who had risked their money during the period for which they had got their franchise, it would be wholly unrealistic not to consider them at the time of review.

On the question of a third channel, Hailsham said it had been suggested it should be financed on a subscription basis, but U.S. experience had not been encouraging. The question would have to await the report of the Television Advisory Committee on line definition and color, and it would be wrong to prejudge the issue.

## TV Hours: Ouch!

Continued from page 31

telefilms which alternate on Tuesdays over ABC-TV, are approximately 50% available. Ditto "The Untouchables," another of the new ABC entries for fall. And the biggest blow to ABC, it would appear, is the dearth of money being offered by sponsors for "Walt Disney Presents." The once all-powerful show has nearly three-quarters left to sell before it can economically reconcile the \$110,000-a-week production nut (and the concomitant time charges).

### CBS-TV: Late Starter

At CBS, the situation is slightly different, but the net result is the same. Both ABC and NBC got into the running early with hour program entries for fall. CBS came late, so that at the moment sponsors haven't yet had a chance to see pilots of either "Lineup" (in its longer form) or "Law Breakers." "Lineup," the early Wednesday evening entry, is half available, and "Law Breakers," its Tuesday 7:30 companionpiece, is at least two-thirds unsold.

There have been certain happy exceptions to the unsatisfactory returns on the hour shows. For instance, ABC's "Cheyenne," "77 Sunset Strip" and "Maverick" are all full up, or virtually so. CBS had no trouble "making it" again with "Perry Mason," "Rawhide" or the 90-minute "Playhouse 90," both of which are SRO. NBC posted the full-up poster for all to see on "Wagon Train." But these are small numbers compared on the whole to the trouble status of hourlong programs.

### Early Slotting

Part of the inability to sell off the hour shows lies in the time slots and not necessarily in the fact that they are hour shows. On the assumption that hour shows pull audiences, many 60-minute slots sit at the beginning of the evening sked, that being 7 or 7:30. And, as pointed out in VARIETY several

## Inside Stuff—Radio-TV

Associated TeleVision took a full-page ad in the Sunday Pictorial (31) which spotlighted the fact that the network earned \$15,000,000 for Britain. Announcement described the company as Britain's greatest tv dollar earner and also referred to the expansion of its National Studios at Elstree at a time when other studios were closing. "With further film series for world-wide distribution, ATV is creating fresh employment for British artists and technicians," the ad concluded. The Sunday Pictorial group is substantial stockholder in the commercial tv company, having an interest of around 21%.

Last issue (June 3) of VARIETY listed ABC-TV's "The Rifleman" as the No. 3 network show in the first May Nielsen. This was accurate insofar as the advance Nielsens were concerned, but later, when the final Nielsen top 10 tally appeared, the Emmy Awards show carried on NBC-TV came up with both second and third places—a legitimate quirk because of the way Nielsen lists "sponsored programs."

For the 10 p.m. segment of the NBC one-spot, the rating was 33.9. For the 10:45 segment, it was 33.3. VARIETY included in its listing "Father Knows Best," but on the finals that CBS show didn't appear in the Top 10.

A week earlier, on May 27 VARIETY listed Nielsen as the source for the Top 6 tv specials of the '58-'59 season on NBC and CBS. Figures were actually those of the Trendex rating service.

Legislation to end excise taxes on communications effective June 30, 1960, has been introduced by Sen. Robert S. Kerr (D-Okla.). And the authorship is significant. Kerr is a senior and influential member of the Senate Finance Committee (group handling tax legislation) and successfully sponsored the theatre admission tax reduction last year. He intends to press passage of his bill which would wipe out taxes on leased wire equipment, local and longdistance telephone, cablegrams and telegraph. It doesn't apply to tv sets.

Volume II of the FCC's new four-part compilation of its rules and regulations is expected to be available by the end of the month. FCC said the volume will cover frequency allocations and radio treaty matters, general rules and regulations, experimental radio services, incidental and restricted radiation devices and industrial scientific and medical service. Price is \$2—sent to Superintendent of Documents of Government Printing Office, Washington.

It will be recalled that Galen Drake, who moves over from CBS Radio to WOR Radio, N.Y., had a career as a concert singer prior to changing his name legally to Galen Drake. Before the legal name change 19 years ago, his name was Foster Rucker. Name of Galen Drake was a CBS Radio property, purchased by WOR Radio with the moveover of the radio personality.

Tommy Bartlett's aqua-thrill show will be presented at Central Park in Schenectady, N.Y., Saturday afternoon (13), under the auspices of WRGB-TV and its sister station, WGY. This is the second year the General Electric Co. outlets have booked the 90-minute performance as a "thank you" to viewers and listeners. Bartlett emceed for years on network television and radio programs from Chicago.

New issue of Look has a spread on the women behind the men behind the guns on tv. In pictures and text it tells how the wives of western performers cope with the success of their mates. Point is made that women watch cowboy shows about as much as any group. Not all wives of tv's western heroes, however, regard the sudden popularity of their husbands as unalloyed blessings.

The nettled wife of one tv western headline told the reporter that henceforth she'd refuse to accompany her husband on personal appearance tours. "Why should I?" she demanded. "To look at us, anyone would think we'd scarcely met. If it's necessary to travel by car, I'm shunted into the one following him. During interviews, the press-agents keep me isolated as if I'm carrying some kind of communicable disease. Even when we walk down the street, I find myself trailing him by a couple of steps—like an Indian squaw in an old-style western."

A private members bill, sponsored by Socialist M.P. Christopher Mayhew, designed to restrict advertising on British commercial tv to a maximum of six minutes in any one hour, was published last week. Among the Laborites supporting it is Herbert Morrison, a Minister in the last Labor government. There is, however, little hope of the bill making much progress. Next Friday (12) is the final day allotted for private bills during the current session and in view of its controversial nature, it is unlikely to make any headway. Mayhew has led a strong campaign in Parliament and the press, protesting against what he calls abuses of the Television Act. His main beef is directed to the principle of allowing the six minutes per hour to be taken on an average over the day. He claims that the peak hours carry an undue proportion of commercials and that is what he wants to restrict.

United Electronics Lab, Louisville radio school which has been in business 13 years, applied last week to the FCC for a permit to build and operate a new station on UHF, Channel 51. Town's pair of VHF stations, WAVE and WHAS, long-established airers, have been the only local tv outlets, with the exception of a shortlived venture by WKLO in UHF. O. S. Hammer, v.p. of the Shively (a Louisville suburb) firm, said the company has a complete studio ready at that location, and will need only to build a transmitter and tower. Major program emphasis will be on local news and shows, with a large segment of the time given over to educational material. One other Louisville venture in UHF was of short duration, when WKLO under Joe Eaton's management operated in the Henry Clay Hotel for a period of a few months, before being shut down. W. L. Rector is prez of the concern seeking U license, and secretary-treasurer is Arthur Grafton, Louisville attorney.

weeks ago, strong hour shows clashed head-on in this early time period with other strong hour shows. Hence, sponsors fear that, with the high cost of programming and the relatively low sets-in-use figures at 7 or 7:30, the three-way split won't deliver a good cost-per-1,000 return on the program-time investment.

To meet the problem, ABC and NBC in the past 10 days have come up with "special" selling schemes where the unsold hourlong shows are concerned. ABC has a scheme involving "Alaskans," "Adventures in Paradise," "Bronco," "Sugarfoot" and "Untouchables," called the "Minute Man Plan." To perhaps oversimplify it, it offers sponsors a chance to get in on one-minute buys in these shows, with discount, if the bankrollers guarantee the web of "at least four minutes over two weeks in one or

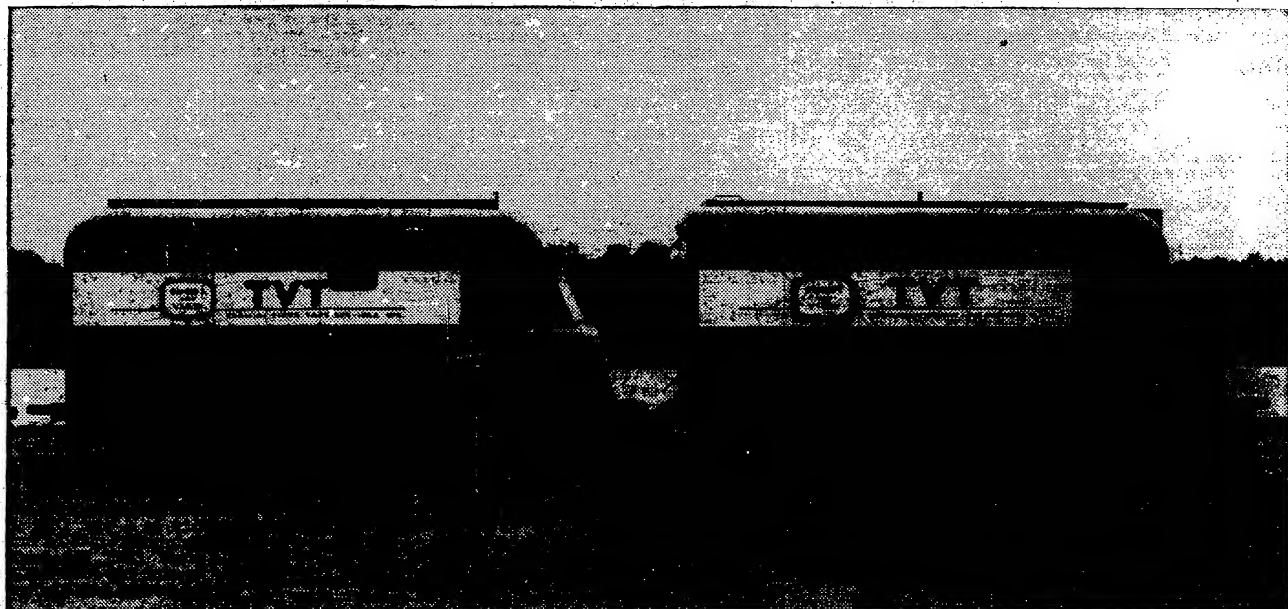
more of the (four) shows included in the plan, for a minimum of 13 telecasts over 26 weeks."

NBC has a gimmick of its own—not a discount gimmick, the web insists—to rotate sponsors on its open shows. It is, however, offering a discount similar to ABC's, to sponsors who buy "Five Fingers," located on Saturday nights at 9:30 opposite some strong CBS opposition.

### WITH With Mutual

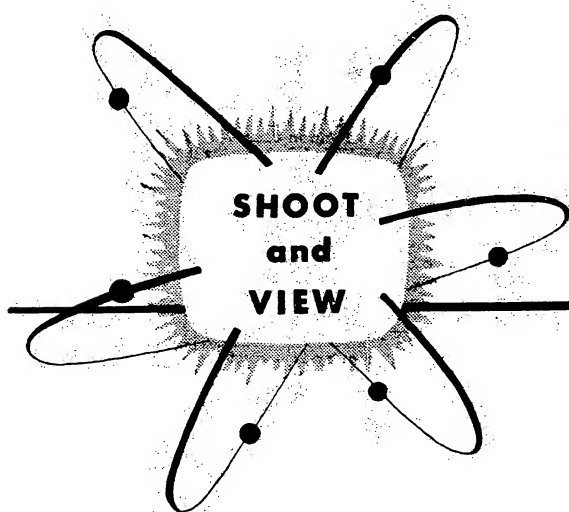
WITH, Baltimore, switches from its indie status to join Mutual starting Monday (15). Radio station, one of the Tinsley group, is operated by the Maryland Broadcasting Co. Thomas Tinsley Jr. is prexy of the company.

WWIN, which had been the MBS affiliate in Baltimore, becomes an indie.



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## TV-Radio Production Centres

Continued from page 44

man named program director for WTOP-TV effective June 19, replacing **Thomas B. Jones**, new program director for WJIM-TV, Lansing, Mich. . . . News Associates Inc., capital rep for Radio Press, in new offices here formerly occupied by Mutual, MBS moved to Sheraton-Park Hotel . . . WMAL-TV's **Haywood Meeks** off for Virginia Beach next week . . . Washington police credit WWDC for helping catch thief who took an armored truck carrying, among other things, the keys to eight banks in the area; license number was spotted (and reported) by a WWDC listener . . . **Connie B. Gay** has nixed "disk jockey" term on his WDAY. Identifies them as "music casters."

### IN LONDON . . .

It's a world tv debut for **Leslie Caron** when she cast-tops "The Wild Bird" with **Hugh Griffith** and **Mogens Wieth** alongside for Associated Television June 23. **Peter Potter**, directing, is back after producing opera in Istanbul . . . BBC does a biog of **Paul Robeson** in its Home Service Thursday (11) . . . "Close-Up," Associated-Rediffusion weekly program on motion pictures and its personalities, chalks up the 100th next week (18) . . . BBC-TV, which estimates that around 5,250,000 watch its operas, has entered the commissioned "The Spur Of The Moment" in a competition in Salzburg in August that precedes a 30-country congress on the place of opera and ballet in tv and films. "Spur" will be aired here June 17 . . . The Tyne Tees TV weekday program "The One O'Clock Show" reached its 100th telecast Friday (5) . . . **Peter Dimmock**, top of BBC-TV's outside broadcasts, is acting as spot adviser to Eurovision for an experimental period . . . A-R's arts boating a new "I Love Lucy" skein on Fridays to the London area only . . . Actress **Ann Todd** has delayed a U.S. trip to appear in "Foreign Field" for BBC-TV May (18) . . . American thrush **Abby Lincoln** recorded a spot for the last of the current "Chelsea at Nine" vaude series for Granada TV Sunday (7) . . . BBC-TV now starts its skein of six excerpts from Blackpool summer shows May 19 instead of May 11 as previously planned.

### IN BOSTON . . .

WBZ-TV's **Betty Adams** launches her new crossboard 9-9:30 show, "Today at Home," Monday (15) . . . **Norman Knight**, proxy Yankee net, WNAC-TV and WNAC, honored by American Heritage Committee with Freedom Book Award . . . WEZE moved from Hotel Bradford studios to "visible" station on street floor, Staller office bldg. . . . **Fran Corcoran**, WBZ-TV's new director of community services, back from Manhattan after informational sessions with NBC execs . . . **Michael C. Horn**, national sales account exec, WNAC, WNAC-TV and Yankee net, appointed tv chairman of Boston Food Brokers' Week . . . WBZ-TV puts on two special reports of American Medical Assn. convention in Atlantic City this week (11-12) with each videotaped program consisting of a panel discussion by three medicos . . . **George Moynihan**, WBZ-TV pub affairs director, receives National Safety Council's 1958 Public Interest Award today (Wed.) . . . Revlon inked big ad campaign on WNAC-TV to intro Sun Bath tanning lotion . . . WHDH-TV nabbed big package of 54 Columbia and 50 Universal pre-48s films plus package of 11 post-48s unreeling starting in July . . . WBZ-TV skidding special one-hour show taped at North American Aviation describing latest technical developments and experimentation in space medicine Sunday (14), 7:30-8:30 p.m.

### IN MINNEAPOLIS . . .

Representing Minneapolis radio stations at the Miami Beach Storz disk jockey conclave were **Don Doty** and **Leigh Kammen**, KSTP, and **Bill Diehl**, **Don Kelly** and general manager **C. B. Clarke**, Storz WGGY. Clarke was presented with a "gold record" by the America M's and Boys' Wear Institute, for promoting a youth "dress right" campaign combating juvenile delinquency over his station . . . New 15-minute Sunday afternoon WTCN-TV program is devoted entirely to imported automobiles . . . AM Radio Sales, owner and operator of a group of stations in the area, including local WLOL, sent its 16 salesmen on a tour of them preliminary to a sales meeting here. Idea was to cement the relationship between the reps and their stations and to afford a more thorough knowledge of the organization and operations, personnel and

policies, it's explained . . . For a publicity gimmick contribution to National Radio Week WGGY had disk jockey **Jim Ramsburg** originate a show from an Anchorage, Alaska, radio station. He ostensibly was in quest of a genuine "Eskimo Pie," the "Pie" people being the sponsor . . . WCCO Radio had much publicized Michigan farmer **Stanley Yankus** on its local "Open Mike" program answering questions about his rebellion against Government farm regulations and decision to move with his wife and family to Australia in quest of more agricultural freedom. Yankus was heard directly on the phone from his Dowagiac, Mich., farm . . . Although he has stepped out of tv, **Cedric Adams**, WCCO Radio, took occasion to deny on air reports he'll retire from audio too. Actually, with his 25th anni in radio imminent, he's taking on two additional weekly audio shows, giving him a total of 41 . . . WLOL expanded its news facilities and now presents reports from all over world five times daily . . . WTCN-TV joining KMSP-TV in offering weekend "late, late" feature films and KSTP-TV also lengthening its Friday and Saturday night programming past 1 a.m. . . . **Russ Moore** from Corpus Christi, Tex., a WLOL disk jockey addition . . . After 16 years with KSTP, the last 11 years as tv program director, **Del Franklin** resigned to join Screen Gems as Kansas City, Mo., sales representative. **Stan Hubbard Jr.**, succeeds him at KSTP.

### IN BALTIMORE

**Kit Tyson**, at one time assistant publicity manager at WBAL and WBAL-TV, is now with Henry Otto Enterprises as associate producer . . . **Paul Shields** who resigned as announcer for WBAL-TV is now serving with WRC in Washington as staff and news announcer . . . **Dennis James** was given the title "Television Emcee of the Century" by Centennial Club at recent celebration of club's 100th anni . . . **Mike Meise**, assistant news director at WBAL, named v.p. of Radio-TV Broadcasters Assn., Chesapeake Bay Area of Associated Press . . . National Brewing Co., closed 52-week deal with WBAL-TV for "Strikes and Spares" bowling show produced by Bert Claster Enterprises . . . **Walter N. Linthicum** retired as night program director at WBAL after more than 31 years service with the Hearst-owned corporation.

### IN ST. LOUIS

KMOX Radio (CBS) cited by Missouri State Employment Office for "Operation Job Hunt" campaign, designed to secure summer jobs for highschool and college students . . . "TV Golf Clinic" with **Bill Crews** now a weekly feature on KTVI, sponsored by the Plymouth Dealers of Greater St. Louis . . . Appointments to new administrative posts on the KSD staff, as announced by **Harold Grams**, general manager: **Arthur Casey**, sales manager for the last six years, upped to station manager; **Edgar Franciscus**, a member of the sales staff for five years, now local sales manager; **Sterling Harkins**, chief announcer since 1946, named program manager, and **Larry Wright**, traffic checker since 1954, named traffic manager . . . **Milton Geis**, former director of art for Ch. 18 in Milwaukee, now director of graphic arts at KMOX-TV . . . "Mrs. Missouri" crowned in special ceremonies at KXOK Radio Park . . . **Bon Hyland**, KMOX Radio general manager, named chairman for St. Louis Advertising Club's summer "shirtless" sessions, which will feature, among others, **Red Grange** and **Joe Garagiola**.

### IN DETROIT

WJR inaugurates new program "Detroit Press Club Presents" this week in 9:30-10 p.m. spot. Program is panel discussion-interview in which figures in news are questioned by a battery of newsmen with WJR news editor **William Sheehan** acting as moderator . . . **John Bromfield** in town for American Red Cross, the National Board of Fire Underwriters and, incidentally, "U.S. Marshal" . . . **WWJ's** Jean McBride off for Alaskan vacation . . . **George A. Jaska** has joined the news staff of WJRT, Flint . . . **Denman F. Jacobson** appointed local sales manager for WWJ radio . . . "America's Economic Future" will be analyzed in four programs on WJR with the objective "to have a dimensional discussion of important aspects of the economic future of the United States by individuals who are conversant with the topic, although their views may differ sharply." Local, state and national labor, management and political figures will be heard.

### IN CLEVELAND . . .

WJW-TV copped five awards to top the three tv stations here in the annual AFTRA competition, while WDOK led the radio station list with four awards. **Big Wilson**, **KYW**, and **Howie Lund** were judged top disk jockeys; baseball and football games won in best programs class; **Bill Gordon**, **WEWS**, was top tv performer; **Dorothy Fuldheim**, **WEWS**, was top woman tv personality; **Bud Wendell** was named top radio performer and "Police Beat," WJW, top radio show . . . **Pete Myers**, WHK, had to give up his "Mad Daddy" scream r&r show while his throat recovers from strep infection . . . **Sid Desfors**, NBC publicity pic chief, talks on cheesecake at Kent State U. photojournalism meet (16-19) . . . **John Bromfield** in town promoting via back-pack coffee dispenser . . . **Ralph Mayher**, KYW-TV chief newsreeler, suffered pulled muscles rescuing flood victim here . . . KYW-TV discovered Akron radio station WHKK has a program on which answers to KYW's "Cash on the Line" are given. One lady monitors WHKK, won \$335 via tip route.

### IN PHILADELPHIA

WIP's **Bob Laurence**, one of radio's few "legit" critics, anklng station after 13 years to take over similar chores in San Francisco . . . "Cowtown Rodeo" returns to WFIL-TV for third year. **Stallon's Bill Webber** and **Howard Harris III**, rodeo circuit vet, do the commentary . . . **Mary Margaret Kearney**, educational director of WCAU, and **George Lord**, director of news and special events producing 13-week series "Philadelphia Spotlight," in co-operation with the local Federation of Women's Clubs . . . **Pete Boyle**, WRCV-TV personality, scripted and illustrated a piece on the "Dutch" country in current issue of the Pennsylvania Traveler . . . WFLI now broadcasting directly from the George Washington Motor Lodge, near Valley Forge Music Fair. The **Hankin Bros.**, owners of the motel, al operate Willow Grove amusement park . . . Under the chairmanship of **William B. Caskey**, exec veepee of WPEN, local radio and tv, in a saturation blitz spearheaded a drive to recruit 50,000 volunteers for the United Fund . . . WCAU-TV newscaster **John Facenda**, his wife and son Jack leave on Hawaiian vacation trip (12). The boy will remain in the islands this summer and on his return will enter the Franciscan seminary . . . **Lesley Lowe**, daughter of former VARIETY Washington reps, **Herman** and **Florence Lowe**, graduated from Smith College with honors past week-end. Mother is now WIP publicity director.

### Houston Telethon's 82G.

Houston, June 9.  
Workers had tabulated \$82,000 in the Eyes of Texas telethon which was carried from Saturday night until Sunday afternoon for 15 hours on Houston's three commercial tv stations, KPRC-TV, KGUL-TV and KTRK-TV.  
Final figure of the telethon is expected to go higher when tabulations are made within a week or 10 days and Lee Gordon of KPRC-TV, Larry Rasco of KGUL-TV and Howard Finch of KTRK-TV alternated as emcees.

## Mpls. (WCCO) Lim With Ark.'s Faubus

Minneapolis, June 9.

An open forum that makes the north and south a single community for a public affairs discussion, will link the facilities of WCCO Radio here with those of KTHS, Little Rock, Thursday (11) night.

WCCO will bring Arkansas Gov. **Orval Faubus** directly from KTHS on the local station's "Open Mike" program to state his segregation and other views and to be queried over the phone by its dialers who also are invited to express opinions.

Minnesota Gov. O. A. Freeman will be at the WCCO microphones with the program's moderator, **George Rice**. At Little Rock, Gov. Faubus will be KTHS moderator **Harvey Arouh's** guest.

KTHS listeners, like those of WCCO, may telephone into the studios and talk directly with the governors and citizens. Both WCCO and KTHS are 50,000-watt stations, making it possible for the 8:30 to 9 p.m. Central Daylight Time program to be received anywhere from the Arctic to the Equator and from the Atlantic to the Pacific, both stations have announced.

The electronics were developed by WCCO a CBS affiliate, during three previous "Open Mike" remotes.

Lincoln, Neb. A. James Ebel, v.p. and general manager of KOLN-TV, announced that station personality **Wayne West** will take over the newly-created position of music director. West, associated with KOLN-TV for a year, has been responsible for producing and hosting the hourlong "Morning Show" cross-board and will continue this.



## THE NOTEWORTHIES

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# Television Followup Comment

Continued from page 39

able information, Niven is last seen praying at church and then taken captive himself by the state.

The story gets its strength chiefly through the character Niven is portraying, and the way he portrays it. It is a sensitive, expressive piece of acting, Franz is convincing in the role of the prisoner, and solid support is given by John Hoyt, Michael Fox and Norbert Schiller. A compelling performance is given by Susan Oliver as a mule, a role written in primarily to shed reflective light on the character Niven is playing. Lewis Allen's direction is excellent. Tube.

## The Naked City

According to the narrator of this ABC-TV series, there are 8,000,000 stories in "The Naked City." There must therefore be at least 7,999,999 stories more logical than this one. Aside from its lack of likelihood, "The Scorpion Sting" is grim entertainment marked by a blood-and-thunder portrayal by Nehemiah Persoff.

Stirling Silliphant's script, based on a story by Alfred Bester, would have us believe that a powerful Madison Ave. talent executive would hate himself to the extent that he carries on a subconscious campaign of writing himself poison pen letters when under the influence of the liquid spirits. As if this were not enough to stump an "A" psychology student, his handwriting manages to revert, during these periods, to his youthful scrawl when he was apparently the nicest kid ever to apply for a job

on agency row. Anyway, it stumps the cops, Persoff's slow-thinking spouse, and the villain-victim himself. Conveniently, though, he gives himself away a couple of minutes before it's time for the credits to unravel, but not before he has taken a pot shot at his minor image three times. There's a good deal of inspirationally symbolic chatter by the wife in the end, and it appears that everything's going to be all right for the psychotic.

Persoff is front and center throughout. It is an exhausting performance, but he is a fine enough actor to handle it skillfully, so that there is the necessary shred of latent dignity in the man. Persoff can lose himself in a role like this, but he is sensitive enough about the part to know when his thunderous emoting turns into ham acting. Supporting players in the cast get by. Running leads James Franciscus and Harry Belafonte are reduced to straightmen for Persoff in very small parts this time out, and carry it off with proper police demeanor. John Brahm directs capably. Tube.

## Stripe Playhouse

The savvy that Hal March displayed in his emceeing on the now-defunct "\$64,000 Question" is lost in this unfunny, contrived tele-sketch, which was a pilot for Hecht-Hill-Lancaster's "Bachelor Party." Designed as a comedy with an O. Henry finale, all that is accomplished is a pointless, witless 30 minutes of boredom on CBS-TV.

Plottage deals with a rumor floating around an insurance office that the big boss is trimming his staff. Each of four clerks, of which March is one, is sure he is to be the one pinkslipped, and because he's the only bachelor, March announces he'll quit and save the others' jobs. He meets a gal, Pat Crowley, and all this is changed. In story windup, none of the quartet gets the axe; it's their superior who goes. The Fritzell and Everett Greenbaum teleplay arrives at this conclusion in complicated and clumsy fashion.

March suffers from a silly part, so can't overcome its hurdles. Whit Bissell, Herbert Anderson and Elliott Reid handle the other three clerks adequately and Miss Crowley is okay in her few scenes. Direction by Richard Haydn doesn't help much. Whit.

## One Night Stand

On a budget reportedly to be in the vicinity of \$1,200 per stand, the boys in charge of production at WNTA's "One Night Stand" have learned to make the short coin go a long way. They've set up a pattern of taste and intimacy that's given the series a high percentage for its times at bat on the N. Y. station.

"Stand's" leader Monday night (8) was the Woody Herman Sextet (clarinet, trumpet, guitar, bass, drums and piano) and the maestro built his stuff along soft, melodic jazz lines that was excellently suited to latehour (10:30 p.m. till midnight) listening and viewing. Unfortunately, Herman confined his crooning to the closing shots instead of spreading it around throughout the 90-minute swing. He's no great shakes as a singer but he does have an intriguing

rhythmic style that would have been a fine pace-changer during the affair.

With the maestro leading the way most of the time on clarinet, the combo laid down an easygoing beat based on flowing jazz patterns. Nat Adler's trumpeting on "But Not For Me" and Charlie Byrd's guttural on a flamenco number were standouts.

Spelling the musical turns were thrush Jane Harvey and dancers Bud & Cece Robinson. Miss Harvey is an okay stylist but without too much variety of style to carry the songbook assigned for the stand. However, she did deliver a tasty repertoire and made Rodgers & Hart's "Nobody's Heart" and "Glad To Be Unhappy" good to hear again. The dancing Robinsons scored handsily with an old soft routine and a lively Charleston. Camera work, by Frank Luciano, Bill Kokler and Jerry Brooks, especially when shooting the combo, was excellent. Other behind-the-camera bows go to producer Max Miller, exec producer Louis Melamed and director Dan Luftig. Gros.

## Open End

Religion and the subsidiary themes of fear and prejudice were the topics on WNTA-TV's "Open End" Sunday (7) and they made for a long (over three hours) and unusually stimulating discussion. Prodded by moderator David Susskind, the panel ranged far and wide in this complicated area, and the talk was often brilliant, but the show suffered from "shock effect" over the opinion of one man—William F. Buckley Jr., editor of the National Review.

Buckley, an opinionated Yale man with arch-conservative leanings, so dominated the show that it appeared for a while as if the whole thing was going to be an interview with him. The spectacle of an intellectual embracing such dramatically conservative views is, admittedly, an oddity, but it should not have been allowed to get the show off its tracks the way Susskind allowed it to happen.

Other participants on "Open End" included Dr. Paul Ramsey of Princeton U.; John Cogley, a leading Roman Catholic writer; Dr. Walter Kaufmann, professor of philosophy at Princeton; Arthur A. Cohen, author and publisher, and Martin E. Marty, associate editor of the Christian Century. The quality of their thoughts and comments, expressed with wit and great analytical intelligence, was exciting and made this a show well worth remembering.

Partly due to Buckley's "divisions," which in effect included a catalog of his special views on many matters (he suggested, for instance, that it was the total failure of American liberalism which was the cause of religious revival in this country), the discussion tended to stray in too many directions; and frequently it dealt with abstracts. There was fascination, however, in the crystallization of thoughts on Sen. Kennedy as President in the give-and-take on religious freedom as it affects majority-minority relationships, in the argument over religion and its political and social functions, etc.

While it was hard to take Buckley seriously (it took the panel a while to realize that), Cohen was most impressive and so were Ramsey and Kaufmann. Susskind, who should be relieved of having to make a commercial pitch (and when are they finally going to change those filmed plugs on the show?), dutifully stayed clear of getting into a fight with the scrappy Buckley, though it was evident he was itching to get into the fray. Hift.

## 'Touch of Sun'

Continued from page 35

180,000 and 133,000 (46 and 34); in the North East, 179,000 and 162,000 (42 and 38); in the North, 1,043,000 and 719,000 (45 and 31); while in Scotland BBC-TV gained more viewers than did the ATV show, with 188,000 homes tuned in as against 171,000 (ratings, 33 and 30).

The TAM figures relate to homes in each area able to receive both BBC and commercial programs, meaning that statistics for those parts of the country where only BBC-TV shows can be viewed aren't included.

The BBC-TV programs beamed at the time of airing of "Sun" were a 1946 RKO Radio film, "Crack-Up," which started at 8 p.m., and a report on mental deficiency in the "Eye on Research" series that began at 9:30.

# Bill Vs. Liquor Ads Talked Into Stupor By Solons in N. Carolina

Greensboro, N.C., June 9.

A proposed ban on beer, wine and liquor advertising passed quietly into the North Carolina legislative graveyard after a short but potent funeral oration by Rep. J. Y. Jordan of Buncombe.

"From a practical standpoint—and I emphasize the word practical—I think this is one of the most inept and silliest bills I have ever seen in my four terms on this Legislature," Jordan said.

The house judiciary committee then voted 13-3 to give the measure an unfavorable report.

It was introduced by Reps. Sneed High of Cumberland and Harry Horton of Chatham who said they wanted to equalize all the laws dealing with alcoholic beverage advertisements. This they proposed to do by banning such promotion entirely.

Jordan and others on the committee objected to the measure because, while the state could control intrastate ads, it could do nothing about the host of publications and radio and television broadcasts coming in from out of state.

Jordan repeated a phrase sounded during a public hearing last week: "We would be sticking our finger in a small hole in the dam while the water is cascading over the top."

Rep. Carroll Holmes of Perquimans, committee co-chairman, said he was in favor of banning liquor ads, but opposed to the bill because it would not control interstate publications.

"I would love to see Congress

pass a bill eliminating it all over the country," he told the group.

Rep. David M. Britt of Robeson favored the measure because, he said, "with television ads, my kids learn the beer commercials before they learn their ABC's."

The North Carolina Press Assn. and broadcasting and billboard interests protested the bill at hearings.

## Iowa State College's \$55,644 Loss on WOI-TV

Des Moines, June 9.

Iowa State College, Ames, lost \$55,644 on its television station, WOI-TV, during the fiscal year that ended June 30, 1958, a state audit revealed. Income of the station for the last year totaled \$475,437, against expenditures of \$530,921. Another \$160 was listed as "doubtful accounts receivable."

The loss reduced to \$120,919 on June 30, 1958, the station's available funds which had been built up in earlier years. The station carries some ABC network shows.

## Aussie Goes Quiz

Two years late, perhaps, but Australia is catching up with the yen for quiz shows. American buying agent Charles Michelson has purchased two of them for use Down Under next season.

Kines of "Concentration" and "Tic Tac Dough," owned by NBC International, will be exposed on TCN, Sydney, and H-SV, Melbourne.

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## Television Reviews

Continued from page 39

head was set off by a large Byron collar of semi-transparent material. Overly long drooping bangs were parted and blended with the rest of the disheveled Italian hairdo. Thick, dark, unplucked eyebrows gave added emphasis to unusually strong facial contours. A touch of the frivolous and feminine were the large translucent bubble earrings and a dangle bracelet. Nervous fingers emerged from enormous full gathered sleeves. The lower part of the two piece at-home outfit appeared to be a long tweedy skirt. Miss Mannes gave the impression of having just slipped into something casual, but more important was the nature of her commentary and queries during an altogether too brief 30-minute appearance.

Discussion dealt with Tennessee Williams' "Sweet Bird of Youth," Vladimir Nabokov's "Lolita" and other current aspects of literary sex and its apparently demoralizing influences on the young. Miss Mannes also, in wry fashion, spoke of the current "sick" approach to women in literature and wondered when folks would return to Puritanism. Miss Peterson walloped trade book publishers for asking authors to soup-up love scenes with wicked eye toward the boxoffice. The Reporter critic suggested that folks learn to tell the difference

between art and pornography, between love and lust, between passion and "kicks" and stop "diminishing our stature as human beings." Next week Miss Mannes will look at the tyranny of teenagers.

Program also had Miss Mannes doing a sales pitch for The Reporter which, in this instance, was decidedly in poor taste. An announcer could do it better, thus taking Miss Mannes off the hook as a pitchman.

"I Speak For Myself" certainly rates more than 30 minutes on the air because Miss Mannes possesses wisdom and bite and it is a downright shame to confine her to a meagre half-hour. Later in the series she will have her say on such matters as the passing of manners, why women bore men, the gun as playmate and the world of soap and tv serials. Few women on the air today possess Miss Mannes' insight and it is most refreshing to catch her.

Rans.

**HY LIT SHOW**  
Producer-Director: Merrill Brockway  
30 Mins. Wed. 7 p.m.  
WCAU-TV, Philadelphia

Billed as a "variety show," new Hy Lit deejay session is notable for not being a "Bandstand" carbon. Another plus factor is mobility of direction, due in part to the fortunate physical setup of the WCAU studios.

Action takes place in lobby of station (a modern structure in suburban Philly) and good use is made of the balcony, revolving doors, and huge glass windows with view of grounds and heavy street traffic. Different levels make for interesting camera angles and three-dimensional effect. Choice of entrance spot for tv production is a "first" in history of building. Movement is also heightened by the Jean Williams Dancers, a group of youngsters.

Lit is young and personable with teenage appeal. He keeps gab brief with spiels limited to announcing numbers and predicting upcoming tunes. This week's choice — "40 Miles of Bad Road" by Duane Eddy. Studio audience, a nicely turned out group, jitterbugged to several numbers, then Lit asked guests a couple of questions. This segment seemed rigged and static, with posers pretty dull.

Vocalists at preem (4) included Tommy Edwards, Cathy Carr, Gary Stites, the Dynatones and Kathy Linden, all of whom belted out their hit tunes and urged latest releases. By an unforeseen coincidence, Fabian, who was slated for the Hy Lit opener, had to cancel out. Fabian went west to attend the Dick Clark "This Is Your Life" stanza which was being taped on the Coast, the same evening. Edwards, subbed, with Fabian skedded for this week.

Program shapes as promising. Direction and lensing rate Grade A.

### Mex Educ'l TV

Continued from page 35

at Plan de Ayala St.) replete with lecture halls as well as complete laboratories covering physics, chemistry, biology, etc., and diversified manual training workshops. These will be the zones of action in production of educational and specialized subjects, with assured widespread diffusion.

Where microwave facilities are not feasible the Polytechnic Institute station will resort to telecast.

Apart from Channel 11, another educational plant, Channel 12, is being set up in the Revolution Primary School, located at Arcos de Belen, and Ninos Heroes, not far off from the central downtown area of the city. This channel will cost \$1,000,000 pesos (\$80,000) and will be used exclusively to telecast programs directly to other primary schools.

There are also strong, but so far unconfirmed rumors that the National Univ. of Mexico will also have its own transmission facilities before this year is out.

### U. S. Cooperating

Thus, along a widespread front, Mexico is readying a television assault on illiteracy, and to boost the cultural and educational levels of its citizens. In this drive the U.S. Government has been the first to offer its cooperation. The Depts. of National Defense, Education and Foreign Affairs have indicated their willingness to co-

operate with the Mexican effort. They are going a step further than this in initiating studies to see how American audiovisual material, documentaries, etc., can be used internationally. In other words, that the material is "compatible" with the idiosyncrasies of Mexico and/or other nations where material can be effectively used.

A Mexican-U.S. commission is already working jointly to develop educational films adequate for the Latin-American area, and taking into consideration the manner of thinking of citizens south of the border. This program is direct outcome of the 85th annual convention of the Society of Film & Television Engineers held in Miami, where delegates gave heed to the words of Mexican engineer Miguel Pereira, representing Telesistema Mexicana, S.A., when he appealed for adaptation of "useful" educational films prepared in the U.S. for Latin-America.

## Personnel Shuffle

Continued from page 32

MacGaregill will handle the New England territory out of Boston. He was formerly with WILD Radio, Boston.

Sales department of Independent Television Corp. has made four exec promotions and one addition.

William Andrews has been named northeastern division manager. Andrews, who had been manager of the western division, has been replaced by John Serrao, who had been district manager in that division.

William McGee, formerly district manager in the western division, has been made a district manager in the southwestern division. Robert Hoffman, formerly with United Artists Associated, joins ITC as a district manager in the central division.

Thomas Gallagher has been promoted to the regional sales division. He had been an account exec. in the middle west and will continue to work out of Detroit.

Five field account execs recently resigned from ITC.

## Crowell-Collier

Continued from page 30

full legal limit of seven radio stations and five television outlets.

Wilton D. Cole, chairman of the board and chief executive officer of the publishing company, said that he considers radio a "growth industry," and that the company's immediate efforts will be concentrated on acquiring additional radio stations before moving into television. Crowell-Collier made its first radio acquisition more than two years ago with purchase of KFWB here, and recently bought the Knowland's family KLX in San Francisco, which will be renamed KEWB.

Cole spoke at a luncheon for the press. He stated that as of Jan. 1, of this year, Crowell-Collier had a tax loss carry-forward of \$10,000,000, and "all or most of these funds" will be used to acquire broadcasting properties.

Of a total gross revenues of \$29,000,000 last year, KFWB contributed nearly \$1,700,000. Cole estimated this year's sales at over \$31,000,000, of which KFWB will account for "well over \$2,000,000." He refused to divulge the net profits of the station, but said the company's consolidated net last year was \$4,300,000 and this year would top \$5,000,000.

Explaining his conviction that radio is a growth industry, Cole pointed out that the radio industry has the advantage of "inflexible supply" in the face of growing advertising volume. The number of stations in each market are limited and fixed, he said, constituting the "inflexible supply," but the demand for airtime by advertisers continues to grow. Result will be increasing prices for broadcast time, he stated. Cole also paid tribute to Robert M. Purcell, director of the company's broadcast division and KFWB-KFWH prexy, for bringing KFWB to its present dominant position in the Los Angeles market.

Dallas — Murray Cox, WFAA farm editor, will head the 10th annual farm study tour of the station which will leave on the annual trip on June 17 to visit the western section of the U.S. and Canada. The group will return to Texas July 1.

## TV Tape

Continued from page 33

own when it adopts the dramatic format. Key execs in the tape biz reject that viewpoint. Why put a western on tape, they argue. Key to tape use is its ability to capture the "live" quality of tv. In the future, it may be dramas, but of a different variety than the current telefilm syndication fare.

There is even talk of taped "specials" in syndication. One move in that direction is seen in MGM-TV's deal with David Susskind's Talent Associates, TA is slated to do a series of network specials next season based on past Metro pic clicks. MGM-TV in the deal has retained the residual rights to the taped specials, ostensibly for a future syndication ride.

### Live Musicals

New tape can economically capture the "live" musicals, interviewer-chatter programs and public affairs shows, heretofore the province of networking in some cases, as opposed to syndication.

As to the marketability of the taped shows, sales racked up on "Bishop Sheen" and "Juke Box Jury" is one index. Both shows have been sold in 13 markets, or about 25% of their market potential. Because most of the bigger markets are accounted for, the revenues grossed to date are about 50% of the potential, according to NTA.

Syndicated telefilm properties can boast of a much wider payoff, with a hot show placed in over 150 markets before the sales push is finished. The potential for today's taped syndicated show is 58 markets.

Things change rapidly, though. How tape and film shake down remains to be seen. When the tape syndication baby is two years old, many of the current arguments about the pros and cons of the type of programming afforded by each technique should be settled in the market place.

## Jinx, Pixie & Dixie

Continued from page 32

where in the world; it's a form of local pride and also an indication of local business acumen, since an alien Spanish dialect implies to the local tv operator that the dubbing business was done in some other country when it could have been done by him.

Nonetheless, SG figures it's safe to dub in dialect when it comes to a cartoon show, especially this one. For instance, Mr. Jinks, the cat who studied Method acting in "Hound," will speak a haughty brand of Castilian for Latino viewers. Pixie and Dixie, two small southern mice, will speak Mexican and Cuban dialects, respectively. And "Huck" himself will end up talking like a "typical" Latin-American vaude comic.

## Rep. Harris

Continued from page 29

shared by a heavy Congressional majority.

But the side issue of Justice, Dept. pressures is highly charged politically and could easily sidetrack equal time legislation in the House, but probably only on a temporary basis.

### Hearings on 4 Bills

Meanwhile, it seemed certain here that FCC will have its course charted on equal time before June 18 when Senate Communications Subcommittee (headed by Sen. John O. Pastore of Rhode Island) hearings open on four equal time bills. FCC Chairman John C. Doerfer will be an opening-day witness, together with a still undetermined Justice Dept. official and CBS prexy Frank Stanton.

The Senate group has before it bills introduced by Sens. Gordon Allott (R-Colo.), Strom Thurmond (D-S.C.), Vance Hartke (D-Ind.) and Spessard Holland (D-Fla.). The Pastore subcommittee originally skedded the hearings for June 12, but shifted them to June 18.

### ACLU's 'Use' Views

Question of whether tv-radio newscasts should be governed by the equal time provisions of the FCC Act should depend on a candidate's "use" of station's facilities,

the American Civil Liberties Union said this week.

ACLU sent FCC Chairman John C. Doerfer a communique declaring that bona fide newscasts should not be subject to equal time guarantees of Section 315 of the communications law; "but when any program, newscast or otherwise, leans so heavily to one candidate as to constitute in fact a 'use' of the station, then Section 315 might legitimately be invoked by other candidates."

ACLU's statement followed an earlier communique to the FCC anent the Lar Daly case.

## FCC Extends Deadline On FM Stereo Comment

Washington, June 9

Federal Communications Commission has extended from June 10 to Dec. 11 the deadline for filing comments on FM stereophonic programming methods.

Extension was requested by Electronic Industries Assn. to give recently created National Stereophonic Radio Committee time to complete detailed technical studies of various stereo broadcast methods.



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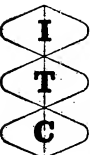
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# THE BATTLE OF JUKEBOX BILL

## Tapes Get Hypo as RCA Launches Cartridge Machine at Chi Meet

RCA Victor has finally got off the ground with its tape cartridge project. Originally set for launching last fall, Victor execs have now started its marketing program following an unveiling of the cartridge player at its Chicago distributor meeting last week.

The machine, which plays tapes packaged in a small plastic magazine easily inserted into the mechanism, will sell for \$299.95. The machine has been designed for stereo effects via the addition of supplementary speakers.

Victor is planning to release 150 tape cartridges over the next year at prices ranging from \$4.95 to \$9.95. This is considerably below the cost of conventional stereo tapes and is competitive with the equivalent stereo disks. Although the advent of stereo disks has cut into the tape market, Raymond W. Saxon, Victor v.p. over radios and phonos, told the distributors that the new low cost of the tapes and the simple mechanism represents an important advance in home music. The low cost of the tape cartridge is accomplished by recording at the relatively slow speed of 3 3/4 inches per second.

Victor also introduced a new line of stereo phonos at the Chi meet. Major improvement in the new stereo phonos is in the direction of more powerful amplification systems and the inclusion of diamond styli with virtually all units. Victor's lowest priced stereo phono starts at \$159.95.

## North Carolina Would Tax Jukeboxes Extra \$5 To Support Symphony

Greensboro, N.C., June 9. Should Elvis Presley be taxed to support Rimsky-Korsakoff?

Rep. Watts Hill of Durham testified before a meeting of the House Finance Committee of the N. C. Legislature that it would be "poetic justice."

Pou Bailey, Raleigh attorney appearing on behalf of jukebox operators, said it would be just as valid to tax billboards to support the State Art Museum.

So went debate on Hill's bill to levy an additional \$5 tax on jukeboxes for the benefit of the North Carolina Symphony.

The committee made no decision on the measure, but it listened rapidly as Dr. Benjamin Swalin, symphony director, invoked Goethe, Henry Adams, Emerson and George Washington in support.

"We are seeking to elevate the public's taste," the conductor said, in the face of an avalanche of trash. To illustrate, he quoted from a juvenile magazine story entitled, "I Go Ape."

"I'm a ding-dong gorilla . . ."

It began. The symphony, legislators were told, receives a state appropriation of \$30,000 a year, making up a \$57,000 balance from membership and gifts. Last year it gave 104 concerts, including 60 which were free to 110,000 school children.

Committee members also learned that jukebox operators pay a \$100 license tax and \$15 or \$20 in state, county and municipal taxes on each machine. A Revenue Dept. official said the figure is \$15. Bailey said it is \$20.

Hill agreed with several others it's a poor principle to tax one organization to support another, but declared it is justified in the case at issue.

## Moss-Palmer's Dynasty

Hollywood, June 9. Lee T. Palmer has exited his post as Coast rep for ABC-Paramount Records to join up with Irving Moss in the formation of Dynasty Records, a new indie label. Palmer, in the recording business for 16 years, will act as executive and general manager of Dynasty with quarters here. Moss is prexy.

## Bids With a Beat

Glasgow, June 9. Title of the Clyde Valley Stompers, local seven-man jazz group, was offered here to highest bidder at an auction sale. It went for \$180 to C. P. Stanton, disk agent and jazz promoter, bidding on behalf of bandleader Ian Menzies, who started the original Stompers.

Reason for the auction: the band recently split and neither side would agree as to who owned the title.

## MGA Beats AFM In Coast NLRB Vote of Tooters

Hollywood, June 9. The American Federation of Musicians, along with Local 47, are protesting the final outcome of a National Labor Relations Board voting that ruled that the Musicians Guild of America is still the recognized bargaining agent for musicians working in the major film studios.

The two-day balloting, which wound Thursday (4) night, gave MGA the nod after a note count determined that the AFM missed out in de-authorizing the Guild's "union-shop" clause by 169 votes. Approximately 1,400 musicians were eligible to vote, which meant that the AFM needed 702 votes to secure a majority necessary to revoke the Guild union shop.

The Federation's protest to the NLRB states that the list of tooters held eligible to vote by reason of their employment in the major lots should have been reduced to 1,020 by the elimination of certain supervisory personnel.

The vote was initiated by supporters of the AFM and Local 47, as a move to de-authorize MGA's "union-shop" clause. If the AFM had won, the Guild would have been powerless in enforcing tooters to pay dues to the new union. The Federation has still another NLRB action pending. This one attacks the 30-day membership requirements of the Guild's union shop.

The Guild, meanwhile, has petitioned the NLRB for elections in the independent motion picture field, tv film and phonograph recording industries. Latter group are currently in the AFM's domain.

## VERVE LABEL JOINS COL RECORD CLUB

Hollywood, June 9. Norman Grant's Verve Records has been selected as the first independent label to be included in the Columbia Record Club. According to sales manager Bernie Silverman, the tieup with CRC should aid Verve's album sales.

The deal is exclusive and offers all CRC members access to Verve's entire jazz catalog of albums.

## Gershenson Exits U To Set Up Own Firm

Hollywood, June 9. After 10 years of heading Universal Pictures' music department, Joseph Gershenson has inked a non-exclusive deal permitting him to set up his own music company, Major Music Enterprises, for servicing tv and theatrical films.

He'll continue to supervise the scoring of all Universal pix. In his new activities, Gershenson will also record for the Decca label.

## BIG GUNS DUE AT D.C. HEARING

Washington, June 9. Songwriters and publishers have mustered an articulate and renowned array of witnesses for the House hearings opening tomorrow (Wed) on the Celler bill to end the jukebox royalty exemption.

But it's the mute spectre of the jukebox scandals that is counted on to win them the long-sought slice of the multi-million-dollar jukebox coin.

For the first time in decades, the Cleffer groups come to Capitol Hill feeling they have the jukebox operators on the run. Their many previous legislative tries were frustrated by a seemingly immutable geographical fact—the juke operators are spread throughout the nation in every Congressional district, and the songwriters concentrated mainly in New York and California. But the juke industry lost many a Congressional ear when the Senate Rackets Committee spread forth its picture of a tainted industry this year.

From the witness list, ASCAP, BMI and other proponents of the jukebox bill are loaded for bear, figuring that if they don't get it through this year, they can clear enough legislative hurdles to cinch enactment next.

Rep. Emanuel Celler (D-N. Y.), author of the bill, leads off testimony before the House Copyright Subcommittee. He's Chairman of the parent Judiciary Committee and is expected to stick around, especially when the measure's opponents take the stand. Rep. Victor Anfuso (D-N. Y.) is slated to follow Celler in support of the bill.

Then a parade of prominent (Continued on page 62)

## Wrather's Mills Music Takeover Targeted for 1st

Jack Mills, Mills Music prexy now touring Europe, on call for immediate return to the U. S., if needed, to wrap up the deal in which Jack Wrather and associated interests are buying up the publishing company for \$5,000,000. The original target date for completion of the negotiations was July 1 and it's likely that the ownership switch will take place on or near that date. However, Mills may be needed back in the U. S. before the final linking to clear up some internal accounting problems in the music firm. These are matters which only Mills and Wrather, as the principals in the deal, can settle.

There is still an outside chance that the deal may fall through. In negotiations involving a mass of details, hitches may develop over issues that were unsuspected at the outset.

Wrather, head of the Muzak corporation, has set a goal of building a music empire, including publishing and diskery wings, in conjunction with his ownership of Independent Television Corp., in partnership with Associated TeleVision (ATV) of England, program packagers for British commercial tv. Wrather also owns several U. S. video dramatic series, such as "Lassie," "The Lone Ranger" and "Sgt. Preston of the Yukon."

## John Vail Named G.M. Of Joe Leahy's Label

John Vail has joined Joe Leahy's Worcester Records as general manager. Worcester is an indie producer for Felsted, a London Records subsid.

Immediate plans on the Worcester agenda are the launching of new disks by Barbara Allen and Kathy Linden.

## Herman Kenin Looks Set to Remain As AFM Prexy in Quiet Convention

### Decca Inks Ex-Con

Johnny Bragg, an ex-con of the Tennessee State Penitentiary, who learned how to sing with The Prisoners, a group of fellow prisoners, has joined Decca Records' country & western roster. Bragg, writer of "Just Walking in the Rain," which was a hit for Johnnie Ray on Columbia Records several years ago, had been recording for the Sun label while in Prison.

Upon his release from prison early this year, he has been handled by Jack Stapp and Buddy Killen of Tree Music in Nashville. His first sides for Decca will be "True Love Will Never Die" and "Just So That Someone Is Me."

## Indie Diskers Map Fight Vs. Shady Labels

Chicago, June 9. Meeting of the indie diskers and distributors here, via the American Record Manufacturers and Distributors Assn. (ARMADA), is focusing on the problem of fly-by-night operators. Bobby Shad, head of the Time and Shad labels, is raising the issue of indie op companies which are using non-union musicians for their recording sessions.

Shad has pointed out that failure to pay full union scale and royalties to the AFM constitutes a form of unfair competition. While a legit recording session can cost an indie around \$1,200 per session, the shady operators can get by by shaving costs to a few dollars per side. He pointed out that many so-called "demonstration" disks, made informally, wind up as masters which are sold commercially.

Shad is pressing the indies to adopt a union label which would be recognition that full rates are being paid. AFM execs are known to be agreeable to such a proposition, but several major companies object to the inclusion of an AFM marking on their disk labels.

## LOMBARDO MOPS UP IN 8-DAY ST. LOO DATE

St. Louis, June 9. Guy Lombardo and his orch rounded out the month of May at the Chase Club with near-capacity houses nightly in the first extended Lombardo booking here in eight years. Average gross nightly for the eight-day engagement tallied \$4,500, one of the season's best scores at the Chase cash register.

Along with setting the tempos for dancing, the Royal Canadians did two floor shows nightly.

## Bill Ramsey Panics 'Em Again in Reich

Frankfurt, June 9. American singer Bill Ramsey has just had his second hit on a German platter. It's "Konstantinopelpanischen," a comedy number meaning "Constantinople Panic." The Polydor platter is backed with "How's About a Little Kiss, Cecilia," sung as a German cha-cha. Ramsey's first disk click was his recent recording in German, of "Purple People Eaters."

The Cincinnati-born lad, former American Forces Network announcer, is now living in Germany, singing at the American military clubs for his supper. He's also signed to sing in the new CCC film "La Paloma," in which Louis Armstrong is also doing a jazz stint.

Herman D. Kenin, who succeeded James C. Petrillo as prexy of the American Federation of Musicians last year, looks set for a long run in the same spot as the AFM delegates begin moving to Seattle this weekend for start of the 62d annual convention, opening June 15. No opposition of any significance is expected to show up against Kenin who has succeeded in solidifying the union's ranks in the past year via negotiations of radio and disk industry contracts.

The central issue before the Seattle convention will be the split in the Coast caused by the emergence of the Musicians Guild of America. Victorious in a recent National Labor Relations Board election, MGA's existence poses a challenge to the AFM in all fields, not only films, since MGA has petitioned to represent tooters in the disk and radio field as well. Strategy of the AFM will be to confine the MGA to its present jurisdiction and then eventually defeat or absorb it if the occasion arises.

One dispute that may arise on the convention floor is the resolution passed last year which switched the annual conventions to biennial affairs. The Seattle meet is supposed to be the last of the annual meetings, but it's understood that numerous delegates are in favor of reinstituting the old procedure. For the delegates, attending conventions is equivalent to a paid vacation since all expenses are paid. For the AFM, the annual meetings represent a serious drain on the treasury, totalling several hundreds of thousands of dollars.

On a more general level, the union will press resolutions urging Government action against the import of foreign soundtracks for use on American films and video shows. This has been a central campaign of the union for the past year and the AFM has managed to line up some Congressional support for such legislation.

## Charges Col Used His Spanish 'Lady' Lyrics Without Authorization

Mexico City, June 9. Luis de Liano, Televicentro (television center) executive, is preparing judicial action against Columbia Records for alleged unauthorized use of Spanish lyrics of the musical comedy "My Fair Lady." De Liano translated lyrics from original version for theatrical presentation here.

According to complaint, Columbia has sold over 10,000 disks of the "My Fair Lady" waxing, and de Liano's translations were used, he insists, without his authority or consent.

The writer receives a percentage for use of Spanish lyrics in the Fabregas presentation of the musical. He blames producers, however, for turning these over to Columbia for waxing of the songs. Total received by de Liano for theatre use of his translation has come to somewhat more than 7,000 pesos (\$560 dollars), he said.

What de Liano wants is compensation for use of his lyrics in records. He has not set any specified amount as yet, subject to a survey of total of records sold.

## Audio Fidelity Opens New Brazilian Branch

Sidney Frey, head of Audio Fidelity, is spreading his wings to South America with opening of a Brazilian branch with offices in San Paulo and Rio de Janeiro. Diskery, which has offices in England and Canada, plans new branches in Mexico and Australia shortly.

Sebastiao R. Bastos, vet Brazilian disk sales manager, is v.p. of the new branch.



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Karen Chandler** (Sunbeam): "REUBEN AND RACHEL" (Sunbeam) is a rocking adaptation of a folksong idea which gives this songstress a strong chance to hit big. "FAR AWAY PLACES" (Laurie) gets the type of rhythm workover that'll give this fine ballad a solid chance with the coke set.

**Bob Beckham** (Decca): "YOUR SWEET LOVE" (Three-Tune), an

cute juve-angled idea forcibly projected by this combo.

**The Playmates** (Roulette): "WHAT IS LOVE" (Planetary) a clever number with a beat, gets a nifty slice due for wide spins. "I AM" (Joy) is a big ballad also well done.

**Dick Domaine** (Joy): "MAKE ME YOURS" (Joy) is a big romantic number savvily handled by this crooner for juve appeal. "DEAR-

## Best Bets

### THE PLATTERS (Mercury) . . . . . REMEMBER WHEN

The Platters' "Remember When" (Porgie) is a lilting ballad with a good lyric which this combo handles in spotlight commercial style. "Love of a Lifetime" (AMC) is another strong big ballad.

### JONI JAMES (MGM) . . . . . I STILL GET JEALOUS

Joni James' "I still Get Jealous" (E. H. Morris) from the "High-Button Shoes" score, is shaped into a potent entry by this songstress who continues to rack up hits consistently. "Prayer of Love" (Tanglewood) is also due for hefty spins.

### THE TEMPOS (Climax) . . . . . SEE YOU IN SEPTEMBER

The Tempos' "See You In September" (Gold) is a nifty ballad with a catching Latin beat and a fine seasonal lyric. This combo delivers savvily. "Bless You My Love" (Greta) is an okay ballad.

### THE PLAYGIRLS (RCA Victor) . . . . . HEY SPORT

The Playgirls' "Hey Sport" (Leeds) is a jumping tune with a neat teenage lyric which could upset the jinx on the femme combos. "Young Love Swings The World" (Leeds) is less effective material.

### MARY JOHNSON (United Artists) . . . . . I'M COMING HOME

Mary Johnson's "I'm Coming Home" (Jobete) a swinging blues number, makes a fine showcase for this interesting stylist who's due to climb in juve favor. "River of Tears" (Jobete) is an okay slow rocking ballad.

### BILLY J. KILLEN, FIRST DANCE, FIRST KISS, FIRST LOVE (Meridian) . . . . . Georgia Boy

Billy J. Killen's "First Dance, First Kiss, First Love" (Kahl-Lakeland) is a simply delivered tune which is a natural for the teenage market. "Georgia Boy" (Kahl-Lakeland) is an attractive folkstyle number.

### ART & DOTTY TODD (Era) . . . . . PARADISE

Art & Dotty Todd's "Paradise" (Feist) is an updated version of the great oldie which could come back big via this rendition. "Ayuh, Ayuh" (Warman) is a so-so novelty.

excellent ballad, is delivered in effectively intense style by this singer. "JUST AS MUCH AS EVER" (Roosevelt) is a lilting rhythm entry with chances.

**Frankie Dee** (20th Fox): "SWINGIN' IN A HAMMOCK" (Bourne), a fine oldie, turns up a modern-styled version which will give it a new round of spins. "I HAD THE CRAZIEST DREAM" (Bregmen, Vocco Conn) is another fine updated standard.

**Nu-Tornadoes** (Felsted): "KEEP A FLOWER GROWING IN YOUR HEART" (Southern) is a refreshingly old-fashioned type of ballad delivered in community-sing style by this combo for plenty of juke spins. "CRY, BABY, CRY" (Tee Tee) is another pleasing tune similarly handled.

**The Marquees** (Warner Bros.): "LOVE MACHINE" (Music World) is an uptempo rocker with a clever idea which this combo handles smoothly. "WHO WILL BE THE FIRST ONE" (Music World) is a more routine ballad.

**The Four Voices** (Columbia): "WHO, WHO, WHO" (Winneton) is a nifty ballad handled with an attractive rhythm arrangement by this quartet. "WHO KNOWS WHY" (Opus) is a big ballad with a romantic-religious flavor.

**Harry Belafonte** (RCA Victor): "FIFTEEN" (Clara), a lovely ballad in a traditional manner, may not have a commercial pop beat but rates wide exposure. "ROUND THE BAY OF MEXICO" (Clara) is a superb sea chanty which may catch on big.

**Alfred E. Neuman** (ABC-Paramount): "WHAT-ME WORRY" (Trinity), stemming from the Mad mag character, is an okay novelty with some laughs. "POTRZEBIE" (Trinity) is a weird sounding instrumental.

**The Hubcaps** (Brunswick): "SCOTTY'S ROCK" (Hillsboro) is a rocking novelty with a catching Scoten burr in the beat. "SLEEPING BEAUTY" (Hillsboro) has a

**EST LEE** (Joy) bounces along with a bright beat for good impact. **Teresa Brewer** (Coral): "CHAIN OF FRIENDSHIP" (Mermaid) is a bright rhythm tune with a juve-angled lyric which this songstress chirps in her usual style. "BYE BYE BABY GOODBYE" (Comac Southern) is another neat rhythm item tailor-made for this performer.



**LAWRENCE WELK**  
First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3184  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

**Casey Anderson** (Urania): "THE GALLOWS POLE" (Childers), based on an old folksong, is expertly handled by this singer for offbeat impact. "DRAPER PRISON" (Childers) is a folksy ballad with a morbid theme.

**Varetta Dillard** (Triumph): "SCORCHED" (Hill & Range) is an interesting rocking ballad with a catching beat which this songstress works to the hilt. "GOOD GRAY BABY" (Medall) is a solid blues entry.

**Clare Nelson** (MGM): "YOU ARE MY SUNSHINE" (Southern) is revived in a bright multiple-dubbed production for renewed impact. "THE VALLEY OF LOVE" (Wemart) is routine.

\* ASCAP. † BMI.

### Clara Ward Gospelsers For Ravinia Festival

Chicago, June 9.  
Ravinia Music Festival, which has added jazz names to its long-hair schedule this year, will also showcase gospel singing via a booking of the Clara Ward Singers. Miss Ward, currently touring Europe, will plane back to appear in a two-evening performance at the suburban Chicago fete, Aug. 5 and 7.

### MJO's Italo Concerts

The Modern Jazz Quartet are appearing this week at the Maggio Musicale Fiorentino in Florence, Italy, June 9-10. They will be the first jazz concert ever presented by the Florentino festival.

The appearances at the Maggio festival are part of a 10-concert tour which includes performances in Rome, Naples, Milan, Turin, Genoa and Venice.

**The Weavers**: "The Best of the Weavers" (Decca). Here's a recap of offerings by the Weavers when they were pacing the Decca stable with their exuberant folk entries. Although it's old stuff, the groups' vibrant harmony technique make such as "Goodnight Irene," "The Roving Kind," "Wimoweh," "The Wreck of the John B" and "On Top Of Old Smoky" good to hear again.

**Neal Hefti Orch.**: "Music U.S.A." (Coral). This is a sweet-swinging musical excursion through the U.S. Neal Hefti lays down a highly listenable musical mood as he works his way through "Old Cape Cod," "New York, New York," "San Fernando Valley," "Chicago" and the like.

**The Tarriers**: "Hard Travelin'" (United Artists). The Tarriers have a way with a folk item that gives it a freshness and appeal that's hard to beat. Style is in the folk singing tradition but they add a fresh concept to each of the entries that gives 'em all new vigor. The title song, "John B," "Times Are Getting Hard" and "Hush Little Baby" make up a part of their wide folk range.

**Count Basie-Tony Bennett**: "Basie/Bennett" (Roulette). This is a return match for the Basie orch and the Bennett voice. First time they were teamed up for a Columbia release and they're back together for a Roulette ride. It's a nifty teamup for their styles complement each other excellently. "Jeepers Creepers," "I've Grown Accustomed To Her Face," "Anything Goes" and "I Guess I'll Have To Change My Plans" are some of the excellent selections out of the Basie-Bennett book.

**The Four Sergeants**: "More World War II Songs" (ABC-Paramount). The 1940-45 period had Tin Pan Alley working overtime on songs tied in with World War II. Some were slick while others were just synthetic, but they all became an important part of that era and the Four Sergeants, with a pleasing assist from thrush Rosemary June, do an excellent recap in this package. "Remember Pearl Harbor," "There'll Always Be An England," "We Did It Before and We Can Do It Again" and "There's a Star Spangled Banner Waving Somewhere" help round out a stimulating package.

**Oscar Brand**: "The Wild Blue Yonder" (Elektra). Oscar Brand has gone to the Air Corps for this folk roundup. It's an offbeat set with a repertoire that will be obscure to many but which develops appeal as Brand wings along. Some of it is kind of salty and plays will have to be limited to the home machine, but it's this fact that ought to keep it moving over the counters.

**Mike Pedicin**: "Musical Medicine" (Apollo). Here's a potpourri of instrumentals and vocals that's

not too distinctive but gets by with the spirit that Mike Pedicin and his boys put into the songbook. Included are workovers of "Tiger Rag," "Rockin' On A Rocket" and the religious "Shake A Hand," to show how the boys can move in all areas.

**Antobal's Cuban All-Stars**: "Agua! Agua!" (Felsted). This is for the hip-swingers who have a lot of staying power. Antobal's All-Stars hit a driving beat from the rumba start and sustain the pace with treatments of the mambo, the guajira cha-cha-cha, the habanera-beguine, and the straight cha-cha-cha. The Cuban rhythms are in knowing hands here.

**Los Chavales de Espana**: "Fire and Spice" (RCA Victor). This flashy and versatile Spanish import, otherwise known as The Kids From Spain, turns in an attractive performance in this package. The dozen musicians and singers have assembled a typical program of songs and instrumentals in a variety of moods and tempos, including zapateados, boleros, sambas, tangos, and a zarzuela medley to sustain the pace throughout.

**Aaron Bell Orch.**: "Victory At Sea" (Lion). Richard Rodgers' score for the tv series, which has already proved a click on wax in a straight version on the RCA Victor label, has now arrived on the jazz scene. Aaron Bell's small combo has used several of the sea-going themes into a tasteful series of instrumentals which retain the original flavor in a hep format. It's an enterprising adaptation of music which has already earned a wide audience.

**George Shearing Orch.**: "Shearing On Stage" (Capitol). Recorded during a performance at Southern California's Claremont College, this set showcases the George Shearing combo in another display of modern jazz's more soothing side. Shearing, on piano, leads the sextet through swinging performances of a group of familiar standards, such as "Little White Lies," "East of the Sun," "I'll Remember April," "September In The Rain" and others, and also includes two nifty originals, "Nothing But De Best" and "Little Niles."

**Hal Schaefer**: "10 Shades of Blue" (United Artists). Hal Schaefer has given a group of jazz classics a contemporary setting in this set of small combo instrumentals. Schaefer, pianist-arranger-conductor, is backed by a rhythm trio and Morty Lewis, on sax and clarinet, in cleanly executed performances of oldies like "Tin Roof Blues," "I've Got The Right To Sing The Blues," "Basin Street Blues" and others, plus a Schaefer original, "Blues For Going Home."

**Tommy Gumina**: "The Virtuoso Accordion" (Decca). This is an accurately titled set. Tommy Gumina, ex-Harry James, bandleader, makes his squeezebox hop, skip, jump and swing through a series of showpieces like "Hora Staccato," "Polonaise In A Flat," "Dance of the Accordions," "Perpetual Motion" and a couple of Bach Preludes. Herm.

### Echo Mag Parlays Platters & Prose In Paper Disk Format

The mag-disk parlay is kicking off this month with the first issue of Echo mag. It's a novel item, priced at \$1.50, to be peddled through bookstore outlets and should attract some interest.

First issue features articles on a variety of subjects and five five-minute recordings to be played at 33 1/3 rpm. The mag has a hole running through the center so that the whole issue can be placed on the phono player and the laminated plastic records, which are not detachable, can be played.

Included in the preem issue are articles on Fred Astaire by Nat Hentoff, Larry Adler by James Thurber, a cartoon appraisal of Mike (Nichols) & Elaine (May) by Jules Feiffer, a preview of the new Broadway musical, "Gypsy," by Gypsy Rose Lee, and a piece called "The Human Dilemma" by Alexander King. Representative disks accompaniment the articles. Sound reproduction is okay and articles are fine. Mag is published by Barrie L. Beere and edited by John Wilcock. Gros.

## VARIETY

### 10 Best Sellers on Coin Machines

1. BATTLE OF NEW ORLEANS (3)
2. PERSONALITY (4)
3. KANSAS CITY (7)
4. DREAM LOVER (3)
5. A TEENAGER IN LOVE (4)
6. SORRY (9)
7. QUIET VILLAGE (2)
8. I'M READY (2)
9. THE HAPPY ORGAN (7)
10. KOOKIE, KOOKIE (6)

### Second Group

- ONLY YOU  
TALLAHASSEE LASSIE  
LIPSTICK ON YOUR COLLAR  
ENDLESSLY  
GOODBYE, JIMMY, GOODBYE  
YOU'RE SO FINE  
SO FINE  
LONELY BOY  
ALONG CAME JONES  
SING ALONG

- Johnny Horton . . . Columbia  
Lloyd Price . . . ABC-Par  
Wilbert Harrison . . . Fury  
R. Olsen . . . Chess  
Bobby Darin . . . Atco  
Dion & Belmonds . . . Laurie  
Impalas . . . Cub  
Martin Denny . . . Liberty  
Fats Domino . . . Imperial  
Dave Cortez . . . Clock  
Ed Byrne . . . WB

- Frank Pourcel . . . Capitol  
Freddie Cannon . . . Swan  
Connie Francis . . . MGM  
Brook Benton . . . Mercury  
Kathy Linden . . . Felsted  
Falcons . . . UA  
Fiestas . . . Old Town  
Paul Anka . . . ABC-Par  
Coasters . . . Atco  
Jimmy Dean . . . Columbia

(Figures in parentheses indicate number of weeks song has been in the top 10)

Half Moon will swing into action in the fall by presenting a concert series starring Bikel. Firm will operate out of Elektra's New York offices.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those words rising in popularity, as well as those falling in popularity, on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cites and week-to-week variation will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less than some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sections of the country regionally.

\* ASCAP  
† BMI

Pos. wk.	Pos. last wk.	Artist	Label	Song
1	6	Johnny Horton	Columbia	"Battle of New Orleans"
2	3	Lloyd Price	ABC-Par	"Personality"
3	5	Bobby Darin	Atco	"DREAM LOVER"
4	2	Wilbert Harrison	Fury	"Kansas City"
5	6	Martin Denny	Liberty	"Quiet Village"
6	7	Dion & Belmonts	Laurie	"Teenager in Love"
7	9	Kyries-Stevens	WB	"Kookie, Kookie"
8	8	Dave Cortez	Clock	"Happy Organ"
9	10	Hugo & Luigi	Victor	"La Plume De Ma Tante"
10	32	Paul Anka	ABC-Par	"Lonely Boy"
11	18	Connie Francis	MGM	"Frankie"
12	24	Connie Francis	MGM	"Lipsick on Your Collar"
13	1	Coasters	Atco	"Along Came Jones"
14	19	Fiestas	Old Town	"So Fine"
15	13	Fredde Cannon	Swan	"Tallahassee Lassie"
16	44	Dec Clark	Abrer	"Just Keep It Up"
17	7	Frank Pourcel	Capitol	"Only You"
18	16	Brook Benton	Mercury	"Endlessly"
19	1	Frankie Avalon	Chancellor	"Bobby Sox to Stockings"
20	22	Kathy Linden	Feisted	"Goodbye, Jimmy, G'dbye"
21	12	Jimmy Dean	Columbia	"Sing Along"
22	1	Fleetwoods	Dolphin	"Graduation's Here"
23	1	Preston Epps	Original	"Bongo Rock"
24	11	Impalas	Cub	"Sorry"
25A	42	Bow Ribbons	Trans	"Hey, Diddle Diddle"
25B	1	Jessie Belvin	Victor	"It Could've Been Worse"
25C	14	Platters	Mercury	"Enchanted"
25D	23	Nat King Cole	Capitol	"You Made Me Love You"
26	3	Imperial	End	"Jukebox & A Prayer"
27	30A	Fabian	Chancellor	"Tiger"
28	4	James Darren	Colpix	"Gidget"
29	30C	Dinah Washington	Mercury	"Difference Day Makes"
30	33	Skyliners	Calico	"This I Swear"
31	34	Paul Hampton	Columbia	"Write Me"
32	35	Adriani Bros.	Del-Fi	"Cherry Stone"
33	36A	McGuire Sisters	Coral	"Summer Dreams"
34	36B	Fats Domino	Imperial	"I'm Ready"
35	36C	Mystics	Laurie	"Hushabye"
36	37	Stonewall Jackson	Columbia	"Waterloo"
37	38A	Jimmie Rodgers	Roulette	"Ring-a-Ling-a Lario"
38	41A	Waller	Golden Crest	"Fall Cool One"
39	41B	Ray Ellis	MGM	"Duke of Kent"
40	41C	Jesse Belvin	Victor	"Guess Who"
41	27	Ray Peterson	Philips	"Wonder of You"
42	1	Carl Mann	Philips	"Mona Lisa"

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RCA VICTOR

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RADIO CORPORATION OF AMERICA



## On The Upbeat

### New York

Herbie Mann, jazz flutist, will tour Africa for the State Dept.'s cultural program... Harold Scott, United Artists' diskster, won the "Obie" award for his portrayal in the off-Broadway production of "Death Watch"... United Artists Records has selected soundtrack set of "Some Like It Hot" as its Star Album of the Month. For the month of June, the album, which is a regular \$4.99 seller, will be available at \$3.98... Erroll Garner gets a luncheon from the Pittsburgh Variety Club June 15... Elektra Records will give away merchandising prizes to distributors' salesmen as incentive boosters during June, July and August... "Jazz," an illustrated history of the modern jazz era, written by Leonard Feather, hits the newsstands this week via Peterson Publishing.

Mike Shepherd and Sammy Fields producing disks for the new Lo-Fi label. First sides out next week will be by The Mistakes... Directional Enterprises, run by Fred Amsel and Jerry Levy, signed The Waiters, Golden Crest disksters.

Mike Merrick, Harry Belafonte's p.a., to the Coast for advance on the "Tonight With Belafonte" concert... Singer Tommy Leonetti weds Patricia Teresa Quinn June 13... Little Brown & Co. has scheduled the first biography of Kurt Weill for 1960 publication. It's being written by David Drew, English critic, with the cooperation of Lotte Lenya, the composer's widow... Enrico into the Calabrese Club, Erie, Pa., June 20-21... Bobbi Baker at the Casino Royal, Washington, until the end of the week... Erroll Garner and the Duke Ellington orch will be teamed at the Newport Jazz Festival July 4... Stan Greeson, personal manager of pianist Roger Williams, has formed a management company under his own name... Fabian booked for the Ed Sullivan tv show June 21 with Frankie Avalon following on June 28... Kai Winding septet open at the Peacock Alley, Midland Hotel, St. Louis, June 12, staying through July 4... Gene Krupa Quartet at the Metropole, N.Y., for two weeks.

### London

Back from his fourth U.S. tour, Mantovani is lining up his fifth, scheduled for September, 1960... Filmusic Publishing Co. has shifted offices to New Bond St. following the Rank Organization's acquisition of all shares in the company and the appointment of Harold Shampman as general manager and Len Taylor as head of music exploitation... BBC-TV launched a new panel show under title "Juke Box Jury," with verdicts given on the newest pop disks... South Sea Islander Carmita gets a regular spot in the weekly ABC-TV program "Holiday Town Parade" which bowed Satur-

day (6)... Top Rank Records to disk Johnny Dankworth's concert at the Newport Jazz Festival... Lena Horne inked for a four-week cabaret season at the Savoy Hotel, starting Sept. 21... Peter Newbrook takes over planning and production at Philips Records following Neil Margerson's decision to join Muzak... BBC broadcast the first performance of "Improvisations for Jazz Band and Symphony Orchestra" by Matyas Sieber and bandleader Johnny Dankworth with William Steinberg conducting the London Philharmonic at Royal Festival Hall... Mercury label warbler June Valli due in Friday (12) for tv spots... Songstress Dinah Washington arrived at the weekend to record a spot for Granada TV Saturday (13)... Four weeks before the opening of the Proms at the Royal Albert Hall, on June 24, there'll be a second "Midsummer Madness" concert devised by Antony Hopkins and Fritz Spiegl with items including a "Symphony of Five Thousand" wherein the audience will be issued with do-it-yourself kits to perform under 23 conductors... Pianist Russ Conway has composed the theme music for a BBC-TV series, "The Adventures of Brigadier Wellington-Bull," starting Friday (12)... Rank Records Ltd. lines up two Radio Luxembourg series, with Kent Walton jockeying, to start July 1... Mitch Miller due in Friday to tape interviews with bandleaders et al. for his CBS radio series... Humphrey Lyttelton Band skedded to tour the U. S. in September under an exchange deal bringing a Newport Festival package here.

### Hollywood

Perry Como in this month for a visit and to plug his RCA disks... Tommy Sands cut two sides for Capitol last week, one of which, "Sinner Man" will be part of his nitery act... The Mills Bros. cut a new Dot album with Larry Gordon conducting-arranging... Dom Frontiere has formed Fortune Music Enterprises... Chancellor is huddling with singer Linda Lawson regarding a disk pact.

### Chicago

Lou Breese and Frankie Masters orchs signed for the International Trade Fair here July 3-18... Dorothy Donegan opens Mr. K's, Minneapolis, June 29 for three weeks... Carmen Cavallaro set for Freddie's, Mpls., Nov. 2 for tdo.

### Philadelphia

Stan Kenton working the Red Hill Inn, June 9-14... Red Prysock into La Maina's Musical Bar, June 12... Warren Covington and the Tommy Dorsey orch play St. Alice's auditorium, Upper Darby, June 14... Bandleader Red Rodney opening his own booking office... Clayton Burdick named sales manager of Best Records... Jimmie Amadio trio booked into the Capri... Harry Chipeitz, indie distributor, inked to handle Disneyland Records in this area... Dave (Baby) Cortez and Frank Virtue at the Virtues headline the bill at Chicago's Tivoli Theatre, June 12... Johnny Mathis in final stanza at the Latin Casino, June 8-13... Vocalist Frankie Lester, now fronting the Billy May Band on his last-to-easter, will be leading the same orch under his own name in the fall... Tina Robin into the Fountainhead, June 19-25, followed by Fran Warren June 26-July 2... Dave Appell and His Applejacks at Steel Pier, Atlantic City, June 14-20.

## VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT		TUNE	
This Week	Last Week	ARTISTS AND LABEL			
1	1	JOHNNY HORTON (Columbia)		Battle of New Orleans†	
2	3	LLOYD PRICE (ABC-Par)		Personality†	
3	2	WILBERT HARRISON (Fury)		Kansas City†	
4	4	BOBBY DARIN (Atco)		Dream Lover†	
5	5	MARTIN DENNY (Liberty)		Quiet Village†	
6	6	DION & BELMONT (Laurie)		Teenager In Love†	
7	7	BYRNES-STEVEN (WB)		Kookie, Kookie*	
8		FREDDY CANNON (Swan)		Tallahassee Lassie†	
9	8	IMPALAS (Cub)		Sorry, I Ran All Way Home†	
10		FRANK POURCEL (Capitol)		Only You†	

POSITIONS		TUNES		PUBLISHER	
This Week	Last Week				
1	1	†BATTLE OF NEW ORLEANS		Warden	
2	3	†PERSONALITY		L-Logan	
3	2	†KANSAS CITY		Fire	
4	4	†DREAM LOVER		Fern-Prog-Trin.	
5	5	†QUIET VILLAGE		Baxter Wright	
6	6	†A TEENAGER IN LOVE		Rumbalero	
7	7	*KOOKIE, KOOKIE		Witmark	
8	10	†TALLAHASSEE LASSIE		Conley	
9	8	†SORRY, I RAN ALL THE WAY HOME		Figure	
10		†ONLY YOU		Wildwood	

\* ASCAP † BMI F-Film

## Inside Stuff — Music

Continued from page 57

David Rose who recently resigned, Rubino will be responsible to Bill Gallagher, diskery's director of sales, for the merchandising of Col's accessory products. Rubino has been with the company for the past 13 years.

The "General Electric Theatre" background music is joining the current package parade of video music. Elmer Bernstein, who composed the music for GE's 1958-59 series on CBS-TV, will arrange and conduct 12 themes from various shows for a Columbia Records album. It'll be released in the fall.

London Records in Ottawa will cut and promote vet composer-pianist Billy Eckstein's "Queen of Canada" as tie-in with Queen Elizabeth's visit to open St. Lawrence Seaway at month-end. Eckstein, now 70, appeared on Broadway at age 14 as "The Boy Underdressed," and still plays clubs in Montreal. In his heyday he had 200 compositions internationally recorded, and had a song in "The Ziegfeld Follies of 1919."

The first Intercollegiate Jazz Scholarship competition wound up in New York last week with seven winners. They were: John Keyser, Princeton '61, on bass; Tony Greenwald, Yale '59, on trumpet; Ian Underwood, Yale '61, on flute; Herb Gardner, Harvard '60, on trombone and composition; Paul Cohen, U. of Pennsylvania '59, on drums; Steve Kuhn, Harvard '59, on piano, and David Mackay, Boston U. '60, on piano. Under the terms of a grant from the F. & M. Schaefer Brewing Co., the winners will study at the School of Jazz summer session in Lenox, Mass.

Louis J. Brecker has set the band schedule for New York's Roseland Dance city for the rest of the year. Opening last week (2) was the Wally Gingers orch, to be followed June 30 by the Don Glasser and Chiquito bands. Paul Martell brings in his crew July 28 with Buddy Bair following Sept. 8. Tony Abbott comes in Oct. 19 and Jimmy Palmer will handle the end of the year run beginning Dec. 29.

Warner Bros. Records is on a piano concerto kick for its June album promotion. Diskery has packaged two monaural LPs featuring pianist George Greeley and the Warner Bros. Orchestra at a special price of \$2.98 each. The sets are "The World's Ten Greatest Pop Piano Concertos" and "World Renowned Popular Piano Concertos." Release of the "double feature" promotion follows Greeley's recent national deejay tour.

An organization for people interested in collecting sheet music has been formed on the Coast. The org has collectors of just about every kind of sheet music from the oldest copyright up to "Gigi." Collectors can reach the sheet buffs at the Association of Sheet Music Collectors, P.O. Box 42573 (York Station), Los Angeles 42, Calif.

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For Every Program

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NIGHT

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THE GREATEST EVENTS IN ENTERTAINMENT HAPPEN ON **COLUMBIA** RECORDS



## Pique, As Usual, Part of Naples' Song Festival

Naples, June 9.

The usual controversies have characterized the preparations for the 1959 Neapolitan Song Festival, which annually shares the Italian musical spotlight with the San Remo event. Fest rolls Thursday-Friday-Saturday (11-12-13) at Naples' Teatro Mediterraneo, with the usual radio-TV pickups planned by RAI-TV, the Italo net.

While the principal beefs as per usual come from authors whose product hasn't made the roster of 20 finalist songs to be performed on the three fest evenings, this year there have been plenty of squawks from writers who feel their tunes have been assigned to the wrong singer for the competition.

Notably, authors of three songs ("Solitudine," "Si 'ttu," and "Ceraselle") openly protested when their tunes, declaredly written for male vocalists, were respectively assigned to distaff singers Miranda Martino, Marisa del Frate, and Grazia Grest. (Di Gianni, who wrote "Si 'ttu," and Rendine, who wrote "Solitudine," both sued the fest legally over these "assignments.") Result: Marisa del Frate, piqued, ankle the Festival, soon followed by three other top singers, Johnny Dorelli, Gino Latilla, and Giacomo Rondinella. And this is only a very incomplete account of the very garbled and veroforous festival controversy picture, once more a reflection of the giant interests at stake each year at these Italian musical events.

Della Scala will femmeee the event, and seats are \$7 each not counting the black market hike.

## Lombardo Chosen For Two-Nation Salute

Guy Lombardo, Canadian-born but a U.S. citizen since 1939, has been chosen to play the national anthems of the U.S. and England when the international boundary line marker of the Moses-Saunders Power Dam in the St. Lawrence River is unveiled June 27. Ceremonies will be attended by Queen Elizabeth and Vice-President Richard M. Nixon.

Lombardo's orch played for the British Queen in 1937 during her visit to New York.

## RCA Accents TV Music

Having clicked with the "Peter Gunn" package, RCA Victor is accenting tv music in its current album release. One of the sets is "The Music From M Squad," with orch conducted by the show's music director, Stanley Wilson, and music by Benny Carter and Johnny Williams. Another set, "Impact," is spotlighting 12 themes from major tv shows played by the Buddy Morrow orch.

Victor is rounding out its nine-set release with three more jazz packages, plus some pop and religious entries.

## The HIT! OF THE WEEK

**ART MOONEY**  
AND HIS ORCHESTRA  
Play  
**SMILE**  
K-12802  
**M-G-M Records**

## RETAIL ALBUM BEST SELLERS

**VARIETY**  
Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

1	4	HENRY MANCINI (Victor) Peter Gunn (LPM 1956)	8	2	1	1	6	3	9	5	2	2	3	79
2	1	MARTIN DENNY (Liberty) Exotica No. 1 (LRP 3034)	4	5	1	1	6	1	1	2	1	77		
3	2	GIGI (MGM) Soundtrack (E 3641)	5	10	10	2	6	1	2	3	1	6	9	68
4	6	KINGSTON TRIO (Capitol) The Hungry I (T 1107)	3	3	5	3	7	1	6	3	57			
5	3	77 SUNSET STRIP (WB) TV Soundtrack (W 1289)	1	2	7	10	1	5	7	44				
6	15	FRANK SINATRA (Capitol) Look to Your Heart (W 1164)	5	1	4	5	7	8	8	10	40			
7	5	FRANK SINATRA (Capitol) Come Dance With Me (W 1069)	1	2	10	7	7	4	35					
8	7	MITCH MILLER (Columbia) Folk Song With Mitch (CL 1316)	3	10	8	3	5	3	34					
9	12	SOUTH PACIFIC (Victor) Soundtrack (LOC 1933)	1	6	6	8	7	5	33					
10	13	MANTOVANI (London) Film Encores, Vol. II (LL 3117)	7	7	8	3	10	10	4	28				
11	25	BILLY VAUGHN (Dot) Blue Hawaii (DLP 3165)	2	5	5	21								
12	21	ARMSTRONG & FITZGERALD (Verve) Porgy & Bess (MG 4001)	4	8	1	20								
13	8	SHELLY BERMAN (Verve) Insire Shelly Berman (MGV 15003)	10	3	1	19								
14		PAT BOONE (Dot) Tenderly ( )	2	4	10	17								
15		PREVIN/ROSE (MGM) Songs for Young Lovers (E 3716)	9	3	5	16								
16		ARTHUR LYMAN (Hi-Fi) Taboo (E 806)	3	4	15									
17A		FABIAN (Chancellor) Hold the Tiger (CHL 5003)	7	9	3	14								
17B	10	ROGER WILLIAMS (Kapp) More Fabulous 50's (KL 1130)	10	7	2	14								
17C		MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)	5	5	9	14								
17D	9	JOHNNY MATHIS (Columbia) Open Fire, Two Guitars (CL 1270)	6	5	8	14								
21A		KINGSTON TRIO (Capitol) Kingston Trio (T 996)	4	9	7	13								
21B	11	BUDDY HOLLY (Coral) Buddy Holly Story (CRL 57279)	2	9	9	13								
23		MY FAIR LADY (Columbia) Original Cast (CL 5090)	4	6	12									
24A		MANTOVANI (London) Film Encore, Vol I (LL 1700)	6	7	9	11								
24B		RAY CONNIFF (Columbia) Hollywood in Rhythm (CL 1310)	6	9	7	11								

## Battle of Jukebox Bill

Continued from page 35

ASCAPers take the stand—Mrs. Helen Sousa Abert (daughter of John Philip Sousa), Oscar Hammerstein 2d, Dorothy Fields and Morton Gould. ASCAP General Attorney Herman Finkelstein, testifying Thursday, will put forward the major argument for the cause.

Other slated witnesses include: Rex Stout, of the Author's League of America; George Frost, Copyright Committee Chairman of the American Patent Law Assn.; John Schulman of the American Guild of Authors & Composers; Julian T. Abeles, Music Publishers Protective Assn.; John Koshel, Jr., Society of European Society of Songwriters, Authors & Composers; Burton Lane, Songwriters Protective Assn.; American Bar Assn.; New York Bar Assn.; Federal Bar Assn. of New York, New Jersey and Connecticut; songwriting team of Al Hoffman and Richard Manning; Sigmund Spaeth of The Music Journal, and Mrs. Saul H. Bourne, of Bourne, Inc.

Also: ASCAPers Arthur Schwartz, John Redmond, Leonard Whiteup, James S. Rule and Clara Edwards.

BMI will be represented by Sydney M. Kaye, Hubert Long, Cindy Walker and Alec Wilder. General Federation of Women's Club and National Federation of Music Clubs will also be on hand.

American Hotel Assn., worried about possibility that coin-operat-

ed radio and tv sets in hotel rooms might be subject to performing royalties, will send spokesmen. So will National Licensed Beverage Assn., who have joined the juke operators in past opposition to royalty legislation.

After the first three days (June 10-12) devoted mainly to proponents of the bill, the subcommittee will recess until June 17 when Perry Patterson, of the Automatic Phonograph Manufacturers Assn., Nicholas E. Allen, for Music Operators of America, and J. R. Clanton, for Music Operators of Virginia, plead the main opposition case.

But, as now scheduled, Celler bill backers will have the last word. Arthur Fisher, Register of Copyrights for the Library of Congress, is expected to reiterate his office's long-time support for moves to lift the jukebox royalty exemption. And ASCAP attorney Finkelstein is tentatively listed to return as wind-up witness.

Finkelstein presumably will be prepared to rebut MOA's presentation of findings from the Price-Waterhouse economic survey now in the works. MOA hopes to picture the typical juke operator as a shiney-suited small businessman fighting huge odds: to keep one toe in the black. A similar survey used by MOA at the last House hearings on jukebox legislation in 1932 was challenged on the basis of the methods and size of the sampling.

## MILLS, MELLIN IN ROW OVER OLDIE'S RENEWAL

Mills Music and songwriter Clarence Muse filed suit in N.Y. Federal Court last week against Bob-Mellin's Robert Music Company in a hassle over the renewal copyright to the standard, "When It's Sleepy Time Down South." Tune was written by Muse and Leon and Otis Rene in 1930 and plaintiffs claim that all renewal rights were assigned to Mills in 1937 and 1958. Mellin, on the other hand, claims that he owns a renewal right assigned to him by Muse in 1951. Muse, however, has notified Mellin that he has no rights in the song.

Plaintiffs ask for a declaration of the ownership of the renewal right and an injunction blocking Mellin from asserting any claim in the tune.

## German Courts Blitzing 'Hitler's Inferno' Record

Frankfurt, May 26.  
The Hitler record called "Speeches and Songs from the Nazi Era" has now been banned by individual courts throughout Germany but the question remains—who brought it in, and where was it sold?

All the larger Frankfurt music shops deny ever stocking this record, apparently a pirated copy of the Audio Rarities platter. 2445 sold in the States as "Hitler's Inferno."

Chief district attorney for Frankfurt points out that the record is not a historic presentation of an era, but pure Nazi propaganda.

with anti-Semitic undertones and tendencies against the present government.

Nobody seems to know how many copies of the banned LP were sold in Germany—or who's got 'em now.

## NEW PACE-SETTERS FROM MPHIC

**THE HANGING TREE**  
MARTY ROBBINS COLUMBIA

## RIO BRAVO

(from the W/S #16)  
DEAN MARTIN CAPITOL

## 77 SUNSET STRIP

BON WALKER WARNER BROS.  
FRANK ORTEGA JUBILEE

## KOOKIE, KOOKIE

(Lead Me Your Comb)  
EDWARD BYRNES WARNER BROS.

MUSIC BY  
JESSE GREER

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THE FIVE PENNIES  
AFTER YOU'VE GONE  
BILL BAILEY, WON'T YOU  
PLEASE COME HOME  
COLLEGE MONTAGE AND  
FOLLOW THE LEADER  
JUST THE BLUES

GOOD NIGHT, SLEEP  
TIGHT MEDLEY  
CARNIVAL OF VENICE  
INDIANA RADIO MONTAGE  
GOOD NIGHT, SLEEP TIGHT  
LULLABY IN RAGTIME  
BATTLE HYMN OF THE  
REPUBLIC

THE FIVE PENNIES SAINTS  
THE MUSIC GOES 'ROUND  
AND 'ROUND  
WAIL OF THE WINDS  
JINGLE BELLS  
THE FIVE PENNIES FINALE  
AND BATTLE HYMN OF  
THE REPUBLIC FINALE

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New Songs by **SYLVIA FINE**

A Dena Production

Music Scored and Conducted by Leith Stevens

## Bright-Controlled AGVA Nat'l Board Steamrollers Opponents Out of Posts

Washington, June 9.

The national board of the American Guild of Variety Artists, in the closing hours of the meeting today (Tues.), knocked out all remnants of any opposition to national administrator Jackie Bright. The board in a final rush of legislation passed resolutions firing president Penny Singleton, Rajah Raboid and Russell Swann from the executive board, substituting their own supporters, Lenny Paige, Don George and Budd Jacobson for their unexpired terms.

The board also fired Miss Singleton and Raboid off the Welfare Trust Fund and substituted Jay Lester and Bobby Faye. Cy Reeves was named alternate. They also renewed the demand to have the present Trust Fund counsel, Silverstone & Rosenthal, resign, and substitute AGVA counsel Harold Berg in that spot. The ultimate plan is to have the Welfare Trust Fund feed monies into the AGVA Foundation, completely controlled by Bright. They hope to have the WTF pay the salaries of all officers, including that of Irving Grossman, who was named public relations counsel for the AGVA Country Club and Recreation Center at \$175 weekly. The home is presently open only three months a year, but Grossman's salary is on a year-round basis. Was also left open to have a paid administrator for the AGVA Foundation. Presumably, Bright would get that post.

In another action, Cy Reeves was elected to the national board to serve out the unexpired term of Grossman.

There is presently no effective opposition to Bright on the national board and none on the executive committee. However, it's likely that appeals will be made to the Associated Actors & Artists of America and the Ethical Practices Committee of the AFL-CIO.

## JUDY'S GROSS HITS SHORT 101G IN CHI

Chicago, June 9.

Judy Garland's Opera House gross was disappointingly despite \$101,132 for seven days. Show, which finished last Sunday (7), was scaled to \$8.80 for the 3,600-seater. Capacity for the stand was about \$140,000.

Feeling was that the Garland magic was diminished for the big house because of the singer's near sellout engagement here last September at Orchestra Hall.

Package, with comic Alan King, oldtime vaude hoofer John W. 'Buck and Bubbles' Gordon Jenkins and sinners and dancers, opens at the San Francisco Memorial Opera House July 1 for 10 days.

Judy Booked In L.A.

Los Angeles, June 9.

Judy Garland Revue has been booked into Shrine Auditorium for five night performances, July 14-18. Show, the same as she opened May 11 at Met in N.Y., will be scaled from \$2 to \$6 top.

John Moss and Fred Hayman are presenting.

## Rotary Int'l Blowing Works at N.Y. Conclave

The Rotary International will be spending considerable coin at its convention, which started Sunday (7). The group has hired Madison Square Garden, N. Y., where it held two big variety shows on Sunday and Monday. Arthur Knorr, former producer at the Roxy Theatre, N. Y., who has handled other mass convention entertainment, was in charge of the program.

Knorr converted one corner of the Garden to a gigantic stage with a 40 x 60 platform and two sets of curtains along with a gigantic switchboard to handle the lights and cues.

Sunday's layout had Guy Lombardo, Heidi Krall, Ralph Hunter & Collegiate Chorus, Mahalia Jackson and Ed Herlihy. Monday's session had Ray Block, Chet Huntley, Eddy Arnold, Minnie Pearl, Promenaders, Robert Merrill, Vivian Della Chiesa and Victor Borge. There will be a giant dance at the Garden tonight (Wed.).

## Drake, Chi, Lives Up Strong Name Sked

Chicago, June 9.

Drake Hotel's poshy Camellia House, booking 'em far ahead, is lining up what figures to be its strongest season yet for next fall and winter. Room is set to kick off with England's Anne Rogers Sept. 11, and is near to firming Patachou and Jane Morgan, latter probably for the year end holiday period. There's also talk of a precedent male singer, that possibility spurred by the recent reception for Toni Arden and her brother, Jan.

Hospice expects Miss Rogers to generate sock business off the accolades she collected here as "My Fair Lady" co-star last season.

## Top Show Biz Names Help Sell 500G in Israeli Bonds At D.C. Ambassador Ball

Washington, June 9.

Almost \$500,000 in Israeli Bonds were sold to make the Ambassadors Ball here last week a smash success, with a program which starred Sophie Tucker, Betty Comden & Adolph Green, Ray Bolger, Alec Templeton and Ralph Belamy at the Sheraton Park Hotel here.

It was a long show—about two hours—but it was also the best Washington has had in a long time. The impressive audience (numerous ambassadors, Government VIPs, etc.) gave each act a noisy ovation, but there was no doubt that La Soph was the favorite.

Miss Tucker used her latest niter routine, ideal for such a ball, and belted out "Some of These Days," match, as her climaxer. She returned to acknowledge the massive applause and spoke movingly about her recent visit to Israel, saying she plans to undertake financing of an Israeli hospital as her latest philanthropy there.

Adolph Comden & Betty Green, who disclosed they are negotiating to bring "A Party" to Washington's National Theatre in early fall, performed excerpts from the show. Bolger planned in from the Coast for the affair and had difficulty getting off stage. The audience kept wanting more.

Templeton's comedy spoof on current male diskers registered big with the fancy-dressed crowd, and he had the compliment of complete silence while playing various selections, classical and otherwise. Bellamy, arriving after his performance in "Sunrise at Campobello" at the National Theatre, told some jokes and spoke briefly about Israeli Bonds.

U. S. Supreme Court Justice Felix Frankfurter was honorary ball chairman, with David Lloyd Kreger serving as chairman. Talent was lined up by Sheldon Wengel.

## Hyannis, Mass., Curfew Clips Midtown Clubs

Hyannis, Mass., June 9.

Edict of the town fathers in cutting closing time of three clubs from 1 a.m. to midnight has resulted in switch of the Catalina niter into a beanery. Bobby Carle and the Blendaires had been booked into the spot for the summer by Fred Petty, Boston booker.

Selectmen cracked down on three midtown clubs, Catalina, Coffee House and Rennies, to curb "rowdiness" in the early a.m. Twenty three other license holders in the Cape resort town escaped the edict because of locations away from the center of town.

Niter ops protested that the winking hours of 12-1 is worth all of the early evening hours, 8-10, but to no avail. The action caused the Bobby Carle group loss in bookings which they had refused because of the Catalina all summer.

## Negro Line for Brit. Spot

Churchill's, London, is slated to use a Negro line starting in July. Kenneth Later Agency is set to cast the chorus out of New York. The British niter is normally on a revue policy, but generally uses local femmes.

## 'Wild Bill Cody' Mom Killed by Own Rifle

Pittsburgh, June 9.

Mrs. Mamie Alice Peniman, 38, who worked with her husband, Fred Peniman, and their eight-year-old daughter in an act called The Wild Bill Cody Family, was shot and killed here Sunday afternoon when a nine-year-old boy, Frank Monaco, picked up a rifle at their exhibit and fired it.

The Penimans had been working in the sheriff's office show of Frontier Village, a part of the bicentennial lineup at Pittsburgh's Point State Park. Mrs. Peniman had just loaded the gun in preparation for the night show when the Monaco boy spotted the rifle and asked his mother if he could handle it. She readily assented, thinking the weapon was make-believe and just part of the exhibit, and when the boy pulled the trigger, Mrs. Peniman standing nearby fell to the floor. She was pronounced dead on arrival at the Allegheny General Hospital.

Peniman at first intended to carry on with his daughter but changed his mind and canceled the remainder of his bicentennial booking.

## Portland Expo Sets Off Battle For Share of B.O.

Portland, Ore., June 9.

Raymond Burr will be in town tomorrow (Wed.) to open the 100-day Oregon Centennial Exposition. Over 3,000,000 people are expected to attend the exposition and World Trade Fair. This town will be bogged down with a record-breaking number of transient attractions. Many promoters are booking stuff in town to lure the customers away from the huge exposition for a few hours.

In addition to the many exhibits, rides, and attractions at the grounds, there will be stars in the Arena, running the full 120 days, on a four-day to two-week booking policy. The Arena shows under the direction of Wayne Dillard have inked John Harris' "Ice Capades", Country America; Roy Rogers Show; Sam Snyder's "Aqua-Follies"; The Art Linkletter Show; Lawrence Welk; Harry Belafonte; Kabuki Dancers; and The Oregon Story Pageant.

In competition, Northwest Releasing, in association with the Paramount Theatre, have set a series of one and two-niters including Jerry Lewis, "My Fair Lady", Ximenez-Vargas Ballet Espanol, Vincent Price in "Dear Theo", Shal K. Ophir, Louis Armstrong and Patricia Morrison in "The Gay 90s Revue". The Ellison White Bureau has inked "El Abner". The Cleveland Symphony, Ballet Russe De Monte Carlo, and three to follow after the exposition shutters.

Celebrity Attractions are bringing in Jan. Peerce, Andres Segovia, plus four more for one-niters. Irving Granz "Jazz a La Carte" with Ahmad Jamal, Dakota Staton, and Shelley Manne is the first promotion in town June 11th.

Regular niteries with floor shows, movie houses, clubs with combos, and cafes are setting heavy budgets to get a hunk of the floating buck. Nearby towns and counties are pushing their annual shindigs of fairs, rodeos, and celebrations to get a bumper crop of spenders.

## Felds' 'Int'l Night' To Bow D.C. Series

Washington, June 9.

Irvin and Israel Feld have worked out an "International Night" to open their Carter Barron Amphitheatre season Thursday (11), honoring Washington's 82 Ambassadors plus other VIPs. First show in the dugout is "Clown and the Baton" starring Red Skelton and David Rose.

Featured, too, are Charles Darvo, Swedish singer; Chiquita & Johnson, Hungarian acro-ballet team; and Raphael Mendez, Mexican trumpet performer.

## Midwest Niteries Blame 20% Tax For Wave of Summer Shutterings

Chicago, June 9.

## N.Y. Police Cancel Aussie Duo's Permit

After working at the Latin Quarter, N. Y., for several weeks, Latona, Graham & Chadel had to be pulled off the job because of difficulty with the licensing division of the N. Y. Police Dept. Permit of Joe Latona, top man of the act, was revoked. According to Eddie Elkort, of General Artists Corp., who is handling the Australians' bookings in the U. S., errors in the filling out of their immigration papers was responsible for the police action.

The Tuckers subbed for the comedy-acro turn.

## Lymon's Hawaiian Four Bows Edgewater, Chi, Return to Floor Shows

Chicago, June 9.

Arthur Lymon's exotic jazz group, long an Hawaiian attraction, will make his mainland bow with an eight-weeker at the Edgewater Beach Hotel here starting July 7. Lymon's quartet will be the principal component of a splashy Hawaiian revue comprising some 20 singers and dancers from the islands.

Show will mark the Edgewater's first floorshow presentation since the demise of the old Marine dining room several years ago, and is to be produced by Merriel Abbott, erswhile booker for the entire Hilton hotel chain and latterly talent buyer only for its two local establishments, Palmer House and Conrad Hilton. Under her present contract, however, she's allowed to produce outside.

Lymon is considered ripe for U.S. debut in the wake of a successful niter tour by the similar Martin Denny foursome, also Honolulu-spawned. Lymon's American reputation (apart from Yank tourist word-of-mouth) obtains from five albums, notably his "Taboo" set for Hi-Fi Records.

## Swan Room, N.O., Drops Shows for Summer

New Orleans, June 9.

The Hotel Monteleone's Swan Room has dropped shows for the summer months and will operate under a new policy until September, when acts will be resumed. Nick Stuart, entertainment director of the plush spot, is already negotiating with top name acts for appearances in the fall.

The room is now a dining spot with music but no dancing. Russ Bobrowski, former concertmaster of the New Orleans Philharmonic Symphony, and four members of this group make up string ensemble featured nightly.

## Elitch Gardens Opens

Denver, June 9.

Good weather, extra promotion and new rides combined to give Elitch Gardens here a wham opening.

The new "Turnpike," scenic auto ride, wowed the kids and teenagers, while "The Wild Moose," installed late in '58 season, continued to rake in the coin. Scheduled for completion in mid-June is "Rub-a-dub-dub," an original Elitch water ride with float-through scenes and live animals from Mother Goose nursery rhymes.

The 68th season brought Jimmy (Dancing Shoes) Palmer and his band to the Trocadero Ballroom. Les Brown followed last week while Teddy Phillips took over 5th through 11th to be followed by the Jimmy Dorsey orchestra, fronted by Lee Castle, June 12 to finish out the month.

Ten plays will hit the boards of the summer theatre under direction of Arthur Sircom. First is "Third Best Sport." Ludi Claire and Thomas Coley will have leads.

The 20% Federal cabaret tax hardship is again spotlighted with the impending summer shutdown or dancing blackout planned by various saloons and salons across the country.

In Kansas City, for example, the Muehlebach Hotel's Terrace Grill will shutter for July and August, first time it will have done so. And both the Cafe Bonaparte in the Chi Sheraton-Blackstone, and the Terrace Room of the Cleveland Statler-Hilton will forsake dancing for the hot weather, with possibility the latter may just forget it altogether come fall.

Freddie's Cafe in Minneapolis, a jazz room, is understood willing to play acts as well if not for the impost. Harboring similar sentiment is Charlie Saunders, vet restaurateur in the same town, who's known to be amenable to a show policy for his Charlie's Restaurant if only Uncle Sam at least halved the tax. Spot catered to dancers at one time, but that was years ago.

The St. Louis Sheraton-Jefferson has already taken the tax cue. With big off, and the levy given much of the blame, the hospice switched recently from floorshows to jazz combos in its Boulevard Room.

Cafe and hotel operators with supper clubs have sniped at the tax not only for its onerous burden, but for its stark inequities. How, it's asked, can the government define a singer-pianist in a cocktail lounge as entertainment but fail to so classify Count Basie's band at a spot, say like Chi's Blue Note? This disparity, for one, prompts many lounges to play a pianist where they might otherwise book an 88er to double on vocals. Situation, of course, also limits job opportunities for the instrumentalist who does warble.

One trade argument that has fallen on deaf congressional ears is that Uncle Sam would realize more revenue if the tax were cut, per the upped collections from theatres and arenas since the Federal amusement tax was modified. Theory is that nightlife business would boom sufficiently to more than compensate for the reduction.

## BILL TO KO CAFE TAX GIVEN SMALL CHANCE

Washington, June 9.

Rep. Randall S. Harmon (D-Ind.) has introduced legislation to repeal the cabaret tax. It's identical to a number of bills proposed already by other Congressmen.

But prospects for Capitol Hill action on such legislation this year are growing dimmer all the time. Top priority of the administration to balance this year's Federal budget means stern opposition to any tax reduction.

## Black Sheep Key Clubs Spreading Into Frisco

Chicago, June 9.

Second of the Black Sheep key clubs (franchised by Burton Browne of the Chi-N.Y.-Washington Gaslight pubs) will open in August or September in Frisco with two Chicagoans operating—Sylvan Lipschutz, an insurance exec, and Benn Reyes, ex-Frisco newsmen and publicist, and latterly a show biz promoter in the U.S. and Australia.

Frisco branch, for which a long-term lease was signed recently, will locate in the centre of the town's newly-burgeoning cafe district on Sacramento St. Majority of the club's stockholders, according to Reyes, will be drawn from Bay Area social and business leadership. This and other Black Sheeps will boast the turn-of-the-century decor that characterizes the prototype Gaslights, including lotsa stained glass, cigar store Indian, player piano and swinging doors, all authentic.

Initial Black Sheep operation kicked off last March 17 in Denver. Of the others to come, one is to be operated in Phoenix by vet bandleader-tunesmith (now retired) Ted Fio Rito.



# AGVA IN DUAL PROBE HOTSEAT

## Latin Casino Crossing the Delaware; Laws Cue Move by Philly's Top Cafe

Philadelphia, June 9.

The Latin Casino, flagship of the city's niteries for two decades, is moving to New Jersey. Owners Dave Dushoff and Dallas Gerson confirmed long-rumored reports with announcement of purchase of a license in Delaware Township, Camden County, across highway from the Garden State Racetrack.

Philly ops have long been eyeing the more liberal Jersey laws, easier purchasing of liquor and open Sabbath provided by move. Current operation in midtown Philly will shut down June 13 after close of Johnny Mathis' run. Latin Casino will be converted into a catering spot.

Owners expect to open Jersey location early next year. Architect's plans call for new club to be built in shape of amphitheatre, with dining area to seat 1,500. It will occupy an 11-acre tract with parking space for 1,500 cars.

Owners stated: "We have simply outgrown the physical possibilities of our present location and parking has become an impossible problem." Their decision was probably accelerated recently when what seemed to be shaping up as a fair season suddenly collapsed with six losing weeks in a row.

Closing of Latin leaves midtown Philly with only Celebrity Room, a more intimate type club, to feature name acts.

## A.C. Convention Business Booms to New Peaks At \$100-Per-Delegate Rate

Atlantic City, June 9.

Convention business, the life blood of this resort for 42 weeks of the year, reached a new peak in May.

Wayne Stetson, manager of the resort's Convention bureau, said the resort entertained 81 meetings in May, with a total attendance of 65,520. Not listed were the many small groups which gather continually in the various hotels without publicity of any kind.

Stetson estimated that the convention delegates left something like \$6,552,900 plus with resort businessmen. The bureau made a study of convention spending, a year or so ago and came up with the fact that average spending per delegate was approximately \$100 with a stay of four days.

Last May, in 1958, the city through its convention bureau entertained 48,705 delegates who came here with 77 conventions. In 1957 some 79 conventions were booked, but only 45,294 came here. In 1956, a very poor convention year as far as the city was concerned, only 55 conventions were booked, with 43,068 attending.

Both this month and July seem sure to also be record breaking convention months. A total of 55 gatherings are slated to meet here including such as the American Medical Assn., which started sessions Sunday (7), with over 15,000 physicians from all sections of the country and many parts of the world in attendance.

One of the largest conventions to be entertained comes here July 5-19 when members of the Ancient Arabic Order Nobles of the Mystic Shrine of North America take over the town. They will be followed in by the National Housewares Manufacturers Assn. The Shrine brings 20,000 delegates, the Housewares show 6,000.

## Lotus Club, D.C., Starts New Policy With Davis Jr.

Washington, June 9.

New ownership of Lotus Club here launches big-name policy week of June 15 with Sammy Davis Jr.

David brothers—Fred, Edward and Henry—who operate Crescent Restaurant, took over the niterie June 1 from a group of owners doing business as Cooperative Inc. Purchase price was not disclosed.

## Chi Chez Paree Paging Dean Martin, Belafonte

Chicago, June 9.

Dean Martin and Harry Belafonte are being dickered by the Chez Paree for late summer or fall engagements. Niterie is also talking a reprise for Louis Prima & Keely Smith to include New Year's eve.

Belafonte has never played the club, and Martin hasn't been back since his break with Jerry Lewis. Martin was to have appeared here in April, but cancelled because of picture commitments.

## Calumet City Cleanup Looks Like It's Serious

Chicago, June 9.

Vice-ridden suburban Calumet City, with its row of stripperies, has been up against a concerted harassment of late that may bode, at last, a genuine cleanup of the town.

Sheriff's cops and state troopers, frequently swooping in jointly, have been raiding the offending saloons at an accelerated tempo in the past month, and with impressive results. Biggest prize to date for the gendarmes came within the fortnight when they bagged 97 on one raid, including strippers, B-girls, bartenders and managers. Many of those pinched subsequently faced the local and Federal grand juries for data as to vice practices and possible tax delinquency.

As has so often been the case, it may remain for Uncle Sam to wield the broom, via Internal Revenue Service. The bureau last Friday (5) filed tax liens against three Cal City joints for nonpayment of withholding and excise taxes. Arrearage of two of the spots is less than \$1,000, but the third, according to IRS, owes over \$10,000.

## EARTHA KITT TO TOUR NEGRO THEATRE CHAIN

Eartha Kitt has signed for a string of Negro theatres. She's packed for the Tivoli, Chicago, Aug. 1; Howard, Washington, Aug. 14 and the Apollo Theatre, N. Y., Aug. 28.

Miss Kitt will head a unit which will comprise the Jave Bros., Will Gaines and The Wanderers. She discovered that there's considerable loot in theatres. During a recent date at the Apollo, Miss Kitt went into percentages.

## Black Orchid, Chi, In New Management Shifts

Chicago, June 9.

Efforts to revive the shaky Black Orchid were started last week with some intra-management shifting that makes Pat Fontecchio the major figure, at least for the nonce. Kingpin Paul Raffles, though retaining a lesser stake in the niterie, is anking for active participation to join his father-in-law, shoe manufacturer Harry Karl, on the Coast. Status of the third partner, Bill Doherty, was undetermined at deadline, amid talk he may reduce his interest or bowout entirely.

Club's poor condition, including a sizable but undisclosed tax bill due Uncle Sam, has been an open "secret" for some time. It's understood that Fontecchio has lured fresh green into the operation from an unnamed "angel" whose identity is expected shortly.

## SENATE, AFL-CIO CUE INTEREST

By JOE COHEN

Washington, June 9.

The 12th annual convention of the American Guild of Variety Artists which met last week in Washington discovered that it was one of the most looked into organizations within the show biz union orbit. AGVA learned last week that the Select Senate Committee on Improper Practices in Labor and Management was vitally interested in that union and had been looking into its affairs since last August, and that the AFL-CIO was evidencing more than passing interest in the practices by the top paid administrative echelon of AGVA.

These disclosures added spice to what was one of the stormiest meetings in the union's checkered history. It was probably one of the only conventions which never got around to adopting an agenda, so violent were the quarrels and recriminations.

The highlight of the meeting was the report given by the union's president Penny Singleton and the tactics adopted by the adherents of national administrative secretary Jackie Bright to prevent her from delivering that report which excoriated the union's paid administration, especially in regard to the union's home for the aged and indigent at South Fallsburgh, N. Y., which has yet to house anyone fitting the category for which it was created.

Miss Singleton charged that the paid administration deceived the membership. "They are so busy protecting their way of life that the actor has been made a sec-

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## Prime Joey Adams To Run Vs. Penny For AGVA Prexy

Washington, June 9.

Joey Adams has been selected by Jackie Bright, national administrative secretary of the American Guild of Variety Artists, to be his choice for the presidency of the union. He has been picked to run against incumbent Penny Singleton, an avowed enemy of Bright in the union's administration, and who has been asked to resign by a Bright controlled national board. (See separate story.)

Others named as presidential nominees are Rajah Rabold, who resigned as first vice of the union at the convention; Bobby Faye and former president Gus Van, it's believed that all (possibly except Rabold) will retire in favor of a two-candidate slate. However, the possibility still exists that Bright may run another candidate should a stronger name present itself. Others can be nominated by petition.

Adams went down to Washington on Friday (5) at Bright's request for a conference. Mrs. Joey Adams said that her husband had a club date Saturday (6) in that city.

Nominations for the first vice-

## New AGVA Flack

Washington, June 9.

Irving Grossman, longtime board member of the American Guild of Variety Artists, has been named public relations director of the AGVA Foundation at \$175 weekly plus expenses. At the same time the board voted to hire a temporary public relations firm to counter the bad press given the union during their deliberations in this city. It was reported that one firm was willing to do the job on a short term basis for \$250 plus expenses not to exceed \$125.

It has been an old union practice at AGVA for board members and officers loyal to the administration to be rewarded with jobs.

## AGVA Board Pressures Singleton To Resign in Harassment Campaign

Washington, June 9.

### Sheraton Shuts Down Honolulu Hotel Room

Honolulu, June 9.

Sheraton Hotel chain, which took over the four Matson Navigation Co. Waikiki Hotels last week, will shut down the Maunakea Room niterie atop the Princess Kaiulani Hotel. Space will be converted into luxury penthouse suites. The room has never been a money-maker.

New owners of the Royal Hawaiian, Moana, Surf Rider and Princess Kaiulani also plan to build a cocktail lounge near the Royal Hawaiian's main entrance. Pending are plans for a \$10,000,000 600-room hotel behind the Royal Hawaiian.

Present names of the four hotels will be retained intact, without the addition of the hyphenated Sheraton title.

## Steel Pier, A.C., Sets Names For Summer Season

Atlantic City, June 9.

Steel Pier, which draws more than 1,500,000 cash customers at \$1.40 top through its turnstiles each summer season, goes into daily operation Friday (12) with top names booked for its vaudeville house and the best of the nation's name bands due to play for the dancers in its ocean Marine ballroom.

Pier will continue policy of past years with three theatres, one of offering moppet talent, one motion pictures, and one vaudeville and motion pictures; a thrill circus and water sports show featuring the diving horse and performing porpoises in the arena at the pier's end; big top acts including clowns and animals; fun houses, exhibits, including the diving bell which carries vacationists to the bottom of the ocean.

New on the pier, but not new to the resort is the Dancing Waters, which will be also featured this summer.

Vaude headliners include Dick Haymes, the Chordettes, Four Lads, and the Three Stooges with Ricky Nelson and the Crosby brothers due in late August.

Most of the big name bands have

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## ARMY TALENT CONTEST FINALS SET JUNE 16-18

Washington, June 9.

Finals of '59 All-Army Entertainment Contest are scheduled for the nearby Fort Belvoir, Va., Wallace Theatre June 16-18, with talent divided into two main classes, vocal-instrumental and specialty. Winners will appear on Ed Sullivan television show in August and tour world in '60 edition of "Rolling Along."

Judges for vocal-instrumental class are Lee Schapiro, musical director, RCA Victor Records, New York; Dr. L. Jeanette Wells, Catholic University music professor; Scott Kirkpatrick, National Theatre manager here; Capt. Samuel Loboda, U. S. Army Chorus commanding officer; and Capt. William Mobley, U. S. Navy School of Music commanding officer.

Specialty class judges are Edward Robbins, William Morris Agency, New York; Cay Knokey, Arena Stage general manager here; Les Carpenter of VARIETY's Washington bureau; Don Hearn, Washington Post cabaret critic.

Marie Palmay, singing comedienne, back from Las Vegas opens June 16 for one week at the Park Inn, Valley Stream, L.I.

The national board of the American Guild of Variety Artists, in its three-day meeting at the Raleigh hotel here, took an unprecedented step in passing a resolution asking the union's president Penny Singleton to resign on the ground that she failed to return to the board meeting after profanity was hurled at her by former president George Price.

The resolution passed after her walkout climaxed a long series of harassments against the union's president. She had taken considerable punishment during the convention which preceded the national board meet, having been unseated as the confab's chairman, and had been forced to fight to be heard at the meeting.

The board also passed another resolution disbanding all the committees set up by Miss Singleton, including the finance committee which would have studied the union's financial structure and expenditures. Other resolutions passed by the board include one to hire a public relations counselor to counter the extremely bad press given the union during its Washington meet, and to cooperate with the McClellan Committee.

The incidents leading up to the request for her resignation came upon questioning started by the appearance of an article in the Daily Variety on the current investigation of the union by the Senate Committee on Improper Practices in Labor and Management. The story had previously broken in the local press. Lead by Irving Grossman, Bobby Faye, Price and other staunch supporters of national administrative secretary Jackie Bright, the conven-

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## AGVA Execs Discover D.C. Fishbowl Is No Place for Secret Meet

Washington, June 9.

Toppers of the American Guild of Variety Artists privately concede that they erred in selecting Washington as the convention site. This city, they have learned since to their extreme regret, is one of the best covered towns in the world as far as news is concerned. There are news hungry reporters crowding every conceivable cranny in the quest for verbiage. The union also failed to consider that its operations could be under the close scrutiny of its parent organization, the AFL-CIO. Latter sent George Brown, an assistant to George Meany, AFL-CIO president, to deliver a greeting. He remained in the room for four days. He refused to divulge for what reasons.

The union's first brush with newspapermen came when it told Lee M. Cohn of the Washington Post that he wasn't allowed. He protested that this was the first labor convention that he wasn't allowed to attend. He subsequently asked contact at the office of the Select Senate Committee on Improper Practices in Labor and Management headed by Sen. McClellan (D-Ark.) what kind of organization this was that didn't want its operations covered. The Committee apparently said that they would also like to know and that it had been investigating this organization since August.

The initial story sent other papers and Time and Newsweek reporters around, to join the VARIETY. When the loudspeaker system was functioning well, all outside the meeting room could hear. However, their life was made miserable by a sadistic sergeant at arms Lea Rivet, a Montreal delegate, who would swing out both doors rapidly in order to clip reporters. He became expert at it after a while.

Motions were also passed forbidding delegates to inform the

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## AGVA Convention Sidelights

One of the headscratches of the convention came during Jackie Bright's report in his defense of a stay at the height of the winter season at a Miami Beach beachfront hotel. Denying that he had to justify this action and that he was an employee of the union, he asked, "What am I a high-priced office boy—a stooge? Do I have to tell you everytime I go to the men's room or when I eat. I am not an employee of this union, I am an executive. Do you call the president of the United States an employee? We are not servants."

Resignation of Rajah Rabold as first veepee of the union was made during a question and answer period. After telling reporters that he would leave because of his disgust with the way things were run, he mounted the stand and resigned with good feeling for all.

One of the recommendations by Jackie Bright is that initiation fees be raised from \$100 to \$150 for principal members and from \$50 to \$75 for chorus members. At the same time, the administration will make an attempt to get an overall salary increase.

George A. Hamid, chairman of the AGVA Welfare Trust Fund, came down to address the candidates on the status of the Fund. His opening was a nod for the hardworking Nat Abramson, who died recently. There was a minute of silence in honor of the former head of the WOR Artists Bureau.

Elly Ardely one of the top high acts, who represented the outdoor branch of Sarasota, made a fervent pitch to permit the importation of the Moscow State Circus to the U.S. for a tour. She said that there are no schools for acrobatics left in this country, and the sole means of keeping this branch of the profession alive was to permit the flow of new ideas that come with imported outdoor acts. Otherwise, she felt, the outdoor performers would die because of attrition of ideas.

One of the surprises of the convention was the comparative silence by Dick Jones, elected as a delegate from Philadelphia. It was felt that Jones, a voluble and articulate for a Bright, would stamper the meet with some florid rhetoric. However, he was very much a toned down Jones from the firebrand who attended previous meets. Some delegates wondered how come especially during his mild speech against the AGVA Foundation loan.

For a convention attended by many comics and show biz folk, the AGVA powwow was a singularly humorless affair. There was only an occasional sound of laughter. Otherwise, the delegates had to look outside the convention room at the Raleigh Hotel for their kicks.

AGVA achieved the status of some of its bigtime sister unions. It had its first major robbery of "important papers." Ernie Fast, mid-west regional director, reported that his room was rifled. Jewelry and money were left untouched, but papers that would be detrimental to "certain parties" in the union, were stolen. He refused to say who would benefit by the theft of the documents just when it was disclosed that the McClellan Committee was interested. His announcement of the theft at the meeting, caused a 15-minute recess so that the delegates could inspect their rooms. No other burglaries were reported.

Ralph De Toledano, Washington rep of Newsweek who was another newsmen refused admission to the AGVA confab, stormed that only one other convention had ever barred him—the Communist Party convention in New York of some years ago.

One of the strongest worded telegrams ever addressed to an AGVA convention was sent by Denver member Don Gilbert, who said, "If Jay Lester is seated then we know the convention has been rigged." He called for a congressional investigation of Jackie Bright and the disbarment of attorney Harold Berg.

## Philippe Joins Zeckendorf

Continued from page 2

banquet and nitery biz. He has been instrumental in widening its show biz contacts, enlarging the scope of its bookings. For example, he was the first to call upon top Negro names for the hotel. He provided an exciting schedule of names for the Waldorf's Empire Room and the Starlight Roof.

In addition, Philippe has created international public relations by contacts with various correspondent groups and newspapers. He brought into the Waldorf orbit of names such personalities as Lena Horne, Maurice Chevalier, Harry Belafonte and others. In addition to these names, Philippe

has frequently taken chances on newcomers.

Philippe, who is 49, entered the employ of the Waldorf at the age of 20 just three days after the inn opened at its present Park Avenue site. In 1943, he succeeded Oscar (Tschirky) of the Waldorf, the famed culinary genius. He has since developed a staff which has enlarged the banquet and catering business so that during the past 15 years it has exceeded \$150,000,000.

In his new post Philippe will be able to contribute to the planning of the new Zeckendorf Hotel so as to add the benefit of his own practical experience to the architects' plans.

### Comedie Francaise

Philippe, married to actress Mony Dalmes, has a daughter Claudia by a former marriage. He is a founder-member of the gourmet society, Les Amis d'Escoffier, and later organized the Lucullus Circle.

Philippe, last year, was indicted for tax violations in the New York Federal Court. He denied the charges and was given a vote of confidence by the Hilton board of directors. Last week, Federal Judge Thomas Murphy dismissed one of the counts and ordered the Government to furnish full particulars on the remainder.

## Finance Com. Exit

### Means End of AGVA Coin Study; 33G Phone Bill

The dissolution of the finance committee by the national board which adjourned its meeting early this morning, indicates that all studies of the union finances will be dropped. The union has voted in a recommendation by national administrative secretary Jackie Bright to increase the initiation fees of principals from \$100 to \$150 and from \$50 to \$75 for chorus members. Chorus members on one-time deals are to pay \$25 and \$5 for each week worked.

Several charges have been made by president Penny Singleton which includes the statement that out of the union's income of \$944,309 last year, net remaining in the treasury was \$19,527. She warned that the organization cannot survive if 98c out of every dollar goes out in disbursements. Other facets brought to light about the Bright stewardship is the size of its telephone bill which runs to \$53,000 annually. Among other expenses that have been brought to light is an annual expenditure of a sum around \$500 for fresh flowers in the N. Y. office.

The finance committee was dissolved, as were all others appointed by Miss Singleton.

There is a likelihood that the national board will vote salary increases for some employees. This will be acted upon in an in-camera session. Bright gets \$500 weekly in salary, which is the same that is gotten by other union leaders, including David Dubinsky and Walter Reuther, with memberships far greater than the claimed 12,000 for AGVA.

## Josephine Baker

Continued from page 1

readied her retirement, to devote her time to the education of a brood of adopted children of mixed races. There was a farewell engagement at the Olympia.

But Josie is back again—with no sad talk of retirement this time—at the Olympia, and her absence seems to have hyped her popularity. A new public has joined the old faithfuls and she is a smash, possibly having the greatest hit of her career.

She has kept her girlish figure and her laugh and sex voltage. She is still an extraordinary entertainer, at once chic and down-to-earth. As she struts down the grand staircase on her entrance, decked out in the extravagant plumage of old revue tradition and wearing a tight, shimmering dress, she flashes a smile that is like an explosion in a diamond mine. Thus, she kids the ritual and is at the same time its best, surviving exponent.

Banking on the theory that Josephine is a show in herself, Bruno Coquatrix hasn't provided much of a supporting show. "Paris Mes Amours," as the vehicle is called, hasn't the spectacular razzle-dazzle of the Folies-Bergere or Casino revues and its skits are on the sour side and its acts seem to have come out of the wood-work of an old vaudeville circuit. The choreography and dancing of George Reich and his "Ballets Hot" troupe lend a modern note and La Baker, evidently not wanting or needing nostalgia as a crutch, neglects to sing any of her old songs—even her theme, "J'ai deux amours." In truth, her new material is only so-so.

Press and public are so ecstatic at seeing Josephine again that the flaws of "Paris Mes Amours" have escaped with scant mention. The Olympia has a hit that will run the summer and deep into next season.

## Project Major Resort For Hawaiian Beach

Honolulu, June 9.

Inter-Island Resorts has invested \$800,000 in 28 acres of waterfront property at scenic Kalapaki beach on Kauai island, with a \$9,000,000 resort development contemplated. Work will begin later this year on the first increment of 200 rooms.

Rumors that the resort chain was negotiating for the choice land has caused a sharp rise in the firm's stock prices in the last two weeks.

## AGVA In Probe Hotseat

Continued from page 65

ondary thing in this Guild. He is no longer an individual, he is a dollar sign." She charged that the purchase of the South Fallsburgh property was pressured through the Mexico City convention last June by Bright and AGVA counsel Harold Berg, and Bright entertained his friends at that hospice during the summer which resulted in an operating loss of \$7,600. "More than one-fifth of the \$35,000 turned over to Bright to start a home for the aged and indigent went into a program of self-aggrandizement for the self-elected president of the AGVA Foundation" (a separate corporation set up to operate the home). She charged that none of the aged had received one cent of the \$50,000 spent by AGVA Foundation.

### Reiterates Charges

She reiterated charges that the home does not belong to AGVA but to its incorporators headed by Jackie Bright, and that its operation as a home for the aged is illegal because it has not complied with requirements set by the N.Y. State Dept. of Social Welfare, which has not yet issued a certificate to the AGVA Foundation.

Also in her speech was a letter from Robert Mayer, chief counsel for the AFL-CIO, which advised that the national board interest itself in this matter and engage counsel.

Miss Singleton was permitted to go on because of a deal arrived at between the Bright forces and the opposition. After Miss Singleton declared on the floor that she would not be railroaded out of giving her report, delegate Murray Lane, on a point of personal privilege, seized the floor and described what he termed were deceptions in the operation of the home. He described the home as a jungle unfit for habitation by the aged. Its remoteness, he said, makes it only a place where the pool and old would go to wait for death, and urged that a site like Florida be sought instead.

Because of the character of this speech, the Bright forces propositioned its opponents that it would give Miss Singleton time at 3 p.m. on Thursday (4) to give her talk, only if they didn't bring up the AGVA Foundation. Although the dissidents had no choice but to agree, it was known that she could give her report without any action, since the meeting would go back to querying Bright on his report which was not accepted, but voted to be received. This left no possibility of a motion to act on her report. The questioning of Bright continued until nominations were made, and then to top off the proceedings, the convention voted to give the AGVA Foundation an additional \$15,000 loan. The meeting adjourned following reports of the Appeals board, and the national board meeting opened the following day.

### Stormy From Start

The meeting was stormy from the start, the battle beginning with the protest of the seating of Jay Lester as delegate from Denver, although he hasn't been in that city for more than seven years. Lester admitted that it was morally wrong, but would continue to take advantage of it as long as the constitution permits it. The convention also reversed tradition for the second time during that meet; first was electing delegate Joe Campo to chair the meet instead of the highest attending officer, and then by voting to accept Bright's report ahead of those of the officers.

It was then evident that Miss Singleton might not deliver her report. Reading of that report took all day Wednesday. Following the reading, queries on the AGVA Foundation started and Miss Singleton demanded the right to bring in an outside attorney to prove that the Country Club and Recreation Center doesn't belong to AGVA. Since there was on the

floor a motion to accept Bright's report, there was a considerable hassle as to whether the chair could accept the motion for an outside attorney. Meeting adjourned on that note, but the following day, N. Y. delegate Russell Swann opened the proceedings by charging Bright had deceived the members and also charging Berg with "acting for Bright and not AGVA," and he demanded the right to introduce a substitute motion to permit an outside attorney, as he said, is permitted under parliamentary procedure. Upon Berg's advice, chairman Campo ruled out the motion.

An observer from the AFL-CIO was present at all the meetings. George Brown, an assistant to AFL-CIO president George Meany, delivered a greeting from the parent union and remained for most of the sessions.

Brown was asked by newspapermen whether he was acting as an official observer. He said, "I came only to deliver a greeting."

"It takes four days to deliver a greeting?"

"That's my business."

## Prime Joey Adams

Continued from page 65

presidency are Johnny Woods, Rabold, Joe Campo, Bobby Faye, Murray Lane, Paul Duke and Irving Grossman. For second veepee: Campo, Faye, Candy Candido, Frank Ross, Dick Jones, Johnny Woods, Dick Martin, Paul Valentine, Romeo Perusse, Rabold, Roy Rogers (not the cowboy), Russell Swann, Buddy Walker and Murray Lane. For third veepee: Harry King, Jeanette Starr, Campo, Irving Grossman, Joe Evans, Ross, Sally Winthrop, Candido, Faye, Charlie Brett, Rogers, Frank Palmer, Maffy King, Armand Marion, Budd Jacobson, Don George, Russell Swann, Jimmy Val Gray, Vince Silk, Pat Patton and Lulu Mansfield.

For recording secretary: Miss Singleton, Miss Winthrop, Jones, Linda Compton, Basil Rathbone, Peter Chan, Vivian Duncan, Bob Haley, Duncan Renaldo, Frankie Richardson. For treasurer: Joe Smith, Jones, Lane, Peter Chan and Armand Marion.

To be elected are delegates from 12 cities as well as three delegates at large. There were several lengthy discussions that developed. Murray Lane, who had been nominated as a delegate from Baltimore, disclosed that he had that day shifted his home branch to that city. He will run against incumbent Midge Jackson. Attorney Harold Berg ruled that there was no residence restrictions on running from another branch. Another developed over discussion over nomination of Dick Bain, who is in the Navy and is connected with the band as an entertainer, as a representative from Washington. Although the union's constitution stipulates that Federal employees are not eligible for office in AGVA, being a serviceman does not make Bain a Federal employee, according to a ruling by Berg.

Nominees can withdraw until a specified date still to be set. Balloting will be by mail under auspices of the Honest Ballot Assn.

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Album Reviews, VARIETY, June 3, says:  
"Sammy Davis, Jr., who plays in 'FORGY AND BESS' has been replaced by

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## Minstrels

Continued from page 1

bany Inter-Faith Council chiling the paper's rationale.

"The writer of the May 18 editorial apparently is not clear in his own mind about the difference between art and materials valid for the study of social history. He says, with justice in our opinion, that artistic merit should control art form, and then makes a plea for blackface minstrel shows. There is no question such minstrel shows have long been a form of American entertainment. That they constitute an art form remains open to debate. If the author of the editorial will read some of the scripts for minstrel shows which may be obtained in the Albany Public Library, he will discover they are derogatory not only to Negroes, but also to other ethnic groups in the population."

The language in which minstrel dialog is "frequently" expressed "is of such low and even obscene kind that it would insult any intelligent listener," the physician and the minister stated.

When young people and children "are exposed to such language, it damages not only their taste but also degrades in their minds the persons or group toward whom the

Calling attention to the action of the Mount McGregor Camp director, Freund and O'Neal wrote, "There is considerable difference between objecting to material that is truly offensive and insisting upon the deletion of passages from classic literature because some hypersensitive persons resent them. Hardly any one can contend a blackface minstrel show is classic in nature"

Concluded the objectors: "We suggest that an amusing and lively variety show be substituted instead, and we make a plea for better understanding and appreciation of the feelings of the people in general, whether they be racial, religious or so-called minority groups."

## AGVA Bd. Pressures

Continued from page 65

tion wanted to know why she hadn't reported her conversations with Committee investigations to the union, and what was said. Miss Singleton stated that she had been asked by the Federal body not to reveal her conversations with them. Upon demand that she tell what transpired, Miss Singleton

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wanted to consult her attorney before answering. The union's attorney, Harold Berg then ruled that it was the duty of any member to reveal immediately to the union any talks with a Federal agency regarding AGVA. Price accused Miss Singleton as being partially responsible for the union's difficulties in this direction and used some strong language in the process. At this point, Miss Singleton walked out. The resolution subsequently passed stated that the president under questioning by a former president admitted damaging publicity for which she is partially responsible, abandoned her position of responsibility and got angry about the use of a single profane word. When ordered to return, she failed to resume her duties. Therefore she is being asked to resign as president of the union.

Miss Singleton stated that she will not resign. Although, the vote for the resolution was 20-10 in favor with three abstentions, the vote indicates increasing strength by the dissidents in both the convention and the national board, despite the fact that Bright has a majority that cannot be upset at this point. During the convention the vote for the dissidents reached as high as 24 votes against 41 for the Bright forces. Last year in Mexico City convention, the dissidents could muster only two votes. Quips and jibes are directed, and develops prejudices early in their lives. Some churches have taken action to see that material such as that used in blackface minstrel shows is not presented to or by their members. They believe their professed religion does not condone ridicule of any person or group."

## Steel Pier

Continued from page 65

been booked. They include Sammy Kaye, Stan Kenton, Tony Pastor, Gene Krupa and his trio plus Larry Elliott orchestra. Tommy Dorsey orchestra starring Warren Covington.

The Quaker City Boys are the attractions this weekend in the Music Hall while Johnny Austin and his orchestra are in the Marine Ballroom from June 12 through 18 when Lee Vincent moves in for week. Backing Quaker City Boys are Al & Connie Fanton; Lona & Her Pals; and Johnny Woods.

Dave Appell and his Appelljacks come into vaude house Sunday (14) through Saturday (20).

George Hamid and son, pier's operators, continue a policy of offering the more than score of attractions for the one admission price, with payees getting on for 99c early in the day. Family groups often make it a day and night deal, eating picnic lunches at facilities provided. Once on the pier, however, there are many concessions to lure more cash from the visitor plus places which he may purchase food and soft drinks, etc.

## Mrs. Chalfen Accepts Post By Cable From Moscow

Minneapolis, June 9

Mrs. Morris Chalfen, wife of the "Holiday on Ice" producer, was elected president of the Northwest Variety club's women's auxiliary succeeding Mrs. Grace Green, a circuit owner's wife.

Mrs. Chalfen was notified of her election by telegram to Russia where she accompanied her husband, who is there for the engagements of one of the "Ice" companies. She also accepted by telegram.

The wife of circuit owner Ted Mann was awarded a charm for 880 hours of volunteer work at the club's heart hospital on the U. of Minnesota campus.

Mrs. Mann is chairman of the hospital committee.

Seven other women received awards for working 100 hours or more at the hospital.

## Robert Wilson Suffers Blackout in Scotland

Glasgow, June 9

Robert Wilson, vet Scot singing star, was reported missing last week near Waterford, Southern Ireland, while appearing with his "White Heather" concert unit. After a three-day search, singer was found wandering in a dazed condition, his clothes in tatters. He was taken to a hospital in a serious condition.

Wilson has been worrying for some time about the condition of his wife's health. He is thought to have had a mental blackout.

## New Comics Getting Bookings in Chicago

Chicago, June 9

Recent opportunities for new and overlooked talent in major Chicago is paying off, chiefly for the comics. Billy Falbo, a vet of outlying waterholes, who recently plugged a gap in support of Julius LaRosa at the Chez Paree, is back at the largesater in the warmup for Tony Martin.

Meanwhile, offbeat satirist Bill Daily, a local NBC-TV floor director, is set for his second nitery stint, with folksinger Bob Gibson at the Gate of Horn June 16. Daily's booked for a week, and it's traceable to his cafe debut a few months ago at the Black Orchid.

## D. G. Fishbowl

Continued from page 65

press of the activities. This was generally ignored.

Another tactic came when it was decided to use loud talkers outside the door to carry on conversation so that the newsmen couldn't hear the proceedings. Mrs. Rex Weber, wife of the union's comptroller (a paid employee), started to talk loudly to anyone that was near. She picked on Anne O'Connor a Chi member, who told Mrs. Weber off but good, and that tactic wasn't tried again.

The AFL-CIO observer refused to comment on what he had observed on four days at the union. However, all sessions, but the finale, which passed the \$15,000 loan for the AGVA Foundation, and the nominations and Appeals Board proceedings, were attended.

## Chautauqua

Continued from page 1

says, "stock and tent shows paid better."

Chautauqua, the trio recalls—or learned through their research into the matter—was one of the great civilizing influences on the American scene in the post-Civil War period.

Starting with a strong religious tinge, the Chautauqua programs always stressed the cultural and educational. Its strong points, of course, were the Bryans and the Swiss bell-ringers. By labeling its shows "culture" Chautauqua was able to overcome the strong objections such presentations might have aroused as entertainment. There was a lively Puritan strain, particularly in rural America, that was able to accept culture, but not entertainment.

One of the factors that doomed Chautauqua was the federal entertainment or amusement tax. When this had to be printed on the tickets of admission, it cut the ground out from under claims to pure culture.

"Chautauqua" is a fictionalized story, based on an outline Grashin had hoped to get into book or screenplay form for years. Keene wrote the first draft of the novel and Babcock and Grashin then reworked it. It will be a big budget film for Metro.

But, in addition to having the Bryans, such acts as "The Coburns of Broadway," (Charles Coburn and his acting wife), it will also portray those "gong-shows." These were the illustrated lantern slides, so-called because on the sound of the gong, the assistant to the lecturer pushed out one slide and inserted another.

## "Opry" Plays Ill. Fair

"Grand Ole Opry" has been signed for one night of the 15 nights of entertainment at the Illinois State Fair, Springfield. Unit will appear Aug. 15. Fair is slated to open Aug. 14 and run to Aug. 23.

## Vaude, Cafe Dates

### New York

Earl Grant signed for the Copacabana, Aug. 30 . . . Jan Murray goes into the Flamingo, Las Vegas, July 10 . . . Bob Melvin down for the Lotus, Washington, June 15 . . . Toni Bari now at the Gondolier . . . Lisa Kirk holding an additional five days at the Persian Room and will close June 19.

### Chicago

Wally Griffin current at the Muehlebach Hotel, Kansas City, and winding the show policy there for the season . . . Billy Williams Quartet booked for the Minnesota State Fair Aug. 29 for 10 days . . . Sylvia Syms back in town for the Henny Youngman bill current at the Black Orchid . . . Peggy King and Frankie Scott launch at Eddy's in KayCee on Friday (12), with Joanne Wheatley due June 30 . . . Jimmie Komack had his stand at the Adolphus Hotel, Dallas, pushed back to Aug. 27. Joe E. Lewis goes there June 18 . . . Jack E. Leonard and Jane Kean current at the Beverly Club, New Orleans . . . Roosevelt Hotel in the Crescent City tapped Johnny Desmond for July 23, two frames, with Marguerite Piazza set for Oct. 29.

### Hollywood

Jack Costanzo is back beating the bongos at the Garden of Allah . . . Pianist Harry Fields is holding down at the Brussels on Sunset Blvd. . . Mark Antone and Jackie

Curtiss opened a two-weeker at the Ko-Ko Club Friday (5) . . . The Art and Doty Todd Trio hold over indefinitely in the Casino Room of the Ambassador Hotel . . . Marlene Dietrich will play the Copacabana in Rio de Janeiro for two weeks beginning July 27 . . . Metropolitan Opera star Jean Fenn and comic Bobby Sargent open a three-week engagement at the Statler Hilton's Terrace Room tomorrow (11).

### Detroit

Claude Thornhill orch at the Roostertail . . . Rocky Sullivan new emcee at Paige's Lounge . . . Lorez Alexandria is the singing star of the Flame Show Bar bill . . . Soprano Nada Olgren has joined baritone Randy Sabatini at the Commodore Supper Club . . . WXYZ-TV comic Johnny Ginger follows his matinee tv performance for kiddies with another version at Club Ciche . . . Comedienne Fritz Burr stays at Club Alamo . . . songstress Marianne James is at Eddie Shepherd Chop House . . . Mello-Larks current at the Knife and Fork Club.

### TOBIAS PUSHES DIPLOMAT

Henry Tobias, entertainment director of the Diplomat Hotel, Miami Beach, has embarked on a promotional trip for the hotel. He's slated to visit 38 cities to talk with travel agents groups and organizations in the interests of the inn. He's currently in New York.

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**Basin Street East, N. Y.**

Chris Connor, Herbie Mann Sextet, J. J. Johnson quintet; \$3.50 minimum.

Cool jazz is a complete switch in policy for this midtown niter which opened a few months back as the Casa Cugat. Ralph Watkins, co-owner of the spot, operated a westside version of Basin St. (W. 51st St.) several years back. The building was subsequently torn down and a parking lot is now in its place. A later made a stab at a Greenwich Village version, called Basin Street South but it flopped.

Xavier Cugat and orch made a couple of short stands (one with vocalist Abbe Lane), then management had a problem with tourists lured by the bandleader's name and disappointed by his absence.

The current continuous jazz show policy may well be a click. Large room was near capacity on the night caught Friday (5) and the audience was highly receptive, despite the strange contrast of cool jazz sounds in the polynesian atmosphere established for the rumba set (palm-tree fixtures and uncarpeted floor for terping).

The three groups extant offer a refreshing contrast in styles. Vocal headliner Chris Connor, a longtime sure thing with jazz buffs, lends her skillful phrasing to eight or more numbers a turn. She likes to bestir the audience with a swinging rouser like "Strike Up The Band," or "Hallelujah, I Love Him So," then follow with something intricate and cool like "Hang My Tears Out To Dry" or "Where Are You?" When it comes to the soft number, she commands complete attention.

Miss Connor is something of a purist. She sells the song and the song alone. No gimmicks, no housewarming chatter. In fact, no talk at all except for a brief introduction of the men behind her. She is backed most ably through some demanding arrangements by Stan Fere, piano; Al Levitt, drums; and Knobby Tioah, Bass.

Herbie Mann, a young jazz musician with a bopper beard, Brooks-cut suit and disarming stage presence, is fronting a new group in its first continuous engagement. The combo is unique and exciting and could very well reach a broader audience than the jazz circuit offers. Regularly, the sextet features Mann on flute, vibes, bass, drums, bongos and congas. But the unit can go to all rhythms, with timbales, finger cymbals, Nigerian shakers, Kenya drums and other exotic percussion instruments. Conga man Potato and Jose Mangual on bongos are late of the Machito band.

The group has a substantial book of Afro-Cuban and what Mann calls ethnic music the plays African cane flute on the latter, but also swings solidly on standards like "Unholy," and "I'll Remember April."

Modernist J. J. (trombone) Johnson's quintet performs with technical skill, but is cool to the point of chilliness. Due to previous commitment, Johnson had to make a date in Westchester, which may account for seeming detachment of the one set he played on the night caught.

Filling in during his absence were the Three Sounds, piano man Gene Harris backed by bass and drums. Harris has a fine melodic jazz style, neither too far out, nor too far in.

**Old New Orleans, D. C.**

Washington, June 2. Ruth Wallis, Margie Robinson, Les Williams, Frank Coniello Orch; \$1.50 cover.

In her 11th engagement in nine years at Nick Gaston's intimate and popular downtown supper club, Ruth Wallis has collected a horde of local devotees who keep coming back to be amused with her double-meaning songs. Clever they are, the type which send elbow nudges into ribs. But her material isn't on the outside side. It's not apt to offend anyone.

Miss Wallis writes her own numbers and is prolific. She's continually turning up new material, plus having a backlog of sufficient volume that she could sing for nights without repeating anything, good for the return trade.

She has, in fact, composed enough songs to fill nine LPs, disked under her own label, Wallis Originals. Her current session at the Old New Orleans, six weeks, but Gaston has booked her for eight more next October. "Honeydew Proper" is one of her best, with "Cape Canaveral Blues" another. The crowd likes "Oil Man From Texas—Well! Well! Well!" Her spoof, "Love Songs for Idiots," stands out, too. Les Williams, whose pleasing

voice has been heard at the Old New Orleans for 18 years now, is as good as ever. Margie Robinson, hooper looker, has worked out interesting tap routines for a small floor. Frank Coniello and his musicians are top quality as a small group for showbarking and dancing.

**The Cloister, L. A.**

Los Angeles, June 5. Sheeky Greene, Ruth Olaj, Terry Gibbs Orch (16); \$2 cover.

Opening in as wild a 90 minutes as has ever been clocked on Sunset Strip, the new Cloister show sparkles with Sheeky Greene and Ruth Olaj, a couple of zooming talents who, in this two-week stand, receive their best L.A. show-casings to date.

As trade as he might be, comic Greene pleases those "in the know" and those who would like to be. He's a master of the one-liner, an adept story-teller and a fine dialectician. His delivery has brilliant tempo, frenzied when the material or ad-libs demand smooth when it doesn't. Greene already has a worthy local following, gathered from his many Las Vegas lounge appearances, and he's more than likely to swell that following substantially within the coming fortnight.

Miss Olaj, who has appeared here at Ye Little Club, the Avant Garde and the Interlude, is completely at home in this bigger room. She's an exciting singer whose approach both to melody and lyric turns her act into a memorable one that looms as large as her fine voice. In good taste, she thrusts considerable sex into "Tess Torch Song" and "Slow But Sure," brings a smile with her "On Behalf of the Visiting Firemen" opener and draws tremendous response with her sliding "Singin' in the Rain." There is little doubt that it's only a matter of time before national audiences "find" this first-rate performer.

Holding over from the Cloister's initial show is the Terry Gibbs orch, a 16-member group that scores solidly on its own, backs the performers in fine style and helps all the way around in the show.

**Fountainhead, New Hope**

New Hope, Pa., June 5. Gene Baylos, Sheila Reynolds, Johnny Crawford, Buster Burnell Girls (4), Mickey Rodgers Combo (5); \$5 minimum.

Gene Baylos, a hard-working fast-talking comic who skillfully blends one-liners and ad-libs, warmed up a dull preem crowd at Morris Singer's new Bucks County niter.

Singer has been doing good biz for the midnight shows of his Friday openers. But the early show turnouts have been sparse and this is the situation that confronted Baylos.

He opens up with "empty house" jokes, then begins to get to the dinner group with friendly insults. About 45 minutes later, he had them begging for more. He finished up strong, rattling off fast lines at a terrific pace.

Thrush Sheila Reynolds has a legit-type voice which she put to good use on "Love Walked In," "I'll Take Romance," and a medley headed by "I Could Have Danced All Night." She sings in the pop range for the most part and occasionally soars into the operatic area. The soprano sequences fit most of her material but add nothing to her rendition of "Fever," a sultry number which sounds better sung with a beat.

The show is rounded out by emcee-singer Johnny Crawford, the lively quartet of Buster Burnell dancers and the Mickey Rodgers combo.

**Drake Hotel, Chi**

Chicago, June 5. Joanne Wheatley (with Hal Kanner), Jimmy Blade Orch (6); \$2 cover.

Ex-Fred Waring thrush Joanne Wheatley with spouse Hal Kanner (lending 88er-vocal assist) is the season finale in the plush Camellia House.

Miss Wheatley's punctilious soprano is pleasant if not especially affecting. Kanner's tenor complement is interesting and effective most of the time, but superfluous on one or two numbers. Their best tandem was "My Baby Just Cares For Me." A subsequent "Unchained Melody" had the dramatic aura to win a good mitt, although the accompaniment is irritatingly pretentious arrangement. Miss Wheatley, who works stage-side with savvy, helped herself to good reaction via "Help Yourself" and "Hello Young Lovers." Jimmy Blade's crew responded com-

**Palmer House, Chi**

Chicago, June 2. Al Hirt's Swingin' Dixie Band, Ronnie Schell, George Tapps (5), Schmitz Sisters (3); Ben Arden Orch (9); \$2 cover.

There are two notable things about the current Empire Room local, one being its ranging appeal, the other Al Hirt's dickel-landers vaulting from relative obscurity to the top line at a major plusher in just one booking.

This New Orleans-based crew (out of Dan's Pier 600) generates a sound that for excitement and ingenuity touches possibly a new standard. Their two-beating has a latitude and dimension that explodes with a compelling creativity every note of the way; and from start to finish, the sextet had the customers in a tumult that vet room staffers claim was surpassing for jazz groupings in clean and venturesome, a dazzler on such items as "Night and Day" and "Can't Get Started With You."

"Tiger Rag" features the trombone, and "Tin Roof Blues" gets an exalting clarinet treatment. In all, it's a library playing with exceptional wit and imagination; and withal, a happy visual presentation with bits of deft hijinks, off-stage excursions by one and sundry, and the added comic value of a bantam clarinetist wedged between big and corpulent Hirt and an equally tall trombonist. Band finale with "When Saints Go Marching In," that brings on the whole bill for a socko conclusion.

Offbeat satirist Ronnie Schell, first-timing in Chi, is a prepossessing performer from the social commentary school via intro talkalog and later sketches, among them a Gov. Faubus press conference and Ed Murrow person-to-personing Jimmy Hoffa. Schell is generally effective with material that's clever in concept, though in spots rather broad. That may partly owe to the room, which in size and layout has fully half the audience looking at profile. Comic obviously is more the time toiler.

George Tapps and his troupe of four (including two femmes) are on twice for nice reaction with slick tapology and modern balletics. Peaks are hit the second time around, with Tapps delineating the original softshoe, and the company winding with a flashily modern square dance to a "Hora Staccato" accomp.

Three young Schmitz sisters provide a pleasant, if undistinguished, chirp interlude via pretty straight arrangements of such items as "Enjoy Yourself" and "You Need Hands." They make the turn eye visually, but sans any vocal excitement. Showbarking by Ben Arden's AFMers is slick as always. Ted Lewis returns June 25.

**Steuben's, Boston**

Boston, June 2. Eagle & Man (21), Alegrias De Espana (4), Don Dennis, Linda Davis, Tony Bruno Orch (5); \$2.50 minimum.

Eagle & Man, a riotously funny team with barrel shaped Jack Eagle and Frank Man, getting in some hot jazz licks on trumpet and cornet (New Acts, June 3 issue) creating tumult in Steuben's 450-seated evening night, augers well for the two-week run of comedy team, brought in by booker Jack Mandell, wins on all counts.

Linda Davis, tall brunet looker, works some slick acro contorts bits on table, displaying dexterous feats of muscle control. Alegrias De Espana, two boys and two girls, bring whirling Spanish gypsy dances and song to the niter floor. In a musical production, one femme sings, while one lad takes over the 88, and remaining couple give with the terp work to good mitting.

Don Dennis is in fine voice with rousing "Cherry Pink," segueing to "Surrey with Fringes," and steams up the auction with "Marching Along Together for a final. Tony Bruno cuts the show with fine style. This show exits June 10 with final bill of the season opening next day.

**Upstairs at Downstairs, N. Y.**

(FOLLOWUP) "Demi-Dozen," which has been running at Julius Monk's Upstairs at the Downstairs for over six months, remains one of the best shows in town. Recent cast changes and the insertion of a new song in keeping with the high level of performance material that spark this miniature revue with humor and brightness.

New to the show are Isobel Robbins and Estelle Parsons, respective replacements for Sylvia Shay, who previously succeeded Jean Arnold, and Jane Connell. Both

gals do an excellent job. Ditto for the four other continuing performers, Cecil Cabot, Jack Fletcher, George Hall and Jerry Matthews.

Miss Robbins is also responsible for the delivery of the new tune, "Summer Is," with lyric by Sheldon Harnick and music by Jerry Bach. The number, scratched from the Broadway production of "Body Beautiful," is pleasant and Miss Robbins' execution is good. Her participation in other segments of the program is capped by a bangup job on "Autumn" in "A Seasonal Sonatina."

Miss Parsons, who's concentrated on legit in the past, is making her niter debut in the revue and is standout in her handling of "The Race of the Lexington Avenue Express." The two on-stage pianos are also getting a fresh workover by William Goldenberg and Bob Colston, who are fine as successors to Stan Keen and Gordon Connell.

**Society, London**

London, June 2. Lita Roza, George Birch and Gypsy Adams Orchs; \$3.50 minimum.

Lita Roza, well-known locally as a vaude and disk singer, rarely essays a niterity stint, but on her performance at this ritzy and intimate Piccadilly restaurant she emerges as a bright bet for the cafe circuit. With some prepared material to supplement the standards she currently features, she could be a solid attraction in most situations.

In lieu of special material, Miss Roza develops a theme through a half a dozen or so songs. She illustrates the female's attraction for the male from the early age of nine up to maturity, with such entries as "A Woman's Intuition," "Love Me Or Leave Me," "I Cry As Children Do" and "There's Nothing Rougher Than Love." Her begoff is neatly taken care of with her rendition of "A Certain Smile."

Miss Roza, dressed in a fetching gown, has a stylish voice, a warm and friendly personality and there's a striking note of sincerity in her delivery. She looks good on-stage and knows how to hold an audience. She's in initially for two weeks, but the engagement may be extended a month. George Birch's combo gives her adequate backing and, with the Gypsy Adam Tzigany group, takes good care of the dance time.

**Dino's, Los Angeles**

Los Angeles, June 4. Ann Mason, Jack Elton, Steve La Fever; no cover or minimum.

Songbird Ann Mason's current two-week perch at Dino's should be quite a refreshing appetizer for the regular and tourists seeking the "77 Sunset Strip" tv'er atmosphere.

Miss Mason, an eye-filling blonde, displays a good deal of poise and talent while vocalizing such pop tunes as "That's Why the Lady Is A Tramp," "They Can't Take That Away From Me," "Up A Lazy River" and "It All Depends On You." Her wind, "Boogie With A Carmen Touch," is especially good.

Lack of stage space at Maury Samuels' and Dean Martin's eatery key Miss Mason from showing off her gams via terping—part of her act in other bistros.

Jack Elton's fastening on the 88, and Steve La Fever's bass keep the necessary musical mood needed for this spot.

**Queen Elizabeth, Mont'l**

Montreal, June 4. Lucille & Eddie Roberts, Denny Vaughan Orch (12), Louis Bannet Trio; \$2.50-\$3 cover.

Innumerable Montreal appearances have never dulled the razor-sharp mind-reading offering of Lucille & Eddie Roberts; each time around there is something new to general routining that keeps this act at the top of their particular line. The magic bits used by Roberts as a sort of warmup have been dropped giving duo more time to amaze and confuse the patrons. Roberts intros sequence with his usual glib, fast patter and then brings on Lucille who dons a blindfold and the tour around the room begins.

On night caught, a receptive crowd was slow to get in the mood. However, the affable personality of Roberts soon broke through the reserve and team wound up to plaudits.

During shows, the Denny Vaughan orch has little to do than try and figure out how act works. The Roberts bow out this Saturday (13) with Mata & Hari set for an opening Monday (15).

**Harrah's, Lake Tahoe**

Lake Tahoe, June 3. Dorothy Collins, Myron Cohen, Estelle Sloan, Will Osborne's Orch; \$2 minimum.

Dorothy Collins' longtime exposure on tv and radio (eight years with the "Hit Parade") identifies her as a songstress, but in her Harrah's debut she caps a 35-minute staging with a choreog routine with male partner—and the so-so offering indicates she's lost no points by taying with the talent department where she's proven.

Miss Collins, in a tight-bodied, bouffant-skirted ice blue creation, wins heaviest endorsement with tiffing from the "Hit Parade." "How High The Moon," "Too Young," "Make Love To Me" and "Teach Me Tonight." The blonde chirper also shows much command on other faves such as "Blame It On My Youth" and her begoff, "There'll Never Be Another You."

The unsmoth spots in Miss Collins' turn comes when she mixes her vocaling with terping, but the remedy could be found with additional rehearsal and revisions in the choreog, which is supervised by her terping partner, Bob Herget. He also assists with the distasteful's costuming in a "Rag Of Bone, Hank Of Hair" bit with titles seguing from the 1912 era to date.

Myron Cohen is in a class by himself in telling a story. His situation stuff calls for visual and vocal techniques—and he proves both. His delivery on the dialect stories is never offensive—just funny.

Warmer for the bill is vivacious tapartist Estelle Sloan, a shapely redhead who can command the initial attention in any room. She bounces on for song interpretation of "I Could Have Danced All Night" that indicates capabilities with the pipes as well. Her "Syn-copated Clock" is a surefire routine she's perfected to the final click of the pendulum on her metronome prop. She exits with an Irish routine. Show runs thru June 14.

**Tidelands, Houston**

Houston, June 1. Jean Shannon & The Brooks Bros. (2), Don Cannon Orch (6); no cover or minimum.

Platinum-haired thrush, assisted by the lively Brooks Bros. (2), presents a lively 35 minutes at the Tidelands Motor Inn niter. Miss Shannon, who sings and dances, is one of the hardest working femme on the niter trail, changing costumes at the drop of a skirt. She starts show in a purple gown, the skirt comes off to reveal toredors, then the toredors go to show dancing shorts and a trim pair of legs. While the Brooks do a dance, thrush dons another evening gown, goes back to shorts, then there's another evening gown and finally dress of the flapper era. Even that's not all. At the begoff Charleston number, what appears to be legs to a pair of pajamas slowly descend as the Brooks carry femme offstage.

Miss Shannon is best when she's belting such oldies as "How Come You Do Me," "Some Of These Days," and "I Don't Care," and a song and dance routine of the gay '20s. Brooks Bros. show fine precision dancing throughout. Thrush appears to be straining in act, because of the frantic pace and many costume changes. Act's here for three weeks.

Don Cannon orch again excellent in difficult backing job.

**Seville, Los Angeles**

Los Angeles, June 5. Gloria Lynne, Dave Pell Octet; \$1 cover, 2-drink minimum.

Unfamiliarity with spia singer Gloria Lynne, a newcomer from the east, and too much familiarity with Dave Pell Octet, are probably the reasons a poor turnout was on hand at the opener. Both, however, are top acts in their respective fields.

Miss Lynne has a basic ingredient needed to be a hit—a voice. Her vocal mannerisms are in the league of Sarah Vaughan and Carmen McRae, but still distinct. She comes across solid with a repertoire peppered with "I Got Rhythm," "How High The Moon," "June Night" and "Little Fingers," latter two from her album, and a N.Y. medley of songs.

Pell's baritone sax paces the act throughout, a variation of progressive moderns, several of which are Marty Paich arrangements. The jazzites will, particularly dig Pell's interpretations of "Lulu's Back In Town" and the easy playing of "You Are Too Beautiful."

**Shoreham Hotel, D. C.**

Washington, June 5.  
Los Chavales de Espana (14),  
Bob Cross Orch (12) \$2 cover.

Present three-week Shoreham Hotel Terrace engagement is the first for Los Chavales de Espana in an outdoor setting. They should do it more often. Their fast-paced act with numerous people on the move most of the time, pounding heels and otherwise, is ideally suited for a classy open-air establishment like Allan Bralove's place here.

The Kids From Spain, as their name translates, have devised a varied, well-balanced show making the most of everyone's talents and mixing singing, dancing and musicianship with expert staging. It often seems the company is larger than 14, but that's an illusion created by the motion and the versatility of entertainers who fill several performing roles.

Pepe Reyes and Angel Manchevo have interesting and imaginative routines as flamenco stompers. And one advantage to putting their numbers under the stars is that much of the noise is lost.

The two vocalists, Alberto Rochi and Luis Tamayo, rate "oles" and get them. Rochi's specialties are more robust Iberian songs like "Granada" and "Valencia." Tamayo, who takes on both Spanish and French lyrics, picks the slower and sweeter types, "La Noche de San Juan" and "Sous le Ciel de Paris."

Musical arrangements, with various instruments highlighted at times, are expert, although a violin trio was too far from the mike on opening night. Such first experience flubs are being hastily corrected because there is knowledgeable showmanship behind this group. *Carp.*

**El Rancho, Las Vegas**

Las Vegas, June 3.  
Eddie Gorme, Mr. Vagabond Trio, Johnny Conrad Dancers (4),  
Dick Rice Orch (14); \$3 minimum.

Eddie Gorme is headlining for the first time here, and the impact of her opening night makes it appear that El Rancho owner Beldon Katleman was justified in his faith in the young singer. Miss Gorme is equally effective as a belter or a balladeer; she has a winning personality blended with graceful showmanship.

Repertoire for this engagement includes "I Don't Care," "Just One of Those Things," "Hello Young Lovers," "When You're Alone," "When The World Was Young," "Sometimes I'm Happy," "I'll Take Romance," "Funny Valentine," "Chicago," "Can't Say No," and "Rockabye." Her 88er, Joe Guercio, gives strong assistance as he pilots the Dick Rice orch (14).

Pete Peterson's "Mr. Vagabond Trio," an offshoot of the original "Vagabonds," is a pleasant enough act with its accordion, guitar, and bass players tossing some upbeat songology. Group's comic hat routine is old to Vegas, since it has been repeatedly done here by Buddy Lester, The Novelites, and several other groups, but it apparently is good sock bait for the tourists.

Johnny Conrad and his three femme dancers—a blonde, brunette, and redhead—offer a brilliant demonstration of acrobatic and precision terping. The Tim Douglas production is skedded for four frames. *Duke.*

**Beverly Hills, Cincy**

Cincinnati, June 5.  
Carol Channing, Mattison Trio,  
Moro-Landis Dancers (8); Bill Raymond,  
Gardner Benedict Orch (10);  
Jimmy Wilber Trio, Larry Vincent;  
\$3 minimum weeknights, \$4 Sat.  
and holiday eves plus \$1.50 cover.

Carol Channing is racking up another diamond-studded engagement in the current two-framer at John Croft's plush supper club on the Kentucky side of the Ohio River. She approached the attendance record of her sock bow 14 months ago. Supporting the singing comedienne in a standout floor-show are the Mattison Trio, the dependable Moro-Landis line with Bill Raymond as singing excee, and the location Gardner Benedict band.

Miss Channing held the boards for 63 minutes opening night without overfeeding the capacity 850 tablers. The tall wiry blonde, gravel voiced and with goo-goo eyes, freshens her routine with several different impressions and songs this visit. Streamlined material, by Charles Gaynor and George Burns, receives an artist's attention in every department. Nary a dull moment during her chores, Miss Channing makes on-stage changes behind a dressing table between

antics and vocals. Classic standbys include "Little Girl From Little Rock" and "Calyppo Pete," and her "Diamonds Are a Girl's Best Friend" trademark signoff, and satirical takeoffs of Sophie Tucker and Tallulah Bankhead. Bob Hunter, piano, and Sammy Goldstein, drums, are her fillins with the orchestra.

Opening line number by the Moro-Landis Dancers is followed by the Mattison Trio for a lively 13-minute warmup. Trio (Dorothy Matthews, chic blonde, and Guy Tanno and Dean Diggins) clicks with precision taps and interpretative numbers. Jimmy Wilber's threesome takes over for intermission dancing. Larry Vincent sings at the 88 in the cocktail room. Roberta Sherwood moves in June 19 for four weeks. *Koll.*

**Chi Chi, Palm Springs**

Palm Springs, June 3.  
Pepe Calahan Latin Band, with  
Ernie Rocha, Frank Escalante, Sal  
Hernandez, Raquel Duprez; no  
cover or minimum.

This combo has been an attraction around town all winter, but this is the first time they have moved into a nitery that can seat 750. Having no band to back them up (Bill Alexander's orch being now on vacash), Pepe's bunch found the going hard at first but they later rearranged things and after that went over much better.

Booked in to June 19 as the first of the Starlite Room's summer replacement acts, Pepe and his band play for dances, sing, do specialties on bongos, maracas, piano and timbales.

Raquel Duprez sings songs like "Drum Negrita," "Cien Anos" and "Delicado" as well as American standards like "Magic Is the Moonlight," "Tenderly," "Sunny Side of the Street," "Careless" and "No, They Can't Take That Away From Me."

She's a solid vocalist, backed by an unusual combination of South American musical talents. *Scul.*

**Chaudiere, Ottawa**

Ottawa, June 6.  
Hale & Hayden, Ruth Rogers,  
Bori & Bor, Bob Arlen Dancers  
(5), Harry Pozy Orch (8); \$1 admission.

Benny Hayden, here two years ago with former partner Haller, is teamed now with Michael Hale, a singer, in a routine that shows improvement over the previous act and apparently retains only Hayden's mad one-man impression of the Olympic games. In this exhausting-to-watch chase, comic races around the Chaudiere's big floor donning hats and mugging to ape various nationalities plus such characters as Yul Brynner, others. Stint could profitably give Hale more pipe chores without lessening comedy impact.

Bill also has looker-chirper Ruth Rogers in a slick, socko song bit that showcases the canary's fine ability not only in piping but in showmanship. Bori & Bor, ending June 6, is a holdover from the previous bill that saw Baby Cortez's predicted eight-day run sliced to six. Rest of the fare runs to June 13. Staying on is the Bob Arlen line of terpers. Harry Pozy band excels in showbacking and playing for customer dancing. *Gorm.*

**Roosevelt Hotel, N. Y.**

Lenny Herman Orch (5), Al Conte Trio; \$1-\$2 cover.

The Grill Room of the Roosevelt Hotel is a fine haven these days for the dance-minded. Lenny Herman's hep five-man crew is back on the podium and is providing the type of dancipation rhythm that's appealing to young and old.

Concentrating for the most part on tried and tested standards, Herman and his men appear to have developed a set technique for loosely dancing. At session caught, both teenagers and the Serutan set seemed equally to enjoy the pleasant pace. For the oldsters, the beat was just right for an uncomplicated fox trot; for the youngsters, it had sufficient schmalz for unfrenzied lindy hopping. Generally, Herman sticks to the American idiom, but occasionally throws in a latino beat for the aficionados. The Herman band consists of a sax (Herman), bass, accordion, drum and piano. Herman, the bass-man and accordionist, fronts and take turns at the vocals.

Spelling the Herman crew is the Al Conte Trio, another contingent that's topnotch in dishing out danceable music. For those that prefer to sit, both outfits provide a pleasant background to the Grill's quiet and tasteful surroundings. *Holl.*

**Hotel Roosevelt, N. O.**

New Orleans, June 5.  
Betty Kean & Lew Parker, Tina  
Robin, Leon Kelner Orch (12);  
\$2.50 weeknight minimum; \$4 Sat-  
urdays.

Betty Kean and Lew Parker pull sustained yocks in their 40 or more minutes on stage, and have table-holders with them all the way. They poke fun at the customers and at each other, and run off a constant flow of laugh-packed material that includes sketches, impressions, and other rib-tickling merriment.

Their depiction of "The Bicker-sons," a quarreling couple, is a high spot of the turn. Their satire of Edward R. Murrow and impressions of Sophie Tucker and Maurice Chevalier also stand out.

In support is Tina Robin, a diminutive dynamo with a big voice. The highly personable Miss Robin, an invigoratingly fresh face, brings strong melodic ammunition in the form of a diversified lineup of showmanship.

Her impressions of Kay Starr, Roberta Shawwood and Teresa Brewer are high-voltage, and she nets plenty of palm-pounding.

The Leon Kelner crew turns in a first-rate job of backing the show and keeps the dance floor crowded during the ankle-bending sessions with judicious admixture of old, new, Latin and dixieland rhythms. Band vocalists, Bobby Blaque and Jack Delaney, share the assignments. *Liuzz.*

**Latin Quarter, N. Y.**

(FOLLOWUP)

Johnnie Ray gives a fresh facade to the longrunning Latin Quarter layout, "All About Dances." An annual visitor to this spot, Ray comes in at a time when the proms are in bloom and he's figured to catch a substantial portion of that trade.

The former weeper is essaying a new set of songs, tunes, incidentally, that he doesn't seem to have fully worked in. However, as he got acclimated the E. M. Loew-Eddie Risman spot, his effectiveness increased considerably. By closing time, he had the crowd under full control.

Ray is still the frantic performer who seems to feel the songs he sings. He still has the drive and feeling of a holy roller. He has bounce and energy and virtually acts out every song. Result is a performance of tremendous interest. Many of his tunes haven't been essayed locally, and in these numbers, he shows a little strangeness. For the closing moments he reprises the hits that brought him in the act and he is a definite in.

A newcomer here is Jimmy Joyce (New Acts) and also in the featured class are Augie & Margo, who hit a top response in a display of some sexy terping. They are extremely skilled dancers and their effectiveness could be enhanced considerably by a wider range of ideas. However, no complaint from the customers.

The Tuckers, a two girl and a boy trampolene turn, returned to this scene after an absence and also contributed effectively to the overall entertainment values. They replaced Latona, Graham & Chadel (see news story in this issue).

One of the handicaps Ray worked under at the beginning was the fact that bandleader Jo Lombardi had been injured from a fall onstage during a rehearsal session. While a substitute leader proved effective, some of Ray's apprehension might be traced to the absence of Lombardi. *Jose.*

**Bellevue Casino, Mont'l**

Montreal, June 5.  
Edith Piaf, Therron Troupe (6),  
The Bizarros (3), Guy Allen, Maury  
Kaye Orch (8); \$2 admission.

Piaf in any language means socko bit but Piaf in French and in a French town means not only smash return but also a reception unequalled by any other performer to play this area.

That this diminutive chanteuse is an established fave with Montrealers goes without saying. Personal appearances in the past decade have always been surefire draws and her many waxings are household items for the 3,500,000 French-Canadians in this part of the world. As usual, Miss Piaf is garbed in her simple black dress which is a little more stylish than those worn by some of her rivals, but the simplicity of her dress and the impact of this vibrant personality, alone on a stage in a single spot, results in a type of showmanship seldom encountered in the thrush bit today.

Standing squarely before the mike, Miss Piaf explains all her

songs in her own particular English and then sings in French.

Preceding Piaf and with a 10-minute intermission to break the mood: between vaude and torchants, is the bike-riding family from France called the Therron Troupe. Consisting of four femmes and two males, outfit does about everything possible on two-wheeled vehicles and with the distaffers adding much to the visual impact of offering. Comedy moments are injected neatly and even the baby sister of the troupe, who can't be more than 10, impresses with her cycling efforts. Baton tosser, Guy Allen scores, particularly with his flaming batons for a clincher and the musical antics of the three Bizarros from Italy are a cinch to pick up plaudits in this room.

Miss Piaf, who gets the best in music from her own small combo and the Maury Kaye orch, is in until June 12 with Juliette and her own show opening June 13. *Newt.*

**Ye Little Club, L. A.**

Los Angeles, June 5.  
Carole Costello, Andre Philippe,  
Joe Felix, Roger Nichols; 2-drink  
minimum.

Lou Costello's daughter, Carole, belted out her numbers well and tunelessly in her nitery bow at this Bevills testing ground for tyros, and opening night saw the birth of a talented young singer who should make her mark.

The 20-year-old youngster, who shares current stand with French stylist Andre Philippe, is an easy entertainer, although she still lacks the polish which time will endow her with. Her delivery is natural, and it's apparent she can successfully bridge the gap between hot and sweet numbers—evinced, too, a natural flair for comedy. Both in soloing four numbers and dueting a pair with Philippe, she has the crowd definitely on her side, an attribute for any newcomer.

Opening with "Look to the Rainbow," she confines herself to good standards, progressively and with mounting assurance through "Pennies From Heaven," "Getting to be a Habit," "10 Cents a Dance" and her finale, "Melancholy Baby." Hit number of the turn, however, is "The La-de-ah Song," with Philippe, a hit rendition. "I Wish You Love" with femme handling English and Frenchman, his native tongue lyrics, also comes in for good hand.

Philippe, who has the intimate approach, shows experience in all his numbers, with a medley, "I Love Paris," "La Vie en Rose" and "April in Paris," a standout. He cops applause, too, for "Les Amants de Paris," "C'est Magnifique," "I Could Write a Book" and "Chanson Francaise."

Joe Felix at piano and Roger Nichols at bass provide melodic backing for stint. *Whit.*

**Lido, Paris**

(FOLLOWUP)

Paris, June 2.  
In its 18th month, the Lido show is still kept fresh, frothy and frenetic. Some of the sheen of the original dance numbers of the Alaria Argentine Ballet may have been diluted a bit by sending the original to the new Las Vegas Lido unit, but the new acts are all first-rate and this is a show that wears well as attested to by the tourist SRO every night.

Second unit Alaria group, composed of four boys and four girls, give a fine erotic-exotic note to the proceedings while the Bluebell Girls give out their breezy, electric terp routines. The mecano aspects are still dramatic and eye-catching gambits, especially the giant waterfall and the ice skating bit with Nancy Lee Parker and Nicky Powers performing a catchy pas de deux.

Bernard Bros. (2) are highly funny in their record mime number, especially in an inspired takeoff on a heavy song from "The King and I." Mime and invention carry solid stuff for a high class act. Amin Bros. (2) has one backed to a table and footing the other around dervish style for fine reaction.

Arnaud Bros. (2) do their old faithful of a couple of mating birds for the usual fine and response Hall, Norrman & Ladd supply a funny, deadpan musical knockabout number. Ruby Bruce enters an impudent, twinkling nude dance bit to the show. Show winds in December when the new entry, "Ca C'est l'Amour," "The Love," comes in. Lido then goes back to a yearly show change to keep up its annual prestige even though a two-year stretch worked well business. Restaurant aspect is also big as people come to eat early for good seats. Lido still has \$7 minimum per person. It's a good buy. *Mask.*

**Cocoanut Grove, L. A.**

Los Angeles, June 5.  
Vivienne della Chiesa, Dick  
Shawn, Freddie Martin Orch (16);  
\$2-\$2.50 cover.

Vivienne della Chiesa and Dick Shawn ran their maiden race at the Cocoanut Grove Wednesday (3) night and the double-entry had thorough form all the way.

Miss della Chiesa's contralto voice, with some expert Bobby Kroll arrangements backstopping, rings true throughout a turn which encompassed pop and classical songs. It's a sure bet that her magnetism will cue Gus Lampe to rebook the attractive blonde Italian singer.

Among her selections were "Non Dimenticar," "Magic Is the Moonlight," "Scarlet Ribbons," a medley of tunes from "An Affair to Remember" and "Around the World," and "St. Louis Blues."

Shawn can serve the same dish over and over and still make it palatable. His familiar takeoffs on Elvis Presley and the comin' home of his Civil War grandpappy still draw the yocks. In fact, Shawn, while drawing the laughs at will, draws a few tears in certain spots, proving that the better comics always have a touch of pathos.

Shawn also impressed in his subtle manner of quieting down an over enthusiastic patron who turned heckler during the show.

Freddy Martin' orch paces the show, with a solid opener of "My Fair Lady" tunes and with some musical notes that cried, "Let's dance." Show holds through June 17. *Kafa.*

**Cloister, Chi**

Chicago, June 2.  
Don Adams, Meg Myles, Ram-  
sey Lewis Trio; \$1 cover, 2-drink  
minimum.

Current layout is tried-and-true in these precincts, and likely to hold at sufficient biz for its three-week dotting in the face of a general nitery slump around town.

Don Adams, one of the more impressive satirists about, clicks chiefly with such sketches as the school for baseball umps and the bust-seller pegged on a gal named "Delta." His warmup, however, still mires in low-key maundering that faults on too few laugh lines for the slow gait. When he lights on a specific bit, though, he can be very funny, as with his lampooning of "sick" humor. As a practitioner himself, it's the more appreciated outfront.

Figuresome Meg Myles, glamour-gowned, gives the airconditioning a battle. Vocally, her dusky tones cut it through a satisfying catalog that includes "Wouldn't It Be Lovely?" "Thirteen Men," "Trolley Song" and "Lazy Afternoon." Even for the idiom, however, singer tends to play it too mannered and detached at times, suggesting that more vocal moxie would comp the reception. She has the savvy otherwise and standout looks to rope 'em. *Pit.*

**Riverside, Reno**

Reno, June 4.  
Ames Bros. (4), Ery & Evert,  
Starlets (8), Eddy Fitzpatrick Orch  
(10); \$2 minimum.

The Ames Bros. in this locale are proven faves, and opening night auditors attested the quartet's popularity, albeit many of the tablers were of the prom set—what with this week marking the end of the school year and the teenagers had good reason to be doing the niteries.

With Al Semola directing from the piano, the foursome click in a 40-minute turn of the standard titles, the pop stuff, and novelities, plus a bit of comedy between titles. The boys show best on such as "Yes Indeed," "Dry Bones," "Red River Rose," "Smoke Gets In Your Eyes," and "You, You, You."

The repertoire is neatly designed to give each a solo spot at the mike, with talents running from the straight stuff to the impresses for individual exposure, where the turn before the lights tends to drag.

Taking the first curtain in a unicycle duo billed as Ery & Evert—a boy-girl team with tricky antics on the one-wheelers. The distaffer takes second spot to Evert, but with the eye-fall talent is a definite asset for the 10-minute offering. The two do it tandem on some of the bits, and Evert proves his mastery of the bike with defying trickery on high and small surface platforms.

Bracketing the bill are the Starlets in Moro-Landis productions with Frank Panelli aiding in the vocal dept. Eddie Fitzpatrick and boys capably back entire show. Final curtain is on June 17. *Long.*



# VARIETY BILLS

WEEK OF JUNE 10

## NEW YORK CITY

**MUSIC HALL 11**  
Varel & Bailly  
Les Chanteurs  
Rita Lotti  
Maria Neglia  
Lisa Laura  
Alan Cole  
Corps de Ballet

## AUSTRALIA

**MELBOURNE**  
Tivoli  
Lily Mahoney  
Rita Lotti  
Gibson Girls  
Gordon & Collette  
Alton Bros. & June  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
Edith Jones  
Lorraine Bronsgrave  
WYNDHAM  
Tivoli  
Brazilliana Dancers  
Johnny Lockwood  
Len Love

## BRITAIN

**ASTON**  
Hippodrome  
Paddock & Penny  
Annette & Noel  
Rita Lotti  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
Edith Jones  
Lorraine Bronsgrave  
WYNDHAM  
Tivoli  
Brazilliana Dancers  
Johnny Lockwood  
Len Love

**BLACKPOOL**  
Paddock & Penny  
Annette & Noel  
Rita Lotti  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
Edith Jones  
Lorraine Bronsgrave  
WYNDHAM  
Tivoli  
Brazilliana Dancers  
Johnny Lockwood  
Len Love

**BIRMINGHAM**  
Hippodrome  
Paddock & Penny  
Annette & Noel  
Rita Lotti  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
Edith Jones  
Lorraine Bronsgrave  
WYNDHAM  
Tivoli  
Brazilliana Dancers  
Johnny Lockwood  
Len Love

**GLASGOW**  
Hippodrome  
Paddock & Penny  
Annette & Noel  
Rita Lotti  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
Edith Jones  
Lorraine Bronsgrave  
WYNDHAM  
Tivoli  
Brazilliana Dancers  
Johnny Lockwood  
Len Love

**LONDON**  
Hippodrome  
Paddock & Penny  
Annette & Noel  
Rita Lotti  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
Edith Jones  
Lorraine Bronsgrave  
WYNDHAM  
Tivoli  
Brazilliana Dancers  
Johnny Lockwood  
Len Love

**MELBOURNE**  
Tivoli  
Lily Mahoney  
Rita Lotti  
Gibson Girls  
Gordon & Collette  
Alton Bros. & June  
Annette Marjorie  
Anny Berrier  
Marjorie Glancy  
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**MUSIC HALL 11**  
Varel & Bailly  
Les Chanteurs  
Rita Lotti  
Maria Neglia  
Lisa Laura  
Alan Cole  
Corps de Ballet

**NEW YORK CITY**  
Blue Angel  
Dorothy London  
Roger Price  
K. & M. Welch  
Barbara Sparks  
Jimmy Lyon  
Bart Howard  
Bon Sir  
Kaye Ballard  
Bertice Reading  
Little, Dane & Mason  
Thelma Flamm  
Jimmie Daniels  
Chateau Madrid  
Helen Alton  
Ralph Font  
Panchito Ore  
Candi Cortez  
Concubina  
Tony Martin  
Allan Drake  
Selma Line  
Ron Stewart  
Lou Donn Ore  
Fagan Ore  
Den  
Jack Douglas  
John Gorman  
Bernadine Reed  
Downstairs Ray  
Demi Doren  
Sylvia Shay  
Isabel Robins  
Cecil Cabot  
Yvonne Rogers  
George Hall  
Gerry Mathews  
Stan Keen  
Ronny Graham  
No. 1 Fifth Ave.  
Robert Downey  
Helen Alton  
Hotel Astor  
Lenny Herman  
Hotel Plaza  
Lisa Kirk  
Ted Stutter Ore  
Mark Monte Ore  
Hotel Pierre  
Leah Knight  
Larry Douglas  
Dolores Perry  
Joseph Ricard Ore  
Alan Logan Ore  
Hotel Taff  
Vincent Lopez Ore  
Hotel St. Regis  
Ray Bari Ore

**CHICAGO**  
Black Orchid  
Henny Youngman  
Sylvia Simon  
Joe Parnello (3)  
Blue Angel  
Mighty Panther  
Ledy Jean  
Princess Camille  
Duke of Iron  
Janet Slim Henry  
Norman Tolbert  
Al Lopez Ore  
Rogers McCall  
Blue Note  
Dukes of Dixieland  
Chez Parer  
Tony Martin  
Billy Falbo  
Geo. Cook Ore  
Chez Ambrosia (9)  
Crisis  
Don Adams  
Mog Mylis  
Benny Lewis Trio  
Conrad Hilton  
"Frosty" Fells

**HAVANA**  
Hotel Capri  
Rosita Fodres  
Mitsouko & Roberto  
Nancy & Guile  
Nathalie Herera  
Hotel Hilton  
Forrado Albuquer  
Escher Ore  
Riquel & Rolande  
Terry Gladisa  
Arenore Ore  
Fajardo Ore  
Hotel Nacional  
Carlos Arango  
Rudy Fanetti

**LOS ANGELES**  
Band Box  
Billy Gray  
Bat Ya  
Mickey Katz  
Jackie Lee Cochran  
Ben Blues  
Barbara Heller  
Joe Sawyer's Co.  
Leda Lefti  
Mildred Law  
Dick Sevier  
Dick Bernie  
Richard Cannon  
Ivan Lane Ore  
Clifford  
Shelly Greene  
Ruth Olney  
Joe Strohore  
Cocoanut Grove  
Dick Shawn  
Vivienne Della  
Fred Astaire  
Freddie Martin Ore  
Crescendo  
Mort Sahl  
The Four Preps  
Joe Castro Ore

**LAS VEGAS**  
Desert Inn  
Patti Page  
Prof. Backwards  
Art Joffe  
Don Arden Dners  
Carroll Hayes Ore  
Dunes  
"1001 Nights at  
Minsky's"  
Pinkie Lee  
Janet Anant  
Victor Julian &  
Dogs  
Jamaal  
Gladys Grey  
Bob Vegas  
Allen Conroy  
Miguel Lencero  
Tony Dixie  
Coe Davidson Ore  
El Cortez  
Dubonnet Trio  
Dodie Bush  
Versailles  
El Rancho Vegas  
E. Gorme  
Mr. Vagabond Trio  
John Conrad Dners  
L. Rice Ore  
Flamingo  
Ted Lewis & Co.  
Marie McDonald  
Larry Adler  
Harry James  
Don Kirk  
Flamingo  
Jackie Buchanan Ore  
Fremont Hotel  
Joe King & Zanies  
Joe Davies  
Joe Sante 4  
Newton Bros.  
Gordon Nuggel  
Larry Ranch  
Lee & Faye May  
Sons of Gold'n Wst  
Macianda  
Four Tunes  
Johnny Glenn  
Shirley Scott  
Nevada Club  
Jie Adams  
Rivera-Barranco La  
tin Revue  
Rudolph IV  
Mildtoms  
Felix Ramirez Trio  
Lou Wolf & Joe  
Wolbert  
New Frontier  
Mickey Rooney  
Pete Forman  
Diahann Carroll

**MIAMI - MIAMI BEACH**  
Americans  
Tommy Leonetti  
Kirby Stone 4  
Lee Martin Ore  
Wonders  
Lou Walters Revue  
Elissa Jayne  
Tulio Alicia  
George Karolly  
Ted Kivitt  
Cindy Fuller  
Jacques Donnet Ore  
Ruth Wallis  
Clover Club  
Eddie Saffery  
Deauville  
Mandy Campo Ore  
Spivak  
Diplomat  
Hal Fisher  
Kathryn Kane  
Walt Reed Ore  
Elen Roe  
Jackie Heller  
Lorena Ore  
Lula Varona Ore

## SAN FRANCISCO

**Backstage**  
Stan Arnold  
Rene Joubert  
Blackhawk  
Miles Davis 6  
Cantabury  
Geo. Alexander  
Benny Strong Ore  
Easy Street  
Marty Mars  
Wally Rose Ore  
Fack's  
June Christy  
Dick Curtis  
Mike Denton  
Fairmont Hotel  
Gordon McRae  
E. Hecksher Ore  
Geo. 90's  
Diamond Jim  
Sharon Ape  
Bee & Ray Gorman  
Dick Keegan Ore

## One-Man Show

**Tom Lehrer**  
London, June 2.  
Harold Holt's presentation of a one-man show in two parts. At the Palace Theatre, London, May 31, 59; \$3. top.

Tom Lehrer's one-nighters each Sunday at the Palace Theatre have proved to be such boffo b.o. that the season has been extended by a further two performances at Her Majesty's Theatre and a subsequent engagement at the Royal Festival Hall. It's a remarkable triumph for a little-known entertainer, but one that is well deserved.

It takes more than just talent for an artist to hold the stage in a big theatre solo for an entire evening and keep his audience rocking with laughter. It calls, additionally, for perception, wit, and shrewdness in observation. Lehrer possesses these qualities and also has an engaging manner and the facility to project his offbeat brand of humor.

Lehrer's observations have become known as "gruelties," illustrating the fact that he is a purveyor of a gruesome type of humor. But even his gruesome subjects are made devastatingly funny by his pungent and cynical approach. Atom bombs, the fall-out, Christmas carols, folksongs and love tunes are mercilessly scrutinized—and with each the audience's enthusiasm mounts. One composed exclusively of the names of chemical elements, is delivered with breathtaking speed and is a remarkable feat of memory, as well as a highly diverting entry.

The artist sets the pattern for his entertainment by his own third person introduction; and then, seated at the piano, he introduces each of his numbers with a cynical and amusing comedy broadside. It adds up to two hours of smash, sophisticated entertainment.

Myro.

## New Acts

**JIMMY JOYCE**  
Comedy  
15 Mins.  
Latin Quarter, N.Y.

Jimmy Joyce is an Irish storyteller from Boston who could easily be billed as the Hibernian Myron Cohen. He is working vein of rich lore in the doings of the Boston Irish Catholics. He has the air of identification with his subjects and his stories and under no stretch of the imagination can his yarns be described as anything but humorous and respectful.

He specializes in Irish stories that are laugh-provokers. Joyce is a portly lad, who seemingly can go on indefinitely. He closes with an aria from "Pagliacci," effectively delivered.

Jose.

**QUINTETTO ALLEGRO**  
Instrumental-Songs  
Cork Club, Houston

These five artists from Florence, Italy, are a versatile group of musicians. Group opens with an Italian medley, then performs Monti's "Czaida." Next there's Liszt's "Second Rhapsody," and the stirring, "The Passing of the Regiment," which the five wrote. If a high point could be selected in the act, this is it.

Fine comedy bit is the "Second Rhapsody" number, in which all five play the 32 at once, which takes even more musical than comedy talent. Playing "Fascination," the three violinists cruise the stageside tables for personal serenades, and group invites clapping accompaniment to "Dark Eyes." Quintetto first came to U.S. six years ago from Italy. Skip.

## House Reviews

### Palladium, London

London, May 30.  
"Swinging Down the Lane," Val Parnell & Bernard Delfont presentation of a two-act revue, devised and staged by Robert Nesbitt. Lyrics and music, George Carden, Leslie Bricusse, Max Bygraves, Phil Park, Cyril Orndel, Dave Freeman, Derek Scott; orchestration, Max Harris, Eddie Mordue, Rourke Hazelhurst, Bob Richards, Bert Rhodes, Ronald Hammer, Ted Brennan; choreography, Cyril Orndel; musical direction, George Carden; costumes, R. St. John Roper; decor, Tod Kingman. Opened May 29, 59, at the Palladium, London; \$2.30 top.

Cast: stars Max Bygraves; also includes Peter Murray (3), Bob Williams, Rob Murray, Elizabeth Larnar, Aleta Morrison, Schaller Bros. (2), Hope & Keen, Harry Jacobson, Bob Dixon, Wanted Fire, Keith Hamshire, Carl Ewer, Dancing Girls (18), Dancing Boys (7), Specialty Dance Group (3), George Mitchell Singers (8).

"Swinging Down The Lane" is a cheerful lightweight twice-nightly revue, which should keep the Palladium boxoffice busy until pantomime time. It is vehicle for topnotch, versatile entertainer, Max Bygraves, and Robert Nesbitt has used his technical skill to provide a colorful, lively show with the exuberance of youth. The customers would obviously be content for Bygraves to do a one-man stunt, but the thin revue framework is designed to enable a number of excellent vaude acts to appear whenever the star has to change costume or take a breather.

The show starts limply with a rain-swept city street scene, but then moves into the countryside with a burst of color, with the first half finishing on the Thames river-side. The second stanza is ostensibly in Bygraves' country house, but by then the revue theme has been quietly dropped to nobody's dissatisfaction.

The star proves anew that there is no performer in Britain better at projecting his warm personality over the footlights. Whether he is singing his corny songs, cracking gags, doing impersonations or quietly joshing the audience along his relaxed, friendly technique is tops. He scores in a miming fishing sketch with a perky moppet (Keith Hamshire) and with a gimmick in which he visualizes railway announcements being adapted to various types of travellers. He ribs tv commercials in a song, turns up on a horse, spoofs tv's Western stars, tells a string of neat yarns and sings some of his familiar songs and a few new ones.

The Peters Sisters appear with a number of characteristically energetic songs and lead into a scene, "Jazz at Eel Pie Island," featuring The Wanted Five, a crazy rock 'n' roll outfit, and the dancers. Humor is provided by the Schaller Bros., and an expert comedy tramp-comic pair, Rob Murray and Bob Williams. Murray is a laconic Australian juggler with a self-deprecatory line of patter, and Williams is a good-humored Yank who obstinately refuses to obey its master. Both acts are old favorites and stand-out yock-raisers.

Skillful specialty tepping comes from a long-legged blonde, Aleta Morrison, in two spots, and music-comedy's Elizabeth Larnar sings charmingly in another couple of amiable scenes. Hope & Keen, a couple of young British tumblers, make a neat Palladium debut. The dancers and singers are easy on the eye and fit into the swift pattern of Nesbitt's production, and R. St. John Roper's costumes are gay and vividly hued.

Rich.

**Queen's, Blackpool**  
Blackpool, Eng., June 2.

James Brennan presentation of "Jokers All," with Dickie Henderson, Ronnie Hilton, Jimmy Clitheroe, Dominique, Dior Dancers (4), The Kims (3), Grace O'Connor, Jimmy Currie's Water Spectacle "The Flood," Herbert Hare, The Semi-Tones (4), 12 Debutantes, Jack Walker Orch.

James Brennan, indie producer, has assembled satisfying fodder for summer vacationers at this popular family house. Accent is on clever specialties plus comedy, and pace of show, staged by Billy Petch, is always fast. Atmosphere is always warm and is aided by cozziness of auditorium itself. Dickie Henderson clicks with

witty comedy, scoring with his travesties of tv cowboys, a highway patrolman, a James Cagney impersonation, and a take-off of a tv singer on first appearance and later when he has absorbed the style of many different stars and taken their various tips for success. He also features in a somewhat familiar sketch about a star and a stand-in, the stand-in always getting the meanest chores until final tag-line; in this he is joined by Ronnie Hilton, playing the star.

Hilton himself offers a pleasing songolog, which comprises an Al Jolson impression and current hit "Gigi." For comedy he is joined by his regular pianist, Will Fyffe Jr. (son of the late comedian).

Jimmy Clitheroe, d'minutive north-of-England comedian, appears in his role of the awful kid, garbed in page-boy outfit and with a lanky male as his contrasting foil. Perkiness is his main asset.

The Jimmy Currie spectacle of "The Flood," described as a glimpse of ancient Rome in period of Caesar Borgia, is not on scale of earlier Currie aqua-spectacles. Although stage is flooded with water, it is a bit of a wash-out so far as stirring first-half climax is concerned. Specialties register strongly for warm, m'itting. Dominique, French pick-pocket, invites customers on stage and juggles them of pocketbooks, watches, even braces; he repeats this in auditorium, using rapid technique and garnering top front-row surprise. The Kims are three agile acrobats from Sweden with humorous faces, clever routines and a novel still-walking act. Dior Dancers (three males, one female) are adagio foursome who register strongly as three males toss the distaff member around for solid palming; act, formed two years ago, and produced by Bob Ganjou, is okay for an act of this kind.

Semi-Tones offer vocal harmony, Grace O'Connor is femme vocalist, and Herbert Hare aids in comedy bits. Neat line of chorines in the 12 Debutantes. Jack Walker bats resident orch. Layout is set until October.

Gord.

**Empire, Glasgow**  
Glasgow, June 4.

Larry Marshall & One O'Clock Gang, Kathie Kay, Archie McCulloch & Gay Town Discoveries, Royal Scottish Country Dancers, Bobby Dows Orch.

Vaude apparently finds it a problem to get acts these days. Hence the spotlighting of a new amateur talent in the "discoveries" segment of this layout, with Archie McCulloch, local promoter, doing his emcee chores with some talent search. It is not the calibre of vaude for a No. 1 house. Summer doldrums can be faulted for this lapse from professionalism.

Kathie Kay, disk chirper who gets regular airings via tv, offers pleasant songolog for satisfying applause. Her repertoire includes a new Scot-flavored favorite in "Come Home To Loch Lomond and Me" and the w.k. "Granny's Hielan' Hame."

Ella Wilson, on accordion, is a breezy opener with some lively tunes, as are the Royal Scottish Country Dancers in second segment. McCulloch invites and participation by inviting female customers on to stage for some interviews and balloon-bursting comedy.

From local indie tv comes "The One O'Clock Gang," personnel of mid-day lunch show, with some homely comedy and song. Larry Marshall offers his Scot comedy with lanky Jimmy Nairn as stooge, ad there are melodies from Charlie Sim and Marie Benson. Outfit is funniest in their school-classroom sketch, which garners useful palming, and they also offer an "Old Time Music Hall" sketch, aided in dance by Kay Rose and Peter Johnstone, with Larry Marshall as Talbot O'Farrell, Marie Benson as Marie Lloyd, and Charlie Sim as G. H. Elliot; Jimmy Nairn, in whiskers, acts as the traditional emcee. Showbacking from the resident orch under Bobby Dows is okay. Gord.

**Wakely at N.M. State Fair**  
Hollywood, June 9.

Jimmy Wakely, country & western singer and head of Shasta Records, has signed to emcee all shows for the New Mexico State Fair at Albuquerque, running for nine days in October.

Tex Barron, fair president, flew here to ink Wakely.



# Chi Had Record \$5,061,100 Season, But 'Twasn't Like the Fabulous '20s

By LES BROWN

Chicago, June 8. Chicago made a comeback as the top legit road city during the 1958-59 season. More theatres were lighted here for longer stretches of time than anywhere else west of Gotham, and while the other hinterland cities were continuing the downward trend of recent years, Chi was having a banner season, at least on paper.

In sheer dollars, the term just ended topped all seasons for as far back as VARIETY's records go. There were 15 shows, including one holdover from the previous season, and a total season gross of \$5,061,100 for 130 playing weeks. Only the gross total is impressive, and even that is subject to severe discount in view of the higher ticket prices and inflated production operating and theatre maintenance expenses.

For a comparison, the preceding season mined \$3,282,000 from 11 shows playing 84 weeks. Previous high mark on record was \$4,314,330 established in the 1952-53 season when 27 shows played a total of 187 weeks.

The 1958-59 season mark was helped by the fact that the Shubert Theatre, the town's largest-seater, was lighted all 52 weeks, first with "My Fair Lady" at a \$7 top and then with "Music Man" at \$6.60. Together the shows grossed over \$3,250,000 in '58-59, almost twice what the other 13 plays were able to take in all together.

Long-runner for the year was "My Fair Lady" with 36 weeks.

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## 'Story' a Heavy Tourer; Company Tooters Will Plane to Rehearsals

"West Side Story," which begins its post-Broadway tour July 1 at the Auditorium, Denver, will be one of the heaviest productions on the road. The musical will carry four baggage cars and seven musicians, including conductor Joseph Lewis. The pit contingent, when augmented by local tooters, will total 27.

The AFMers going out with the show will be flown ahead of the company on each jump for longer rehearsals with the pickup musicians than would be permitted if they travelled by rail. The staff for the tour includes Emmett Callahan, company manager; George Eckert, production stage manager; Joe Hill, stage manager; Larry Pool, assistant, and Harry Forwood, pressagent.

Producers Robert E. Griffith and Harold S. Prince, general manager Carl Fisher and Howard Jeffrey, assistant to choreographer Jerome Robbins, will attend the Denver opening. The musical terminates its Broadway run June 27.

## See End of Shubert, D.C.; Bernie Ferber Resigns

Washington, June 2. It's becoming increasingly apparent that the Shubert Theatre, the stage and dressing rooms of which were gutted by fire last Jan. 29, will not be reopened as a theatre. Bernie Ferber, house manager, has revealed that he resigned several weeks ago because of "long indecision" of owners on what to do, plus doubt on his part it would ever be a theatre again. The Shubert, operated by Jay Hornick, of Philadelphia, is a former burlesque house, but has had lean pickings with legit in recent years.

## New Group to Operate Strawhat in Rural Ohio

Ashtabula, O., June 9. The Rabbit Run Theatre, at N. Madison, a hamlet about 25 miles southwest of here, has been taken over by James MacGuire, Bobbie Troka and Abbe Scott, who will operate it as an Equity-bonded spot this summer. The spot was leased from Mrs. Margaret Klump, who will serve as promotion director and party booker for the venture. The season starts underway June 30.

## Herb Sheldon to Operate Barn at Montauk Point

Television actor-m.c. Herb Sheldon will become a legit producer this summer. He will operate the new Montauk (L. I.) Manor Playhouse, opening June 17 for a 13-week season. The 600-seat theatre will occupy an indoor tennis auditorium built by the Montauk Beach Co. Productions will be mostly musicals.

Arthur Whitelaw, formerly with the Sea Cliff (L. I.) Summer Theatre and co-owner of the Marymeade Playhouse, Smithtown, L. I., is general manager of the Montauk operation. Bob Scarpato, of the Syracuse Univ. faculty and formerly with the Sacandaga (N. Y.) Summer Theatre, is resident director, with Daye Axelrod as assistant.

## Sonnie Hale Dies, Delays 'Mistress'

London, June 9. With the death early today (Tues.) of Sonnie Hale, the premiere of his new play, "The French Mistress," is tentatively set for later this week at the Adelphi Theatre. Richard Bard will take over the male lead in the Jack Hulton production, in which Hale was to have costarred with Marie-Claire Verlene and Hugh Wakefield.

The comedy was previously slated to open last Thursday (4), but the preem was postponed when Hale was hospitalized with a throat infection. Hulton acquired the show after its original tryout last April at Windsor, where Queen Elizabeth and Princess Margaret were enthusiastic members of the audience.

Hale, whose real name was John Robert Hale-Monro, wrote "Mistress" under the nom de plume of Robert Monro. He had also authored other legit scripts and collaborated on film scenarios. Born in 1902, the actor appeared in many plays and films, and also directed a number of pictures. He was successively married to Evelyn Laye, Jessie Matthews and Mary Kelsey.

## SPIGELGASS GETS 5G AS 'MAJORITY' AUTHOR

Leonard Spigelgass is getting about \$5,000 a week royalty as author of "A Majority of One." That's figured to be one of the largest author royalties for a straight play in legit history. Majority is currently in its 17th sellout week at the Shubert Theatre, N. Y.

The playwright's hefty take is due to the show's exceedingly high gross potential rather than an unusual royalty deal. He's only getting the minimum Dramatists Guild royalty of 5% of the first \$5,000 gross, 7½% of the next \$2,000 and 10% of the balance.

However, the Shubert is a 1,453-seater and at the \$6.90 top the potential capacity take, without standees, is about \$53,000 weekly.

## Sked 'Plateau' Tryout At New Rhode Island Barn

A stock tryout of a prospective off-Broadway production is scheduled for the Carriage House Theatre, Little Compton, R. I., this summer. The play, Roland Wolpert's "The Green Plateau," will be tested Aug. 12-16 at the 150-seater. The off-Broadway presentation is contemplated for the Downtown Theatre, operated by William Landis, who'll be co-producer at the Carriage House, with Ellen Burchard.

The strawhat, on the estate of Miss Burchard's father, Roswell B. Burchard, former Lt. Governor of Rhode Island, will open July 1 for an eight-play season. A resident Equity company will be utilized.

William and Jean Eckart are designing the sets and costumes for "Fiorello."

## New Mgt. Group Has Carnegie Hall Theatre

The Carnegie Hall Playhouse, N. Y., has been taken over by Ben-Lar Productions. The outfit is headed by Lawrence Rothman, who last season was associated with the Phyllis Anderson Theatre, N. Y., and previously operated the now-dart President Theatre, N. Y.

The Carnegie spot was converted to an off-Broadway theatre three years ago by Sanford Friedman and Mike Weinberg.

## No 'Drum' Tourer; London Still Set

Plans for a touring production of "Flower Drum Song" are apparently cold. The decision is attributed to difficulty in casting the predominately Oriental parts in the musical, particularly since about 60 such types are currently employed on Broadway in three productions, including "Flower Drum." The latter show is in its 28th capacity week at the St. James Theatre, N. Y.

The two Main Stem entries, besides the Rodgers-Hammerstein-Joseph Fields production are "World of Suzie Wong" and "Majority of One." There are approximately 39 Orientals in "Song," while "Suzie" has 18 and "Majority" three. "Rashomon," another Broadway entry in the Far Eastern groove, has no Orientals in the cast.

Although the "Song" tour is out, the producers are going ahead with plans for a London company on the theory that enough Oriental talent is available in England to cast the musical. Also, it's figured that British audiences will more readily accept Occidental performers made up as Orientals. The West End production is aimed to open about next January or February.

Meanwhile collaborator-producers Richard Rodgers and Oscar Hammerstein 2d are working on their prospective new show, "Sound of Music," due Nov. 12 at the Lunt-Fontanne Theatre, N. Y. The tuner will have a book by Howard Lindsay and Russel Crouse, based on the story of the Trapp Family. It will star Mary Martin.

## Walter and Jean Kerr Have Various Projects; Relent on No Tuners?

Walter and Jean Kerr will stay home this summer in Larchmont, N. Y., with their five children "and go crazy." They've recovered from the failure of their musical, "Goldilocks," on Broadway last winter and are both working on various new projects.

Kerr is taking a three-month vacation as drama critic of the N. Y. Herald Tribune to write a book about esthetic, which his authoress wife says won't be as arty as that sounds. Mrs. Kerr's immediate assignment is a piece for the Sunday magazine section of the N. Y. Times, about how to cope with bad notices. After that, she has an idea for a straight-play-farce, but thinks maybe the form is passe.

The piece for the Times magazine will, of course, be based on the generally unfavorable reception of "Goldilocks," for which the Kerrs wrote the book and lyrics, and which Kerr staged. The theme, Mrs. Kerr indicates, will be that you can't "cope" with bad notices, but just have to be philosophical about them. "As Walter says," she explains, "when you do a show you're asking for it, and you have to be prepared to take it."

Mrs. Kerr, who had her fifth

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## Bert Wheeler Starring In 'Three Men' in Cincy

Cincinnati, June 9. Bert Wheeler, Horace McMahon, Joey Faye and Elizabeth Eustis are the leads, with co-author John Cecil Holm as director and playing a supporting role in "Three Men on a Horse," this week at the Cincinnati Summer Playhouse. The arena tent opened its season last week with "Say, Darling."

The strawhat is operated by local business man and former Broadway producer Mark Kroll, with Broadway company manager Morry Efron as producer-general manager.

# Report of L&L Deal for Cap, N.Y., Accents B'way Tuner House Dearth

## Would Withhold Tally On Critics Circle Prize

New York

Editor, VARIETY: Now that the award season is over, some objection should be recorded to the method of announcing the N. Y. Drama Critics Circle prize for the best play.

Specifically, I suggest that the tally of votes for the various choices should be kept confidential, and just the winner announced, as is done with the Pulitzer Prize, and the film Oscar awards.

It hardly seems fair that "Raisin in the Sun" was designated the Critics Circle selection, and in the same announcement to point out that it was a winner by the narrowest margin over two other plays, and to reveal that not one of the critics of the New York daily newspapers cast his ballot for it.

Alexander H. Cohen.

## 'Majority' Profit Tops 100% Mark

"Majority of One" has passed the 100% profit mark. On the basis of a May 2 accounting and estimated subsequent income, the Leonard Spigelgass comedy is figured to have netted about \$123,000 as of last Saturday (6). The Theatre Guild-Dore Schary production was capitalized at \$112,800 with the management guaranteeing an additional \$7,200 in bonds.

The play, currently in its 17th week at the Shubert Theatre, N. Y., has been earning an average weekly operating profit of \$15,000. As of the audit, the show had netted \$46,517, of which \$40,000 was distributed evenly between the management and the backers. It's figured the comedy picked up an additional \$75,000 profit in the five weeks between the accounting and last Saturday.

Following the production's move into the black during its eighth week at the Shubert, there was a cast payroll increase of 5% of the gross. The statement doesn't indicate who's in on the percentage, but it's assumed to be either or both of the costars, Gertrude Berg and Cedric Hardwicke. Schary gets 3% of the gross as director.

## EQUITY AGAIN ASKING OK OF BARD IN PARK

Actors Equity has again stepped in to revive the controversy over free Shakespeare productions in New York's Central Park. The union at its annual meeting last Friday (5) voted unanimously to petition Mayor Robert F. Wagner to appoint a committee to study the situation regarding Park Commissioner Robert Moses' refusal to permit continuance of Joseph Papp's cuffed Shakespeare Festival in the park. The petition has been sent to the mayor.

Moses' edict was upheld last week by N. Y. Supreme Court Justice Samuel M. Gold, who dismissed a petition to compel the Commissioner to readmit the festival to the park this summer. Meanwhile, Papp has filed a notice of appeal to the Appellate Division of the Supreme Court.

## Only VIP Beer Addicts Need Apply (to Cohen)

Legit VIPs in the U.S. and Canada will be getting free samples (a 24-bottle case every month) of Old Vienna Beer and Old Stock Ale during the next 12 months as part of a campaign to popularize the O'Keefe Centre, now under construction in Toronto and due to open in the fall of 1960. The venture, which involves a \$12,000,000 outlay, is being built and will be operated by O'Keefe Breweries, which puts out the beer and ale products.

Alexander H. Cohen, Broadway producer and New York booking representative for the Toronto house, arranged the promotion.

Reports that Alan Jay Lerner and Frederick Lowe intend taking over the Capitol Theatre, Broadway film house, for their upcoming musical version of "The Once and Future King" have been denied by representatives of both the author-producers and the theatre. It's understood Lerner and Lowe, who'll also co-produce the tuner with Moss Hart, are seeking a new theatre because of the perennial Broadway booking jam, especially involving large-capacity theatres suitable for legit musicals.

The same situation applies to Robert E. Griffith and Harold S. Prince, who have been casing several Times Square film houses as a possible berth for their upcoming musical production of "Fiorello." Among the theatres being considered by them is the New Amsterdam, a former legit operation now being used as one of a number of 42d Street grind houses.

The New Amsterdam would normally be considered a bad bet because of its location on the hurly-burly thoroughfare, but there's a possibility an entrance to the house could be constructed on 41st Street, opposite the National Theatre. Main Stem film houses that have been given a once-over as possibilities for conversion to legit, other than the Capitol, include the Palace, Rivoli and State.

The Capitol, owned by Loew's Theatres, is reportedly due for renovation, including reduction of its present 4,820-seat capacity to around 2,500-2,750. A similar job was recently completed by Loew's on the State, cutting it from 3,450 to 1,900 seats.

The 1,700-seat Palace has ample

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## Producer-Actor Couple Clicked at Palm Springs; City Reopens Q.T. Firing

Palm Springs, June 9. Michael Ferrall and Marian Walters, a husband-wife producing-directing-acting team who brought the Palm Springs Playhouse into the black this season for the first time in its 11-year history, got their reward yesterday (Mon.). They were fired by Mrs. Ethel Luccarino, head of the non-profit Guild which leases the Playhouse from the city.

The firing took place after city authorities had signed a new lease with the Guild, with the understanding that the Ferralls would be back in charge next fall. Mrs. Luccarino's letter was sent to the Ferralls' after it was erroneously assumed they had left town for the summer.

Municipal officials now learn that \$20,000 worth of seats, props and equipment do not belong either to the city or the Guild but to the Ferralls. Negotiations are now under way to reopen the contract and deal directly with the Ferralls instead of with the socialites who fired them.

## Playbill and Playgoer Set N.Y.-Coast Ad Tieup

Playbill, the Broadway theatre program, and Playgoer, its Coast counterpart, have worked out a deal for mutual representation for advertising sales. The arrangement, clinched by Gilman Kraft, president of Playbill, and John F. Huber, president of Playgoer, provides advertisers with a cumulative market of "2,000,000 theatregoers" in the New York, Los Angeles and San Francisco areas.

Playbill, which was radically revised when Kraft took over its management in 1957, is now in its 75th year in New York.

## Equity to Tell Congress It's for U.S. Arts Group

Washington, June 9. Actors Equity president Ralph Bellamy is scheduled to appear tomorrow (Wed.) before the House Congressional Committee on Education and Welfare to ask for legislation on bills for the establishment of a Federal Advisory Council on the Arts.

The actor currently starring at the National Theatre here in "Sunrise at Campobello."

## Inside Stuff—Legit

Before salvos are fired in unrestrained praise, however, it should be noted that Shaw apparently ran afoul of one of the very things he attributes to married men in this

(Continued on page 77)



# Road Good; 'Sunrise' \$41,400, Wash., 'Bells' 59G, 'Seesaw' \$24,700, Frisco

Business was healthy for most road shows last week. "Sunrise at Campobello," which joined the small touring lineup last week, started off solidly in the first of five frames at the National Theatre, Washington.

Of the seven shows on tap last week, three were in Los Angeles and two in San Francisco.

**Estimates for Last Week**  
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, in touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

**CHICAGO**  
Music Man; Shubert (MC-RS) (17th wk) (\$5.50-\$6.00; 2,100; \$71,458). Almost \$60,500. Previous week, \$63,500.

**LOS ANGELES**  
L'il Abner, Biltmore (MC-RS) (2d wk) (\$5-\$5.50; 1,636; \$49,300). Over \$38,700 with Theatre Guild subscription. Previous week, \$34,400 with subscription.

My Fair Lady, Philharmonic Aud (MC) (1st wk) (\$5.75-\$6.50; 2,070; \$78,800) (Michael Evans-Todd). Almost \$69,000. For seven performances with Civic Light Opera subscription. Previous week, \$56,300 at the Russ Auditorium, San Diego.

Once More With Feeling, Hartford (C-RS) (4th wk) (\$4.55-\$5.40; 1,024; \$27,600) (Fernando Lamas, Marjorie Lord). Nearly \$17,100. Previous week, \$20,800.

**SAN FRANCISCO**  
Bells Are Ringing, Curran (MC-RS) (1st wk) (\$5.75-\$6.90; 1,758; \$59,000) (Judy Holiday). Opened June 1 to four favorable reviews (Knickerbocker, Chronicle; Morton Examiner; Hotel, News; Hall, Call-Bulletin); almost \$59,000 with Civic Light Opera subscription. Previous week, \$78,800 with CLO subscription. Philharmonic Auditorium, Los Angeles.

Two for the Seesaw, Geary (CD-RS) (2d wk) (\$4.30-\$4.85; 1,550; \$39,000) (Ruth Roman, Jeffrey Lynn). Nearly \$24,700. Previous week, \$24,300.

**WASHINGTON**  
Sunrise at Campobello, National (D-RS) (1st wk) (\$4.95-\$5.60; 1,676; \$46,200) (Ralph Bellamy). Opened June 1 to three affirmative notices (Carmony, Star, Donnelly, News, Sullivan, Post); sell-out at nearly \$41,400 with theatre Guild subscription. Opening night was a Democratic Party benefit.

## Stock Tryouts

(June 7-21)  
After Ego, Jr., Dot DeCamp-Barter Theatre, Abingdon, Va. (15-20).  
Law and Mr. Simon, by Julie Berns (Alvin, Skunkin)—Westbury (L.I.) Music Fair (8-21).  
Piece of Blue Sky, by Frank Corsaro (Shelley Winters)—Tappan Zee Playhouse, Nyack, N.Y. (18-20) (Reviewed in VARIETY, May 27, '59).

## Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).  
Gangs All Here, Ambassador (10-1-59).  
Happy Town, Lunt-Fontanne (10-1-59).  
Drop of a Hat, Golden (10-8-59).  
Gris Against Boys, Alvin (10-19-59).  
Milk and Honey, Lunt-Fontanne (10-19-59).  
Finger String, Comedy (10-22-59).  
Warm Penitence, Hayes (10-22-59).  
Sound Music, Lunt-Fontanne (11-12-59).  
5 Finger Music Box (12-2-59).  
Silent Night, Morosco (12-2-59).

## London Shows

(Figures denote opening dates)  
Blue Music Revue, Majestic (2-19-59).  
Candide, Saville (4-30-59).  
Caught Napping, Piccadilly (2-22-59).  
Gypsy, Vero, Palace (3-5-59).  
Hush, Vero, Palace (3-5-59).  
Defour After Dark, Portico (6-9-59).  
Eighty in Shade, Globe (1-8-59).  
Firewell, Farewell, Garrick (5-5-59).  
Five Finger String, Comedy (7-16-59).  
Fool's Paradise, Apollo (4-1-59).  
Girl, Gingerbread, Duke York (4-17-59).  
Gray Is Green, Duke York (12-12-59).  
How Say You, Aldwych (4-22-59).  
Irma La Douce, Lyric (7-17-59).  
Call Me Eaf, Lyric (12-2-59).  
Long, Short, Tall, New (7-59).  
Repertoire, Old Vic (9-17-59).  
Macbeth, Saville (11-25-59).  
My Fair Lady, Drury Lane (4-30-59).  
Orpheus Descending, Royal Ct. (4-23-59).  
Pleasure, His Ct. (4-23-59).  
Prodigal Wife, Winter Gard. (5-28-59).  
Rear Like a Dove, Phoenix (3-29-57).  
Salad Days, Vaudeville (6-5-59).  
Simple Spymen, Whitehall (3-19-59).  
Taste of Honey, Criterion (2-10-59); transferred to Windham's.  
Ulysses in Nighttown, Arts (5-19-59).  
Unexpected Guest, Duchess (12-12-59).  
World's Fair, Lyric (12-12-59).  
World's Clothing, Strand (3-17-59).  
World Paul Slicker, Palace (5-5-59).  
**SCHEDULED**  
Hostage, Windham's (6-11-59).  
Murder on Arrival, Westminster (6-16-59).  
All in the Family, Strand (6-18-59).  
Complicated Love, Strand (6-18-59).  
**CLOSED**  
Beware of Angels, Westminster (5-26-59).  
Not in the Book, Criterion (4-2-59).

## Stock Items

Peter Sacco, young son of John G. Sacco, musical director and producer at the Starlight Musical, Indianapolis, and Frances Pole, actress and pressagent for the Spa Summer Theatre, Saratoga, N.Y., will make his stage debut in "The King and I" at the Indianapolis outdoor operation.

A tryout of Dot DeCamp's "Alter Ego" is planned for June 15-20 at the Barter Theatre, Abingdon, Va., which opened its 27th season last Monday (8). Another new play, Pat Hale's "Voice of the Whirlwind," is scheduled for June 29-July 4 presentation at the theatre.

Jack Merigold will be production stage manager for the 13-week Dallas (Tex.) State Fair Musical season.

The Brandywine Music Circus, Concordville, Pa., begins its fourth season July 7.

Jane Morgan in "Bells Are Ringing" will be the initial offering of the 27th season at the Kennebunkport (Me.) Playhouse.

Peter Harris will direct the Valley Players production of "Janus," the June 15 opener at the Mt. Park Casino, Holyoke, Mass. He'll also appear in 10 other presentations by the company, which is going into its 18th season.

Faye Emerson in "Biography" will be the opening bill June 22 of the 13th season of the Pocono Playhouse, Mountainhome, Pa. The production staff at the barn includes Rowena Stevens, producer-manager; Dixie Lee, pressagent; Paul Hood, business manager; John Bowden, promotion; John O'Shaughnessy, resident director, and Jack Bates, scenic designer.

Karen Ford will appear as the femme lead June 17-21 in "Say, Darling" at the Playhouse-on-the-Green, Columbus, O.

Stanley Prager will direct the Los Angeles Civic Light Opera production of "Oklahoma."

The Spa Summer Theatre, Saratoga, N.Y., begins its 13th season June 29.

John Dutra will appear opposite Dody Goodman in "Dream Girl" the week of June 15 at the Cincinnati Summer Playhouse. He'll also appear opposite Jill Corey in "The Moon is Blue" the week of June 30 at the Northland Playhouse, Detroit.

Frederick Dvorchik will be musical director for "Song of Norway," opening its second season June 25 at the Jones Beach (N.Y.) Marine Theatre.

Hildegard, in a one-woman show, is scheduled for a week's run, beginning July 14, at the Hunterdon Hills Playhouse, Jutland, N.J., which opens June 23 with Elaine Stritch in "Time of the Cuckoo."

Aaron Frankel, back in New York following his withdrawal as managing director of the Margo Jones Theatre, Dallas, Tex., will direct the package, "Happy Time," starring Margaret Truman.

He also staged "Tiger at the Gates," in which Hurd Hatfield is currently starring at the Bucks County Playhouse, New Hope, Pa.

Tallulah Bankhead has cancelled a scheduled summer theatre tour in "Private Lives" because of injuries sustained recently in a fall at her New York home.

Bruce Becker's Tappan Zee Playhouse, Nyack, N.Y., begins its second season June 19 with the tryout of "A Piece of Blue Sky," starring Shelley Winters.

backstage facilities, but too much of its capacity is upstairs, which limits the potential gross for legit. The Rivoli stage is figured too shallow for legit musical use.

The New Amsterdam, formerly one of the choice musical houses, was lost to legit when the West 42d Street block took on a hinky-tonk atmosphere during the 1930's. However, the 1,700-seat house (with upstairs office space and an extra rooftop playhouse) might still be a desirable legit location if, as has been suggested, the entrance could be moved from 42d St. to 41st St., opposite the National Theatre.

In any case, with every available Broadway musical house already tenanted or booked, other theatres must be found for several additional scheduled song-and-dance shows.

## Stock Review

### Mr. and Mrs.

Chicago, June 2.  
Cecil Barker presentation of three-act comedy by Sherwood Schwartz. Staging, Seymour Berns; settings, Edgar Lansbury; lighting, Les Jones and Len Bateman. Stars: Maxine Maxwell, Steve Dunne, Jackie Coogan; features: Stanley Gordon, Les Hauptman. Pa. State Theatre, Hinsdale, Ill., \$3.60 top.  
Cecilia Coogan, Steve Dunne, Bonnie Barton, Marilyn Maxwell, Mary Ann Hawkins, and Len Bateman. Walter Creighton, Les Hauptman, Elliott Henderson, Robert Thompson, George Cogan, Darwin Apel, Justice of the Peace, Stanley Gordon, Producer, Lincoln Denman, Director, Frank Coogan, Script Girl, Gilbert Ferguson, Jerry, Joe Greco, Lyn Menaugh, Young Lady, Christopher O'Brien, Virginia Gardiner.

The braintrust of Red Skelton's tv show, producer Cecil Barker, director Seymour Berns, and writer Sherwood Schwartz, are collaborating in their respective capacities on their first legit play, a comedy about television. They hope to take it to Broadway. As summer theatre fare it's acceptable, but any more ambitious mounting of it would be risky, the weaknesses are so patent and basic.

"Mr. and Mrs." hews to formula. It is predictable, and studded with the banal unlikelyhoods of a television situation comedy. Because the comedy premise isn't particularly fresh or funny of itself, the humor has to lean on absurd devices, such as getting the justice of the peace drunk to keep him from recognizing the bride, or from the dialog, which strains overly to set up gag lines. In spite of some droll moments and flashes of satire, it shows a heavy hand and isn't witty enough for the Main Stem stage.

Schwartz's debut opus centres on video's ideal married couple who not only can't get along in actual life but have never really been married. Keeping this a secret presents the obvious problems for their manager and troubles thicken when the sponsor commands the stars to have a baby as a means of hyping their faltering ratings. They attempt to fake it by plumping the gal with pillows—and so on.

The production is comfortably paced and nicely staged by Seymour Berns. Jackie Coogan, showing a flair for comedy, is outstanding as the harried agent who has to keep peace in the "family," and very early he becomes the focus for laughs. Steve Dunne plays the Don Juanish video husband in slick, appealing fashion, and Miss Maxwell, lushly filling out an array of costumes, fastidiously but competently, in the concocted role of the "wife." The supporting cast of Hinsdale players is good overall in the stock roles.

## Off-Broadway Shows

(Figures denote opening dates)

**NEW YORK**  
Billy Barnes Revue, Rye (6-9-59).  
Fly Friend, Cherry Lane (6-23-59).  
Crucible, Marquis (11-18-58), closes next Sunday (14).  
Dr. Willy Will, Barbizon (6-4-59).  
The Enemy of the People, Actors (6-2-59).  
Fallout, Renata (5-20-59), closes next Sunday (14).  
Leave It to Jane, Sheridan Sq. (5-25-59).  
Many Loves, Living Theatre (1-13-59).  
Mark Twain Tonight, 41st St. (4-5-59).  
Our Town, 42nd St. Square (6-1-59).  
Shaw Repertory, Provincetown (5-28-59).  
Three Penny Opera, de Lys (6-20-59).  
Waltz of the Flowers, 42nd St. (4-4-59).  
Young & Butler, Theatre East (5-28-59).  
**SCHEDULED OPENINGS**  
Cast of Chorus, 42nd St. (6-10-59).  
Cave Macchelpa, Living Theatre (6-11-59).  
Drunkard, Gate (6-24-59).  
Three Sisters, 42nd St. (9-10-59).  
Shakuntala, St. Mark's (9-29-59).  
Vincent, Cricket (9-30-59).  
Great God Brown, Phoenix (10-5-59).

**LOS ANGELES**

Be An Angel, Revue (5-11-59), closes next Sunday (14).  
Billy Barnes Revue, Las Palmas (10-13-58).  
Boy Friend, 42nd St. (6-13-59).  
Camino Real, Hwood Center (5-21-59).  
Circle of Wheels, El Capitan (5-22-59).  
The City of Players, Gallery (6-5-59).  
Mendel Beardsley, 42nd St. (6-5-59).  
Plain & Fancy, Pasadena (5-28-59).  
Square Fellow, Stage Society (5-8-59).  
Turn of Mind, 42nd St. (6-1-59).  
Turn to Autumn, Calhoun (6-5-59).  
Who Told Lila, Players Ring (4-13-59); moves June 14 to Downey (6-13-59).  
**SCHEDULED OPENINGS**  
Streetcar, Omnibus (6-11-59).  
Look Back in Anger, Gallery (6-24-59).  
**CLOSED**  
Compulsion, Camphus (2-10-59).

### Touring Shows

(June 7-21)  
Bells Are Ringing (Judy Holiday)—Curran, S.F. (6-20).  
L'il Abner, Biltmore, L.A. (6-13); Civic Aud., Portland, Or. (15-16); Or. Theatre, Seattle (17-20), closes.  
Music Man (2d Co.—Shubert, Chi (6-20).  
My Fair Lady (2d Co.—Edith Evans, Diane Todd)—Philharmonic Aud., L.A. (6-20).  
Once More With Feeling (Coast Co.)—Fernando Lamas, Marjorie Lord—Alcazar, S.F. (6-20).  
Sunrise at Campobello (Ralph Bellamy)—National, Wash. (6-20).  
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Geary, S.F. (6-20).

# B'way Up With Nine Shows SRO; 'Destry', 'Redhead' House Records, 'Story' 48 1/2 G, 'J.B.' 27 G, 'Seesaw' 23 G

Broadway bounced back last week. Receipts, which toppled the previous stanza, improved sharply for most shows. Prospects for the current session look good, with the number of buyers in town considerably higher than in recent weeks.

One show closed last Saturday (6) and two more are scheduled to wrap up the end of this week. The sellouts and virtual capacity entries last week totaled nine. They were "Destry Rides Again," "Flower Drum Song," "Gypsy," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "My Fair Lady," "Raisin in the Sun" and "Redhead."

**Estimates for Last Week**

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

**Destry Rides Again**, Imperial (MD) (7th wk; 52 p) (\$8.35-\$9.40; 1,427; \$65,000) (Andy Griffith, Dolores Gray). New house record at \$66,713 with parties. Previous week, \$65,900 with parties.

**Flower Drum Song**, St. James (MD) (27th wk; 216 p) (\$8.05; 1,615; \$63,111). Over \$63,100. Previous week, \$63,200.

**Cashebo**, Lyceum (C) (26th wk; 202 p) (\$6.90; 995; \$29,600) (Walter Szlezak). Almost \$11,800. Previous week, \$10,900. Closes June 3d.

**Gypsy**, Broadway (MC) (3d wk; 19 p) (\$8.60-\$9.40; 1,900; \$80,500) (Ethel Merman). Over \$71,700 for seven performances. Previous week, \$82,785.

**J. B.**, ANTA (D) (26th wk; 204 p) (\$6.90; 1,185; \$46,745) (Christopher Plummer, Raymond Massey, James Daly). Almost \$27,000. Previous week, \$22,700. Basil Rathbone succeeded Massey last Monday (8).  
**La Plume de Ma Tante**, Royale (R) (30th wk; 239 p) (\$8.05; 1,050; \$44,500) (Robert Doherty). Nearly \$45,100. Previous week, \$44,900. Lays off July 6-Aug. 1.

**Majority of One**, Shubert (C) (16th wk; 128 p) (\$6.90; 1,453; \$53,000) (Cedric Hardwicke, Gertrude Berg). Almost \$52,900. Previous week, \$53,400.

**Make a Million**, Morosco (C) (33d wk; 260 p) (\$6.90; 946; \$35,300) (Sam Levene). Nearly \$16,500 with twofers. Previous week, \$13,200 with twofers.

**Marriage—Go-Round**, Plymouth (C) (32d wk; 247 p) (\$6.90; 1,062; \$43,000) (Charles Boyer, Claudette Colbert). Over \$43,400. Previous week, same. Lays off June 15-Sept. 12.

**Music Man**, Majestic (77th wk; 612 p) (\$8.05; 1,626; \$70,500). Under \$69,000. Previous week, \$65,000.

**My Fair Lady**, Hellinger (MC) (169th wk; 1,347 p) (\$8.05; 1,551; \$69,500) (Edward Muhlare, Pamela Charles). Another \$70,400.

**Pleasure**, His Company, Longacre (C) (33d wk; 262 p) (\$6.90; 1,101; \$37,600) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost \$27,400. Previous week, \$24,100. Moves next Monday (15) to the Music Box. Melville Ruick subbed last week for Ruggles, who was on vacation.

**Raisin in the Sun**, Barrymore (D) (13th wk; 102 p) (\$6.90; 1,076; \$41,569) (Sidney Poitier). Almost \$42,000 again.

**Rashomon**, Music Box (D) (19th wk; 121 p) (\$6.90-\$7.50; 1,101; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff). Nearly \$19,600. Previous week, \$18,100. Closes next Saturday (13).

**Redhead**, 46th St. (MD) (18th wk; 140 p) (\$9.20; 1,297; \$62,410) (Gwen Verdon). New house record at \$62,617. Previous week, \$59,100 with parties and refunds for one performance missed by Miss Verdon because of illness. Lays off July 6-11.

**Sweet Bird of Youth**, Beck (D) (13th wk; 103 p) (\$6.90; 1,280; \$47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Almost \$44,700. Previous week, \$42,900.  
**Thoroughly Modern Millie**, Hayes (D) (35th wk; 276 p) (\$7.50; 1,139; \$42,887) (Helen Hayes, Eric Portman, Betty Field). Over \$18,500 with

twofers. Previous week, \$16,200 with twofers. Closes next Saturday (13).

**Two for the Seesaw**, Booth (CD) (73d wk; 580 p) (\$6.90; 780; \$32,300) (Dana Andrews, Anne Bancroft). Almost \$23,000. Previous week, \$20,400. Hal March and Lee Grant take over the costarring roles June 29.

**West Side Story**, Winter Garden (MD) (89th wk; 708 p) (\$8; 1,404; \$64,200). Over \$48,500 with twofers. Previous week, \$42,500 with twofers. Exits June 27 to tour.

**World of Suzie Wong**, Broadhurst (D) (34th wk; 271 p) (\$6.90; 1,214; \$47,400). Over \$26,700. Previous week, \$23,500.

**Once Upon a Mattress**, Phoenix (MC) (4th wk; 32 p) (\$4.60; 1,150; \$29,582). Under \$17,700. Previous week, about \$16,500.

**Closed Last Week**  
**Once More With Feeling**, National (C) (33d wk; 253 p) (\$6.90; 1,162; \$43,800) (Joseph Cotton, Arlene Francis). Nearly \$21,000 with twofers. Previous week, \$15,700 with twofers. Closed last Saturday (6) at an estimated 100% profit on a \$110,000 investment.

## NO. JERSEY BARN HAS DINNER-LEGIT TIEUP

A package dinner-theatre deal at reduced rates will be offered patrons of the Pine Brook (N. J.) Show Tent, opening its initial season June 19. Two restaurants in the northern New Jersey area, the Condor, in Livingston, and the Chanticleer in Millburn, are involved in the project. The plan will enable Pine Brook patrons to make reservations for dinner and the theatre at either of the eateries. The minimum tab for the combination deal is \$4.95.

## Bolshoi Looks SRO For Toronto, Montreal Dates

Montreal, June 9.  
With almost \$175,000 advance before the boxoffice opened to the public last week, the six performances of the Bolshoi Ballet at the Forum are a cinch to go clean before the June 16 opening of "Giselle." The Russe troupe's four performances in Toronto prior to the Montreal stand are already sold out.

Late program changes for the Montreal dates have given local impresario Nicholas Koudriavtzeff, of Canadian Concerts & Artists, a few headaches and caused considerable subscriber confusion. The schedule originally listed one performance of "Stone Flower," but due to long music and lighting rehearsals required for this ballet, it has been dropped and will be replaced with "Highlights 3," comprising selections from the group's "Highlights 1 and 2."

## Ray Boyle Will Return To Fred Miller, Milwaukee

Milwaukee, June 9.  
Ray Boyle, who took over last spring as managing director of the Fred Miller Theatre here, has been rehired for the 1959-60 season at a salary of \$250 per week, a raise of \$50.

The pact gives Boyle "sole authority for artistic control, direction and selection of plays and talent." Boyle indicates he will do some acting and directing next season, in addition to his managerial work. The stock operation is run by a non-profit local group, Drama, Inc., of which William J. Feldstein is president.

## 'Orpheus' for Stratford

Stratford, Ont., June 9.  
John McCollum, U.S. tenor, sings the title role in Offenbach's "Orpheus in the Underworld" at the Avon Theatre here, July 10-25, in connection with the Shakespeare Festival. Martial Singher, French baritone, and N. Y. soprano Irene Jordan sing Jupiter and Eurydice. The opera has been revised along modern lines by Robert Fulford and James Knight. Tom Brown directs, Louis Applebaum conducts and Brian Jackson designs,



# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen, 40 W. 55th St., CI 6-0594. Casting a stunning and intelligent femme stage-manager able to model clothes and used to TV appearances. Mail photo and resume to production office, or inquire by phone.

"Beautiful Dreamer" (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie Bracken. Available parts: middle-aged femme writer, mannish; middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30's, male composer; 18-20; femme lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middle-aged caretaker; elderly character man; sculptress, early 20's, Greenwich Villager. Send photo and resume to producers by mail only.

"Connecticut Summer" (MC). Producer David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting virtually all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only.

"Destiny Rides Again" (MC). Producer David Merrick. Open call for male dancers tomorrow (Thurs.), 11 a.m. at the Imperial Theatre, 249 W. 45th St., N.Y.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Gypsy" (MD). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward. Casting director, Michael Shurtleff. Accepting photo and resume from actors, singers and dancers, both adult and children, for future file on replacements and understudies for all roles. Mail to casting director.

"Happy Town" (MC). Producers, B. & M Productions; director, Allan A. Buchkartz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required): male, 50's, character comedy lead; male, 25's, comedian, lean, slender; femme, 19-23, attractive blonde, soprano; male, 25-30, baritone; femme, 19-23, comedienne, attractive, chest soprano voice; five singer-actors who play band instruments; male and femme characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y., suite 7D.

"Mother Courage" (MD). Producers, Lee Eaton & Robert Welber, 152 W. 42d St. (Room 1004). N.Y. Parts Available: female, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy comedienne, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women, male, short, crude; extra: officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Saratoga" (MC). Producers,

Robert Fryer & Morton da Costa. Open call for singers June 12. Soprano, tenor and bass singers, 1 p.m.; sopranos, 3 p.m. Interested in singers who can also dance. Audition at the Golden Theatre, 452 W. 45th St., N.Y.

"Saturday Night" (MC). Producers, Jule Styne & Joseph Kipness, 237 W. 51st St., JU 6-0028. Casting through agents or by mail. Send photo and resume to producers; rehearsals Aug. 17.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

### OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions; director, David Sawn, 174 W. 89th St., N.Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker; 25, corpsman, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cock, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late leave opening.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Misguided Tour" (R). Producer, James Allen Reid. Equity call for singers-dancers tomorrow (Thurs.), at 8 p.m. at Variety Arts Studios, 225 W. 46th St., N.Y.

"Once Upon a Mattress" (MC). Producers, T. Edward Hambleton & Norris Houghton. Equity call for replacement femme dancer who can also sing, must be 5' 5" or over. Auditions June 16, at 8 p.m. at the Phoenix Theatre, 189 Second Ave., N.Y. Paying Broadway minimum.

Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hambleton; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to director.

"Shakuntala" (D). Pilgrim Production, 242 W. 56th St., N.Y. Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer-director, Lee Morgan. Director will consider photo and resume by mail or left at the office.

### STOCK

N.Y. Theatre Co. Casting contact, Jean Leslie, 47 E. 38th St., N.Y. Holding interviews Tuesdays through Fridays at 4-7 p.m. Casting about 75 performers for eight different companies, to perform at 50 resort hotels for a 10-week season. A few parts still available for "Silk Stockings." Mail application, photo and resume to above address.

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### TOURING PACKAGES

"Boy Friend" (MC) Producer, Gus Schirmer, 16 W. 55th St., N.Y., CI 6-5542. Casting Director, For-

rest Carter. Mail photo and resume to the above address; or contact casting director. Eight to 10-week season in proscenium and tent.

### THEATRES

ALLENTOWN, PA. Guthrie Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre.

BRADDOCK HEIGHTS, MD. Mountain Theatre. Producer, William O. Brining, director, Roy Franklin. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer, c/o Talent Showcase, 1545 Connecticut Ave., Washington 8, D.C.

CANTON, CONN. Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

CAPE MAY, N.J. Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

CEDAR GROVE, N.J. Meadowbrook Dinner Theatre. Producers, Gary McHugh & Carl Sawyer, N.Y. office, CI 5-3196. Casting through agents only.

CONCORDVILLE, PA. Brandywine Music Circus. Producer, St. John Terrell. Mail photo and resume to Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions. See: Lambertville, N.J.; Neptune, N.J.

EPHRAATA, PA. Legion Playhouse. Producer, Darrell Larson; casting agents, Adams & Leigh, 7 W. 46th St., N.Y. Will consider photo and resume of Broadway and stock credits. Send by mail only to Ken Friedman, c/o agency.

FISH CREEK, WIS. Peninsula Players. Producer, Caroline Rathbone; general manager, Roger Hamilton. Resident Equity company. Accepting photo and resume of general talent; also applications from technicians and apprentices. Address the management at the theatre.

HAMPTON, N.H. Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N.Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Mail to general manager. Schedule includes "Fair Game," "Dark at the Top of Stairs," "Separate Tables," "Epitaph for George Dillon" and "Tunnel of Love."

INDIANAPOLIS. Avondale Playhouse. Producer, Jo Rosner; producer-director, William Tregoe. Casting for Equity resident company, apprentices and technical crew. Mail photo and resume to producer, 6844 Canal Blvd., New Orleans.

LACONIA-GILFORD, N.H. Lakes Region Playhouse. Producer, Alton Wilkes, Park Wald Hotel, 117 W. 58th St., N.Y. Equity resident company. Mail photo and resume of general talent to producer, c/o hotel until June 15. Also considering applicants for box-office personnel, technical crew and scenic staff.

LAMBERTVILLE, N.J. Music Circus. Producer, St. John Terrell. Same casting procedure as Brandywine Music Circus, Concordville, Pa. (see above).

NEPTUNE, N.J. Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Brandywine Music Circus, Concordville, Pa. (see above).

NEW HOPE, PA. Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to theatre. Casting representative, Lenny Debin, N.Y. Casting for first half of season, completed.

NEWPORT, R.I. Newport Casino. Producer, Sara Stamm, 200 W. 54th St., N.Y. JU 2-9148. Accepting photo and resume applications from apprentices (two scholarships still available). Phone for appointment.

OWINGS MILLS, MD. Hilltop Theatre (The New Hilltop Theatre Inc.), Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, Larry Childs. Accepting photo and resume by mail for resident Equity company; also applicants from apprentices and technicians. Mail to theatre.

PAWLING, N.Y. Starlight Theatre. Producer, Isabel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N.Y.

ROSECROFT, MD. Music Circus. Producer, John

Schafer. Casting contact, Howard Hoyt, c/o Ingalls & Hoyt Agency, 160 W. 46th St., N.Y. Holds regular weekly auditions.

RYE, N.Y. Rye Music Theatre. Producer, Phil Moloney. Casting representative, Howard Hoyt, c/o Ingalls & Hoyt, 160 W. 46th St., N.Y. Mail photo and resume to casting representative.

SMITHTOWN, N.Y. Maryede Playhouse, Inc. Director, James Van War. Accepting photo and resume of Broadway and stock credits of Equity members only. Mail to director, c/o Hofstra College Playhouse, Hempstead, N.Y. Also considering a few apprentices.

SOMERS POINT, N.J. Gateway Playhouse. Producer, Jonathan Dwight. Same casting setup as for Stage & Arena Guild of America (see above).

SULLIVAN, ILL. "Summer of Musicals," Grand Theatre. Producer, Guy S. Little Jr., Box 185, Sullivan, Ill. Casting leads and supporting players for Equity resident company of 10. Musicals scheduled for the 10-week season: "Bells Are Ringing," "Kismet," "Guys and Dolls," "Student Prince," "Song of Norway," "Say, Darling," "Gentlemen Prefer Blondes" and "Oh Captain." Mail photo and resume to producer.

TOLEDO Toledo Summer Theatre. Artistic director, John Aronson, 211 W. 88th St., N.Y. Resident Equity company completed. Accepting applications from male apprentices only. Mail to director at above address. Productions scheduled: "Lady's Not For Burning," "Pygmalion," "As You Like It," "Playboy of the Western World" and "Importance of Being Earnest." Starts rehearsals June 22.

TRAVERSE CITY, MICH. Cherry County Playhouse. Producer, Ruth Bailey, Spring Hill Lane, Cincinnati 26; director, Barnett Owen, 337 W. 22d St., N.Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

WASHINGTON, D.C. Arena Stage, 26th & D Sts., N.W. Washington 7, D.C. Producing director, Zelda Fichandler. Accepting photo and resume applications for resident company for the season of October, 1959, to May, 1960. Only actors interested in complete season need apply. Mail applications to theatre, including summer address if possible. Applicants selected will be notified of audition material to prepare. Auditions in New York after Labor Day.

WOODS COCK, N.Y. Woodstock Playhouse. Producer, A. L. Sainer. Director, David Samples. Mail photo and resume to director, c/o Westminster Players, 51c Ave., Presbyterian Church, N.Y. C. Openings for four additional apprentices (no pay, no fee), pay own room and board. Contact producer at 10 E. 40th St., MU 5-3700.

### FUTURE SHOWS

BROADWAY Alan Jay Lerner & Frederick Loewe musical (Untitled) (120 E. 56th St., PL 3-6773).

"Bele Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. St., CO 5-2611).

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, (350 Fifth Ave., N.Y.).

"Caprice" (C). Producers, Ronald Rawson, Robert Lantz & Marshall Earl (16 W. 55th St., CI 7-1381).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave., PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave., CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Ephraim from Woodhaven" (D). Producers, Saint Subber (200 W. 57th St., JU 6-1890) & Arthur Cantor.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Fiorello" (MC). Producers, Robert Griffith & Harold Prince (630 Fifth Ave., JU 2-0600).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Fredrick Brisson (745 Fifth Ave., PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St., PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway, JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Selden (444

Madison Ave., PL 3-1030). "Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St., CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave., TE 8-5100).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St., CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Scharly (27 W. 53d St., CO 5-6170).

"Kids" (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St., PL 7-6960) & John W. Caldwell.

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St., OX 7-9620) & Joseph Hayes.

"Mighty Man Is He" (C). Producers, Diana F. Sinden & Edward Joy (1619 Broadway, CO 8-5869).

"Miracle Worker" (D). Producer, Fred Coe (c/o Triad Productions 1501 Broadway, CH 4-6852).

"Mister Broadway" (MC). Producers, Bert Bialos, (182 Legion St.), in association with Beaux Arts Productions.

"Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y. CI 3-5646).

"Mrs. Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway, JU 2-1690) & Ray Stark.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St., PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St., TR 9-1380).

"Only in America" (D). Producer, Herman Shumlin (11 E. 48th St., PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St., LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave., PL 3-7500).

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

OFF-BROADWAY "Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Three Sisters" (D). Producer, David Ross, (c/o 4th St. Theatre, 83 E. 4th St., OR 4-5710).

### SIGNED

BROADWAY Connecticut Summer: Walter Pidgeon, Jackie Gleason, Eileen Herlie, Robert Morse.

Highest Tree: Kenneth MacKenna.

Musie Man: Arlyne Frank (succeeding Barbara Cook).

My Fair Lady: Loren Driscoll (succeeding Michael King).

West Side Story: Sonya Wilda (succeeding Carol Lawrence), Bob Kole (succeeding Frank Green as stand-by for Larry Kert), Jan Canada (stand-by for Sonya Wilda).

OFF BROADWAY Boy Friend: Robert Lone (succeeding Neil Kenyon).

Enemy of the People: Ryan MacDonald (succeeding Joseph Warren), Joseph Warren (succeeding Tom Tyrell).

Kosher Widow: Henrietta Jacobson, Jacob Kalich.

Waltz of the Toreadors: Elizabeth Davis (succeeding June Carter).

OUT OF TOWN Stratford (Ont.) Shakespeare Festival: William Sylvester.

## Television

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (52 E. 57th St., NY 10022).

"I," filmed on location - CBS; producer, Gilbert Raiston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

"I've Got a Secret," CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headliners. Also seeking impersonator who can imitate the voice, looks, action and other special traits of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got A Secret," 375 Park Ave., New York 22. Interview (Continued on page 77)

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## Legit Bits

Show biz press agent Arthur Cantor is delivering a luncheon speech today (Wed.) at the Publicity Club of New York on "The Vicissitudes of Entertainment Publicity."

The Walter Prudes choreographer Agnes de Mille planned last Thursday (4) to Japan, to be gone two weeks. He's with the Sol Hurok office.

The amateur and stock rights to Arch Oboler's "Night of the Auk," as published by Horizon Press in the original version, have been assigned to Samuel French.

Producer-actor Roger L. Stevens plans June 20 to England to look over the new London shows and discuss various Broadway and West End projects. He's due back July 1.

Frederick Fox will design the sets for "A Mighty Man Is He," scheduled to open on Broadway next Feb. 11 after a five-month pre-Broadway hike.

A new 295-seat Polksbiene Yiddish Playhouse will be erected on the site of the Forward Hall, N.Y., which is to be demolished this summer.

"Beg, Borrow or Steal," a new musical by Bud Freeman and Leon Pober, will open July 21 at the Curran Theatre, San Francisco. A move to Broadway is planned for next October.

Hollis Alpert, novelist and Saturday Review film critic, will do the book for a musical version of his story "This Year's Hotel," which Alan Pakula plans presenting on Broadway next year.

"The Love Tree," by Irvy Yorel, is planned for Broadway presentation by Elty Productions.

The Living Theatre, N.Y., will present a June 12 midnight program, "Poems and Pictures," with Allen Ginsberg, Gregory Corso and Jack Kerouac reading their poems while drawings by Jackson Pollock, Larry Rovers and Robert Motherwell, among others, are projected on a screen.

"Saturday Night," with book by Julius J. Epstein and his late twin brother, Philip G. Epstein, and music and lyrics by Stephen Sondheim, is slated for Broadway production the first week in December by Jule Styne and Joseph Kipness.

"Vincent" is the new title for "The Hand of Fire," the play about Vincent Van Gogh, which Ammon Kabatchnik and Fred Sammut have skedded for a Sept. 30 opening at the Cricket Theatre, N.Y.

"Ballad of Jazz Street" is the new title for "Jam Session," which Stella Holt intends producing in New York next October.

Rene Paul is standby for Charles Boyer in "The Marriage-Go-Round."

Zara Shakow returned to New York recently from Winnipeg, Canada, where she directed at the Dominion Theatre for seven months.

"Bon Soir Madame," based on two Moliere comedies, "The Doctor in Spite of Himself" and "The Imaginary Invalid," is planned for off-Broadway production in June by Norman Seaman and Eugene Van Grona. The latter, who collaborated on the project with David Weiss, will also direct.

"Mister Broadway," a musical by Hanz Holzer dealing with Jacques Bustanby, opening New York next September, is planned for Broadway production next season by Robert

Bialos, with Hal LeRoy slated as director-choreographer and Wolfgang Roth as scenery-costume designer.

Three short plays, Tennessee Williams' "The Night of the Iguana," William Inge's "The Tiny Closet" and Jack Dunphy's "Too Close for Comfort," will be presented during the early part of July at the Gian Carlo Menotti festival at Spolito, Italy. Members of the Actors Studio will appear in the presentation, which will be directed by Frank Corsaro.

James Andrews' "Last Days of a Young Man," tried out last March at the Miller Theatre, Milwaukee, has been optioned by Harris Masterson, who also owns the rights to Maurice Zolotow's "The Marriage Equation." Masterson, incidentally, has dropped plans to produce Joseph Kesselring's "Surgery" is indicated.

Hollywood producer Henry Ginsberg is planning to make his Broadway managerial bow with a dramatization by George Oppenheimer of "The Vanishing Evangelist," the book by Lately Thomas, now de plume for a Los Angeles newspaper man.

A musical version of "The Farmer's Daughter" is planned for future Broadway production by Robert Fryer and Lawrence Carr.

John Duff Stradley is planning a New York production of his own play, "Alley of the Sunset."

John Frankenhelmer has been signed to direct "The Midnight Sun," which will have sets by George Jenkins.

An off-Broadway production of August Strindberg's "The Dream Play" is planned for next fall by Izzy Ikkin, who'll also direct.

Harry Herner will direct, design and co-produce with George Boroff the Lion Feuchtwanger-Bertolt Brecht play, "Simone," scheduled for Broadway next fall.

Charles Best's "The Kids," which has been getting community theatre showcasings in the southeast, is scheduled for Broadway production next fall by George Hamlin, executive director of the New Dramatists Committee, and John W. Caldwell, a little theatre director, who staged the play last April at Louisville, Univ.

Vinton Freedley has been elected president of the Actors' Fund of America, succeeding the late Walter Vincent, who was the Fund's prexy for 18 years. Herman Bernstein has been elected the organization's treasurer, the post previously held by Freedley. Others named to office include Gilbert Miller, first vice president; Katherine Cornell, second veepee, and Warren P. Munnell, secretary and general manager.

"About Time," a new revue by Dickson Hughes, is planned for fall production by Ivor D. Balding and Frank C. Davidson.

Jay Julien is planning a Broadway production next season of

## Houseman-Landau Book

"The American Shakespeare Festival" by John Houseman and Jack Landau (Simon & Schuster; \$3.95), is timed to the opening this month of the fifth repertory season at Stratford, Conn. Authors, co-directors of the project, recap past seasons with text and illustrations. Background of the theatre is reviewed, and there are comments on the stage, style of productions, the acting company, costumes, music, and the Academy.

Book comprises a tasteful record and is a handsome souvenir of the organization.

Rodo.

Robert McEnroe's "The Ears of the Wolf."

A musical version of Maurice Walsh's short story, "The Quiet Man," with book by Robert McEnroe and songs by Johnny Burke, is planned for Broadway production by Fred Herbert and Hal Hasting.

Herbert Bayard Swope Jr., television producer-director, is planning to make his Broadway managerial debut as co-producer of Thelma Schnee's adaptation of Nancy Wilson Ross' novel, "The Return of Lady Grace."

Of the lineup of shows listed in last week's VARIETY as Theatre Guild-American Theatre Society subscription offerings for the 1959-60 Boston season only one, "The Sound of Music," is definite. The others being mentioned in Boston as subscription prospects are thus far merely possibilities.

## Chi Season Gross

Continued from page 71

holding over from an additional 30 weeks the previous season. It ended its run here Feb. 7 as the new Chi alltime boxoffice champ, with a 66 week gross of \$4,344,900. Longest engagement for a straight play was that of "Auntie Mame" at the Erlanger, with 20 weeks. The show grossed \$675,300 at a \$6.60 top but still came out a loser in the accounting books. "Music Man" has already grossed over \$1,000,000 in its first 16 weeks and will be the lone holdover this summer. The musical is a possibility to break the long-run record of "South Pacific." It is taking ticket orders into December.

The Shubert led the houses with 52 weeks, Erlanger notched 28. Todd 16, Blackstone 15, Civic 14 and the Great Northern 5. Latter, long a white elephant, was sold to the Government this year and will be razed for a new Federal court house.

Despite the season gross of over \$5,000,000, it's still a sad comparison with 30 years ago, when 19 Chicago theatres housed 90 shows for a total of 566 weeks.

## Season Total Grosses

### BROADWAY

(Not including off-Broadway)

Season	Total Playing Weeks	Total Gross	Biggest Single Week	Number of Shows That Week	For Week Ending
1936-37	999	\$13,886,300			
1937-38	999	11,501,300			
1938-39	1,061	12,751,000	\$446,000	32	Feb. 25, '39
1939-40	991	12,663,800	381,500	26	Dec. 30, '39
(Figures are not available for the seasons 1940-41 through 1946-47)					
1947-48	1,325	28,826,500	777,550	29	Dec. 29, '47
1948-49	1,231	28,840,700	743,300	30	Feb. 21, '49
1949-50	1,156	28,614,500	737,100	29	Feb. 4, '50
1950-51	1,139	27,886,000	752,600	27	Dec. 30, '50
1951-52	1,072	29,223,000	781,100	25	Feb. 23, '52
1952-53	1,012	26,126,400	722,700	27	Feb. 28, '53
1953-54	1,081	30,169,200	753,000	28	Feb. 27, '54
1954-55	1,139	32,097,800	886,200	29	Jan. 1, '55
1955-56	1,239	35,353,100	881,700	30	Feb. 25, '56
1956-57	1,182	37,154,500	934,800	30	Dec. 8, '56
1957-58	1,081	37,515,300	952,700	28	Feb. 15, '58
1958-59	1,157	40,151,300	1,170,600	30	Jan. 3, '59

### ROAD

1948-49	1,152	23,657,900	707,400	35	Dec. 27, '48
1949-50	1,019	20,401,300	653,300	31	Jan. 28, '50
1950-51	913	20,330,600	653,100	28	Oct. 21, '50
1951-52	829	18,827,900	615,900	22	Oct. 20, '51
1952-53	1,036	23,417,600	706,000	32	Jan. 31, '53
1953-54	794	17,623,200	547,400	28	Oct. 10, '53
1954-55	879	21,122,000	601,000	28	Dec. 4, '54
1955-56	864	22,853,500	617,300	22	April 28, '56
1956-57	772	19,826,300	619,400	23	Oct. 20, '56
1957-58	728	22,645,000	716,200	26	Jan. 25, '58
1958-59	687	23,352,200	800,900	24	Oct. 18, '58

## Legit Season Gross

Continued from page 1

stanzas was for the holiday period ending last Jan. 3, when the gross reached \$1,170,600 for 30 shows. That remains the single-week record.

Continuing the trend of recent years, both pre-Christmas week and Holy Week were comparatively good at the boxoffice, the latter being one of the eight stanzas topping \$1,000,000 on Broadway. The season's low on the Main Stem was \$372,100 on 11 shows for the week ended Aug. 2, 1958. The road low was \$65,400 on a single show ("My Fair Lady") for the week ended July 5, 1958.

A recent development in legit, especially in New York, is the growing trend toward winter vacations in general and a January-February exodus to Florida in particular. Beginning the second week in January (after the post-New Year week drop) and continuing through Washington's Birthday, used to be the traditional boom period on Broadway, even topping the October-November pickup.

Increasingly in recent years, however, the January-February period has tended to level off. The same pattern has been evident in the class restaurants and other lines catering to upper-income

patronage. This exodus appears to be only partially offset by an increase in conventioners, vacationing tourists visiting New York. At any rate, it appears to be a long-range development for Broadway.

Of the road cities, Chicago was again the legit leader with a season total gross of \$5,061,100 on 130 playing weeks. It was a new b.o. high for the traditional touring center, although the playing week figure was below several former years. Other cities topping the \$1,000,000 season's gross mark were Philadelphia, Los Angeles, San Francisco, Boston, Washington and Detroit, in that order. Only Chicago had over 100 playing weeks, however.

As the Broadway and road city tabulations in the Legitimate section confirm, the theatre is continuing its tendency to register increasingly higher grosses on fewer shows. For example, while the Civic Light Opera subscription seasons in Los Angeles and San Francisco have been drawing heavily at the boxoffice, the number of shows in both cities has decreased.

A new and possibly potent factor in the road situation is the Broadway Theatre Alliance, with its system of bus-and-truck touring productions playing split-week and one-nighter stands on concert-style subscription setups in many of the smaller cities. That has apparently been an element in 1958-59 season total gross of \$2,795,500 for split-week bookings.

Oliver Smith will design the sets for the upcoming Broadway production of "Connecticut Summer."

## Key City Season Totals

The following figures include touring legit and such local productions as the Civic Light Opera musicals in Los Angeles and San Francisco, but exclude such outdoor operations as the St. Louis Municipal Opera and other summer and winter stock, or such non-legit presentations as opera, ballet, ice shows and variety offerings. Weeks refers to the total number of weeks played by all shows during the season. Figures are unavailable for the 1952-53, 1953-54 and 1954-55 seasons, or for certain cities for other seasons.

	1949-50	1950-51	1951-52	1955-56	1956-57	1957-58	1958-59
Atlantic City							\$ 178,700
Weeks							9
Baltimore	\$ 354,200	\$ 223,700	\$ 201,100			\$ 334,200	245,600
Weeks	27	11	11			14	10
Boston	1,913,500	2,185,900	1,861,100			1,672,200	1,513,400
Weeks	103	110	98			57	49
Chicago	4,056,100	3,631,900	4,972,900	\$3,892,800	\$2,860,090	3,282,000	5,061,100
Weeks	155	164	180	140	118	84	130
Cincinnati	316,900	349,800	337,500			286,800	500,400
Weeks	28	22	22			11	13
Cleveland	501,400	302,700	468,300	567,900	336,100	537,700	540,600
Weeks	21	13	20			22	18
Detroit	1,055,600	755,900	858,000			935,900	1,084,100
Weeks	42	36	37			36	31
Los Angeles	2,551,600	3,039,800	1,447,700			2,727,700	2,666,200
Weeks	178	114	74			70	56
Milwaukee						119,800	134,200
Weeks						4	6
Montreal			143,300			165,600	69,800
Weeks			8			8	3
New Haven	316,900	349,800	337,500			484,500	512,400
Weeks	26	22	22			18	20
Philadelphia	1,537,000	2,007,700	1,703,800	2,108,100	1,889,900	2,384,800	2,667,900
Weeks	85	97	89			92	79
Pittsburgh	384,200	263,000	567,000			214,300	130,700
Weeks	19	13	21			8	6
San Francisco	1,505,900	2,250,800	1,043,400			3,293,500	2,373,000
Weeks	61	73	40			105	71
St. Louis	529,700	364,200	341,900			558,000	348,900
Weeks	24	17	18			15	14
Toronto	439,300	380,600	317,300			360,900	254,400
Weeks	23	18	14			18	10
Washington	225,600	644,000	635,900			1,156,500	1,137,100
Weeks	12	35	28			46	38
Wilmington			43,000			147,500	114,900
Weeks			7			9	9

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## Literati

### Round Table Banned

Round Table, new offbeat literary quarterly published in Chicago, is being banned from the mails by the U.S. Post Office because of two stories. One is by Jack Kerouac and the other by William S. Burroughs, which are described as "obscene, lewd, lascivious and filthy" in a formal complaint from the office of the Postmaster Counsel General in Washington.

Chi postal authorities halted 400 copies of the mag on March 18, day after the first issue was published and, according to the quarterly's editor, Paul Carroll, never notified the publication of the impending. The editors found out some five weeks later when subscribers complained they had not received their copies.

Case comes up for a hearing on June 23 in Chicago, with Hoke Norris, literary critic of the Chicago Sun-Times; Hans W. Mattick, proxy of Illinois Academy of Criminology, and editor Carroll expected to be principal witnesses. American Civil Liberties Union has appointed attorney Joel Sprayregen to represent the magazine in contesting the ruling by postal authorities.

Among distinguished persons who have submitted written appeals in behalf of the mag are critic-educator Jacques Barzun, poet John Ciardi, Harold Taylor, prez of Sarah Lawrence College; Dr. Gerhart Piers, director of Institute of Psychoanalysis in Chi; Anthony West, author and book critic for the New Yorker; novelist Norman Mailer; and poets Allen Ginsberg, Lawrence Ferlinghetti and Robert Creeley.

Kerouac's story is titled "Old Angel Midnight" and Burroughs' "Ten Episodes from 'Naked Lunch'."

### 27 'Book Weeks' in 1960

A "Book Week" will be held simultaneously in all member countries of the International Publishers Assn. in 1960. Such a resolution was adopted at the 15th world congress, held in Vienna. Some 600 publishers from 27 countries attended.

Association was founded 1896 in Paris.

### Times Man's Novel

Allen Drury, who covers Congress for the N.Y. Times in Washington, is one of those newspapermen who always intended to write a book. He has now. And it looks like he's headed for top coin. The Book of the Month Club has taken his initial novel, "Advice and Consent," as its August selection. Reader's Digest has bought it for a book condensation. Drury's agent has it in the hands of several motion picture firms, but no deal is closed there.

It's fiction, about political Washington. Central story concerns a row in the U.S. Senate over confirmation of a Secretary of State.

### CHATTER

Robert L. Foreman, exec veep of BBDO ad shop, sold two non-fiction and one fiction pieces to Sports Afield.

Bernard A. Farbar, formerly with Dell Publishing Co., joined Grosset & Dunlap as public relations manager.

Syracuse News Inc. authorized to conduct a business as newspaper distributors and publishers in Syracuse, N.Y. Capital stock is 100 shares, no par value.

Former VARIETY Caracas (Venezuela) correspondent, Marnelle Thomson, now the wife of Capt. Sims Gerald Diddy and residing in Warrensburg, Mo.

Nina Laemmle, story editor Four Star Productions, profiled by Kay Campbell in The Writer (June). Frank Gruber's article, "writing the teleplay" in same issue.

Ray McCloskey, formerly assistant director of printing for Seventeen mag, upped to director of printing succeeding Warren M. Cassell who's resigned to enter the Episcopal ministry.

Vision Investing Corp., of New York, has changed its name to Vision Magazine Inc. according to a certificate recorded in Albany by Cleary, Gottlieb, Friendly & Hamilton.

Joe Mackey, p.r. of Exposition Press, has sold his third Silky Collins story, this time to Ellery Queen's Mystery Magazine where "Silky Collins Stoops to Conquer" appears in July issue.

California Assn. of Press Women, affiliated with National Federation of Press Women, has been nominated for national award for recruiting greatest number of new members—nearly 100 this year.

Louis L'Amour's "Guns of the

Timberland," which Jaguar is filming as an Alan Ladd starrer for Warner Bros. release, will be issued in paperback form by Bantam Books coincident with release of film.

Houghton Mifflin will publish Cornelia Otis Skinner's new book, "The Age In Me," in September.

New book publishing firm formed by Clarkson N. Potter, ex-managing editor of Dial Press and Advertising Manager of Doubleday & Co. Own imprint due in 1960.

Pierre Berton, CBC-TV interviewer and Toronto Star associate editor-columnist, won the Governor General's Award for creative non-fiction for his international best-seller "Klondike." Fiction award went to Colin McDougall. McGill U. registrar, for his war novel "Execution," also internationally published.

Author's Circle gang dinner at L.A. Press Club (June 3) featured Leonard Wibberly, Jim Backus, Kyra Petrovskaya and Bob Kirsch. Latter is book editor of L.A. Times, whose new novel, "In The Wrong Rain" (Little Brown), hit the stands this week. Estimated crowd of 1,000 packed the clubrooms. Press Club, incidentally, celebrates 12th birthday, June 17. Founded with nine members, its membership has skyrocketed to 2,568, the world's largest press club in terms of active, working press.

## Casting News

Continued from page 74

to be held at unspecified date for two special shows to be televised in the fall.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 570 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS, Producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt, 524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS, Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Bersenber. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) query the Bob Barry Agency, 40 W. 57th St., N.Y. CI 6-5740, for details about Florida contact and location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Bunn; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Casting to start late in April. Mail photo and resume to producer, at 524 W. 57th St., N.Y. (Room 222).

## Ballet

### OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Arà, Via Messina 9, Milan. Male dancers with three years professional experience in Broadway musical or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

## Kerrs Staying Home

Continued from page 71

son not long after "Goldilocks" premiered on Broadway, and who was on the verge of collapse from exhaustion during the trouble-beset tryout tour, was quoted at the time that she would never again consider doing a musical. She's now relented to the extent of saying that she wouldn't want to do one "unless it's just too irresistible."

Mrs. Kerr has done no work on the Metro film version of her best-seller, "Please Don't Eat the Daisies." Under the terms of the screen deal she doesn't have to work on the adaptation of the humorous autobiographical sketches, and the names and identities of the members of the family, or the location of their home, may not be used in the picture.

### TO TOUR WITH 'MARY STUART'

Richard Skinner, who was company manager last spring for "Look After Lulu," will have a similar stint next fall for the National Phoenix tour of "Mary Stuart," costarring Eva LeGallienne and Signe Hasso, under the management of S. Hurok. It opens Sept. 29 in San Francisco.

Meanwhile, Skinner will take a vacation trip to Europe, including visits to Dublin, London, Paris and Madrid.

## Off-B'way Reviews

Continued from page 72

### Getting Married

piece. He says they talk too much and repeat themselves. "Getting Married" makes its point pretty well in the first two acts, but then rambles into a muddled third that seems to unsettle rather than settle anything.

The play, "a disquisition" uses the home of an Anglican bishop as it setting, with the bishop himself a man who has some novel ideas about why people shouldn't get married, especially in England. His family and acquaintances consist of a pompous and sputtering military brother on one hand, a ne'er do well on the other, a loyal wife, her sister who renounces marriage but would like to have children anyway, a dandy who can tell a man isn't a gentleman if he eats rice pudding with a spoon, and a woman who acts as the life force for all.

All their views, aired in the bishop's sitting room, are made public when the bishop's daughter and prospective son-in-law receive some subversive pamphlets in the mail on the morning of their wedding, warning each of the consequences that wait on their union.

Primed with barbs about the subject at hand, each has his moment when it comes to commenting on marriage, with the body blows delivered by the bishop who observes that ultimately no one will marry in England because other countries will liberalize their divorce laws but England will hold to its tradition.

The cast, identical virtually to that appearing in "Buoyant Billions," is generally up to the task of conveying the GBS conclusions with wit and style.

Joan Wetmore scores again, this time as the bishop's sister-in-law who can't abide men with the smelly tobacco around the house. Conrad Bain as her frustrated suitor is the properly pathetic military man, and William Whitman as the fatuous young man with the rice pudding social standards, makes himself into a splendid snob. Patricia Falkenhain has the most difficult task; however, trying to convey the meaning of the mysterious Mrs. George's third act entrance as the play's deus ex machina. It's a struggle to make her clear to all and neither Miss Falkenhain nor director Philip Burton were quite up to it.

Ned.

### Sessue Hayakawa (WITH HIDEO AZUMA)

Jay Goren presents program of Japanese pantomimes and dances, with James Tai as the narrator. Opened June 9, '59, at the Seven Arts Center, N.Y.; \$4.60 top.

Japanese vaudeville with depressing Occidental qualities is the makeup of the entertainment presented by actor Sessue Hayakawa and Kabuki dancer Hideo Azuma under the sub-heading, "An Evening of Rare Pleasures," at the Seven Arts Center.

Hayakawa, who played the sadistic commander in "The Bridge on the River Kwai," and more recently a virtually mute Japanese soldier on Broadway in "Katakai," is seen here in a series of pantomime skits in which he's mostly killing or being killed. There are at least four murders and an equal number of suicides on the program. But the incidents themselves, if they hadn't been cloaked in Japanese settings and introduced by an oriental boy carrying a scene card, might as well have been set in Hell's Kitchen or on the New York docks. There is very little in them to suggest the art of a theatre peculiar to Japan.

In one sequence, an interpretation of Dr. Jekyll and Mr. Hyde, Hayakawa, as the monster bathed in green light and sporting fiendish costume teeth, is meant to be menacing, but is only a comic caricature. This scene and one other are done with police whistles tooting in the background.

Miss Azuma is responsible for most of the evening's "rare pleasures," with a series of stylized dances that include a woman bleaching clothes, and a lady dancing at a cherry blossom festival.

Ned.

## SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, June 9.

For years I have carried on a research project, trying to find out why the long and skinny Bernard Shaw, the well rounded G. K. Chesterton, and the husky William Archer should have been photographed in the work clothes of cowpunchers, with James M. Barrie, looking like a Singer midget, standing next to them in mufti and sporting what has since become known as an Ivy League cap.

Men can clown around for various reasons and indeed for no reason at all, but when the 1914 Cerebral Set of London puts on 10-gallon hats, chaps and spurs of buck-a-day cowpokes, I figured there must have been a plot involved somewhere.

Convincing from a good stiff jolt of intestinal flu and a screaming sciatica and receiving no comfort which I usually get from reading the lives of Schopenhauers more miserable than myself, I tried Chesterton's "Autobiography."

It was written 20 years ago. Having read about nearly everything he had written since 1910, I didn't expect to find a straightforward story about him or anybody else in his autobiography. No one in the history of literature could go off on more entertaining tangents than Chesterton. He was like the wrestler who if he couldn't get somebody else to wrestle with on stage would wrestle with himself.

Bernard Shaw, Talent Scout

This cowboy bit, which was directed by Barrie, found Shaw playing the role of talent scout. He it was who went down to Chesterton's house in Beaconsfield and proposed that they should appear together disguised as cowboys in a film of some sort projected by Barrie.

Though Shaw had the instincts of a pawnbroker in his dealings generally, he never asked to see the script and Chesterton never asked to see a copy either to see if he could play the part. In fact, it turned out that nobody, with the exception of Barrie, knew what the picture was going to be about at all. He went around with the air of a man who had a deep and laughable secret and if he told it to anybody else, all of them would split their sides.

All Chesterton could find out was that two other well-known persons, Lord Howard de Walden and William Archer, the grave Scottish critic who translated Ibsen and finally broke loose and wrote a very successful play himself, had also consented to be cowpokes.

Still baffled but willing to go along with the gag, Chesterton said, "God forbid that anyone should say I didn't see a joke if Archer could see it." Then after a pause he asked Shaw, "but what is the joke?" Shaw replied that nobody knew what the joke was. That was the joke! If the brains of England were doodling around like this, no wonder the empire was crumbling.

### Oppenheim and Wallace Would Have Helped

Chesterton found that the mysterious proceedings were divided into two parts and they could have been written by E. Phillips Oppenheim and Edgar Wallace. One consisted of a roundup in an abandoned brick field in the wilds of Essex. Their cowpunching costumes had been already concealed there. Later they were all to repair to London for a supper at the Savoy to talk things over with Granville Barker and Barrie.

They went down to the Essex wasteland and it must have been an easy treasure hunt, for they found their wild west equipment. The first signs of discord appeared here because Archer, with typical Scottish foresight, had arrived first, and had grabbed off the best costume.

### Fur Trousers For Cowboys Yet!

Chesterton described them as "a magnificent pair of fur trousers," while the other three riders of the prairie had to be content with "canvas trousers." I suspect what he is talking about here are chaps. In the north cowboys use fur chaps and in the south, leather.

And the reasons are logical. In the north it's cold and in the south practically everything from cactus to puncture weeds has needles and claws and they would be catching in fur all the time, whereas leather knocks them off.

Apparently the cast went right into rehearsing the exteriors because Chesterton remembers being rolled in barrels, roped over fake precipices and eventually turned loose in the field to lasso wild ponies which were so tame that they ran after the actors instead of the actors running after them.

Granville Barker, who had produced and directed many of Shaw's plays, kept calling on the cast to register the two emotions necessary to be a cowboy actor—self-sacrifice and resignation. This seemed to leave out anger, but maybe that would come in later.

As the script proceeded, the rest of the cast vanished over the cliff clinging to a rope. Chesterton was left behind as a necessary weight to secure the rope. That figured, because he was certainly the heaviest, and if Barrie had stepped into the part it would have been like holding back the law of gravity with a feather. So Chesterton registered self-sacrifice and resignation, adding his own wild and sweeping gestures which gained him a round of applause.

### From The Open Range To The Savoy

After the day's shooting they went to the Savoy for supper, naturally under the impression that Barrie and Barker would explain what was back of their scheme. It turned out not to be a small party, involving the cast and a few friends. Nearly everybody in London who was anybody was there. "From the prime minister," Chesterton wrote, "to the yellowest and most cryptic Oriental attaché, they were all there dining at little tables and talking about everything but the matter at hand. At least they were all their except Sir James Barrie, who on this occasion made himself almost completely invisible."

As the meal ended Sir Edward Elgar, the composer and conductor, mildly remarked to Mrs. Chesterton, "I suppose you know you are being filmed all the time?"

Then the original actors were approached with private instructions. The stage was cleared and the company adjourned to the auditorium where Shaw harangued them, particularly denouncing Barker and Barrie and ultimately drawing an enormous sword. The other three members of this Bison City quartet, also swinging swords, stormed the stage and continued the pursuit of whatever they were pursuing through the scenery and backstage.

"And there we (whoever we were)," wrote Chesterton, "disappeared forever from the record and reasonable understanding of mankind, for never from that day to this has the faintest light been thrown for the reasons of our remarkable behavior."

Chesterton added that he had heard vague rumors that there was something symbolic about their vanishing from real life and being captured or caught up in the film world of romance, being engaged in the rest of the play to struggling to find their way back to reality.

But all he really received in the way of recognition was an apologetic note from Barrie saying the whole scheme was going to be dropped. Whatever the scheme was it apparently had been put in Barrie's pipe and had ended in smoke.

### Back To Reality Pix

It is quite possible that what caused this spontaneous, unrehearsed and unfinished western, starring Shaw, Chesterton, Archer and Barrie, was that an ultimatum had gone out from the Austrian government against a country then known as Serbia, for the year was 1914, and some time before a Graustarkian character belonging to the royal family that ruled the Austro-Hungarian empire had been bumped off by some sorehead in Sarajevo.

In western, one shooting might not get much footage but it got plenty in Central Europe, for it was the shot that started the First World War.

Remembering this, Chesterton concluded, "If we cowboys were indeed struggling to find the road back to reality, we found it all right."

## Broadway

William Perlberg and George Seaton doing the rounds of European capitals.

Russell Holman, Paramount's eastern production manager, went west for studio huddles.

Ronald Linder, son of vet producer Jack Linder, getting a medical degree today (Wed.).

Louis A. Novins, president of International Telemeter, in from the Coast.

Jennie Grossinger, hosting a reunion of old friends of her famed hotel at the Tavern-on-the-Green on June 22.

Richard Dysart took over the narrator role in "Our Town" last Wed. (3) when John Beal was teeeveeing for C. S. Steel.

Ann M. Moss, Canadian thrush, will be the femme vocalist with the Maynard Ferguson Orch beginning June 29.

Domenico Savino, composer-conductor, and actress Marta Abba Milliken aboard Cristoforo Colombo for Naples.

Donald Crisp off to Europe last week on the Nieuw Amsterdam as were the Clarence Adlers, parents of composer Richard Adler.

Walt Disney to Dublin for the Theatre Royal premiere tonight (Wed.) of his "Darby O'Gill and the Little People."

Martin Starr's tape-interviewing the film man taking the big trip to the Will Rogers Hospital at Saranac, June 25.

Met's Richard Tucker along with baseball's Roy Campanella and sleuthing's J. Edgar Hoover get this year's Interfaith Awards.

Some 18 Americans will be among 52 harpists competing Sept. 15-29 in a Harp Festival at Tel Aviv, projected as an annual event.

Among show folk in from Europe Tues. (9) on Quen Elizabeth: Harold Mirisch, prez of The Mirisch Co. Inc.; Beatrice Lillie, Garson Kanin and Ruth Gordon.

Jaime Laredo, Mexican boy fidler who won the Queen Elizabeth of Belgium contests, is under the Judson division of Columbia Artists.

Bernie Thal resumed his coaching chores in Manhattan after eight weeks of show-directing aboard the Caribbean-plying S.S. Arkadia.

Herbert Krauss, former manager and buyer of the recently closed Nat Lewis emporium on Broadway, has moved over to the D'Andrea Bros. Inc.

United Russian Artists in America Inc. has been chartered as a non-profit corporation with its principal office in New York. Nathaniel Phillips was filing attorney at Albany.

Marilyn Ross goes into the Pontiac Industrial show July 27. It will play Dallas, L.A., Oakland, Atlanta, New York, Chicago and the company's home burg, Detroit. The tour winds up Sept. 24.

Restaurateur Helen Dunn, whose "Celebrity Recipe Book" was sponsored by Mrs. Spyros P. Skouras, is contributing 200 books, at \$5 a copy, to the N.Y. Mirror Youth Fund.

Reception by Edouard Morot-Sir of the French delegation to U.S. will put the cross of a Chevalier de la Legion d'Honneur around the neck of French-born, long New York-resident baritone Martial Singher.

Richard O. Linke, partner-manager of Andy Griffith, received a certificate of merit from his alma mater, Ohio U. Monday (8). Other recipients of the award along with Linke are Sammy Kaye and Jess ("Person to Person") Zousmer.

Tonight (Wed.) Evelyn and Charles Schlaifer, head of the ad agency bearing his name which specializes in musical merchandising, celebrated their 25th anniversary with a hoopla at the Beech Point Yacht & Tennis Club, Mamaroneck.

Word from Michael Barjansky, USIA info officer in Vienna, is that the Negro soprano, Martina Arroyo, who made her debut there in recital drew remarkable raves from the Austrian critics, not often effusive about "furriners." She sang last season at the Met in N.Y.

It's the 42d year for the Guggenheim Memorial concerts in the city parks with Richard Franko Goldman leading the brass band. Never to be confused, of course, with the celebrated "Minnie Guggenheimer" who starts her Stadium Concerts (28 of them) Monday June 22 at CCNY.

Joe DiMaggio, Toots Shor, the mayors of Hoboken and Atlantic City, and other show biz and politico brass attended the 10th annual party of the Skinny (Betty Jane) d'Amato at his 500 Club, Atlantic City. Some 900, all told, took over the entire back room of the club for the celebration.

Jack Crandall, business manager and longtime friend of Eddie Cantor, is secretary of the fund for a Marjorie Cantor lodge house at Surprise Lake Camp, in the Cat-

skills. Checks to Cantor's business office, 140 South Lasky Drive, Beverly Hills. The camp has been the comedy star's pet charity for 35 years.

Broadway, Hollywood and Miami Beach converged in Detroit last week at the Joe (Edith) Stalkins for the confirmation of their son, Jeffery. The Michigan industrialist has been a prolific legit backer.

Bobby Mufson, 14-year-old son of Harry Mufson, the owns the posh Eden Roc, Miami Beach, house-guested at the Stalkin menage.

Mausoleum in memory of the late Columbia Pictures veepee, Nate B. Spingold, will be dedicated at Mt. Pleasant Cemetery, Hawthorne, N.Y., June 14 at 11 a.m.

Monument unveiling in memory of the late author-ecmedian Eddie Davis took place this Sunday (7) at Cedar Park Cemetery in New Jersey.

## Mexico City

By Emil Zubryn  
(Tazco 2-40)

Benedict Bogeaus, now shooting "Jets Over the Atlantic," stated he's so happy about working in Mexico that he plans to do his next two films here also.

The National Assn. of Actors has forbidden its members to appear in any further so-called experimental films. Secretary James Fernandez classified actor members as "pros," therefore they should not "dabble in amateur efforts."

Walter Reade, Yank exhib-distrib, is interested in doing "The Loved One," (based on the Evelyn Waugh novel) in association with Luis Buñuel, according to the latter.

Alec Guinness will be sought for starring role.

"Little Red Riding Hood," directed by Rene Cardona, to the Venice International Children's Motion Picture Festival. The Rodriguez Productions pic features Maria Gracia in the name role.

Alicia del Lago, Mexican actress, has a role in new Anthony Quinn pic to be shot in Alaska. She also is cast for the Mexican film biog of Simon Bolivar. And between roles, the actress is seriously studying English with eyes cast toward Hollywood.

If Roberto Rossellini can obtain the green light from the Directors Section of the film production union he may do a film in Mexico. Financier Bruno Pagliani is disposed to bankroll his compatriot for filming of a social problem story, "Man and the Earth."

## Australia

By Eric Gorrick  
(Film House, Sydney)

Drive-in biz okay here despite cold weather. Double bills in for added pull at most spots.

Film industry will wine-dine Danny Kaye on arrival here prior to preem at Empire, Sydney, for J. C. Williamson Ltd.

Bernie Freeman, chief for Metro, here back from a "Ben Hur" huddle in Tokyo.

"Sepia Tables" at Hoyts Regents, Sydney, is proving a real boxoffice gusher for United Artists.

Stanley Higginson, Warner's boss here, planes to the U.S. June 15 for new product huddles.

"Bridge on River Kwai" (Col) continues to draw major biz in the nabes.

High insurance rates on teevee sets here has produced a dropoff in sales.

J. C. Williamson Ltd. has signed for "Pleasure of Your Company," "Two for Seesaw" and "Gazebos."

John McSwiney, associate manager British Empire Films, will huddle with Rank executives in London before returning to Sydney. Rank holds a 50% interest in BEF.

## Memphis

By Matty Brescia  
(61 S. Second St., JA 5-5180)

Bill Trotter now skipping WHHM.

Chuck Foster orch to Peabody Skyway for four weeks.

Leo Burson, Memphis promoter, to England as state delegate at UN powwow here.

Tys Terwery, erstwhile newshawk, back in harness with WMPs, news scripting and splicing.

Eric Johnston set to speak at annual powwow of local Chamber of Commerce here next January.

Eddie Hill, hillbilly troupier of Grand Ole Opry, taping weekly show for West Memphis' KWAM.

Bill Grumbles, RKO Telradior veepee, to vacate here and trek to the Coast to work with RKO tele and AM outlets. Mark Forrester, another WHBQ exec here, to work with Grumbles as program coordinator of Tom O'Neil's stations in L.A. and Frisco.

## London

(COVENT Garden 0135/6/7)  
Composer and pianist Billy May, who died last March, left more than \$56,000.

Arthur Blake's Stork Room stint postponed for a fortnight at star's own request.

Playwright John Mansel named Liberal Parliamentary candidate for the Maidstone division.

Disney's "Darby O'Gill and the Little People" gets a special Dublin preem at end of month.

James Hayter being signed as eventual replacement of Stanley Holloway in the Drury Lane production of "My Fair Lady."

Gary Cooper here for location sequences in Metro's "The Wreck of the Mary Deare," which Michael Anderson is directing.

Roger Price, current topper in Savoy cabaret, Tommy Trinder did a guest spot for the Derby Day cabaret last Wednesday (3).

Burl Ives, who celebrates his 50th birthday next week, arrived last Friday (5) to film studio sequences for Columbia's "Our Man in Havana."

Charity preem of "Diary of Anne Frank" at the Carlton netted more than \$36,000 of which over \$25,000 came from advertising in the souvenir brochure.

Sir Bronson Albery, retiring in the fall from chairmanship of the Old Vic Trust, will be succeeded by Alfred Francis, who is already on the board.

Among passengers to Britain on the Liberte last week were Jo Stafford, Gordon Oliver, Jay Livingston and Henry Mancini. The show biz contingent which left the liner in France included Herb Jeffries, Rudolf Bing and Sis and Sunny Airthurs.

Guests of honor at yesterday's (Tues.) Variety Club Ladies' Day Lunch included Lady Violet Bonham Centre, deputy chairman of the Liberal Party; ballerinas Alicia Markova and Beryl Grey, and Christina Foyle, director of the famous London book shop.

W. L. Pember, who's been with Associated British Cinemas for 25 years, latterly as editor of the company's Film Review, will retire in September; to be succeeded by N. A. Taylor. He's the author of several crime novels, written under the pseudonym of Jack Monmouth.

## Paris

By Gene Moskowitz  
(66 Ave. Breteuil; Suf. 5920)

Jacques Robert has four original scripts being filmed this season.

Yank singer Inez Cavanaugh now topper at the cave boite La Louisiana.

Leslie Caron will do Jean Anouilh's early play, "La Sauvage," on English video.

Jean-Pierre Belmondo replacing Jean-Claude Brialy in the top male role in "A Double Tour."

Maurice Binder in to do the special titles for "Once More, With Feeling" (Col), now rolling here.

French actress Dany Carrel may play the title role in the Yank pic version of "World of Suzie Wong."

In and out are Martin Gabel, Lucille Ball, Desi Arnaz, Irwin Shaw, George Stevens Jr. and Darryl Zanuck.

Jean-Paul Sartre's first play in four years, "L'Amour," bows at the Theatre Renaissance next September.

Berge Reggiani stars.

Bob Joseph in to huddle with Pierre Boule, who has turned one of Boule's books into a video show, a legit and a film script.

Raymond Jerome adapted William Inge's "Picnic" which he will mount on the legit boards here next season. Pic player Mylene Demongeot stars.

Ginger Rogers in for some shopping after 90-minute spectacular on Anglo tele. She has announced her return to Broadway legit next season in Leslie Stevens' "The Pink Jungle."

Gene Kelly will do a modern ballet for the Paris Opera Ballet Co. in August. He then goes to Rome where Sheldon Reynolds will direct him in pic they will produce together.

## Rome

By Robert F. Hawkins  
(Stam. Estera, 675906)

Elio Mauro, Italian singer, to U.S. for Chicago dates in July.

Rome Foreign Press association decided to award an annual prize for the best Italian film of previous year.

William H. Anderson to direct "The Golden Door" in Italy for Disney.

"Hiroshima Mon Amour" will be released in Italy by Globe Films International.

Dino DeLaurentis and UFA have signed to co-produce "Atlantis" and mulling Curt Jurgens as star.

Agnes Laurent in from Paris to

start "Desperate Assault" for Ital Caribe Film, with Kerima and Fausto. Tozzi also featured.

Zsa Zsa Gabor announced as star of "Contessa Azzurra" (The Blue Countess), which Partenopeo Films plans to shoot here soon.

Gabriele Ferretti and Nadia Gray join Victor Mature in the cast of Liber Film's "Hannibal," slated for summer start here.

Sandford Roth, who did special lensing job for Fred Zinnemann's "The Nun's Story," will repeat with same director on "The Sundowners."

Royal Films' Guido Glambartolomei bought rights to "The Apostles," Vinicio Marinucci story on which Marcel Carne is basing his upcoming "The Beasts."

"The Great War," Dino DeLaurentis production starring Vittorio Gassman, Silvana Mangano, and Alberto Sordi, started shooting near Udine, where "Farewell to Arms" located.

Gian-Carlo Menotti succeeded in getting a special train skeddied to shuttle between Rome and Spoleto during the upcoming Festival of Two Worlds, which runs June 11 to July 12.

Sylvia Koscina and Anna Maria Ferrero signed for upcoming horror item titled, "Hard Times for Vampires." Directed by Steno, Renato Rascel is in starring role and Maxima produces.

Alfonso Lozano Lorrarte, official rep of the Colombian government, here for huddles with producer Dino DeLaurentis anent "His Name Was Bolivar," slated to shoot in South America this winter.

Spokesman for Mario Lanza declared here that reports the singer will co-star with Caterina Valente in "This Is My Man" for Berlin's CCC Film are premature; many facets are still under discussion.

## Chicago

(Delaware 7-4984)

Bambu Club on Rush St. now on jazz kick.

Art Blakey's Jazz Messengers at Sutherland Hotel.

Ringling Bros. circus starts 10-day stand at International Amphitheatre this Friday (12).

Allan Jones and Bert Wheeler open Music Theatre season next Tuesday (16) in "Show Boat."

Leo Carroll in rehearsals for "Late George Apley" to open Hinsdale Summer Theatre Monday (15).

Alfred C. Stepan Jr. elected new head of Lyric Opera Co. board of directors, succeeding Leonard Spacek.

Eddie Bracken here last week to promote backing for new play which he'll direct, "Beg, Borrow and Steal."

Clark Theatre holding Ladies Day every Friday through June, with special 25c admission for distaffers any time of the day.

Tommy Bartlett, presenting two Tahitian groups, billed as Pearls of the Pacific and Drum Dancers of Tahiti, along with his water ski show at Wisconsin Dells next week.

Art Peterson, whose off-Loop legit venture, American Cavalcade Theatre, fizzled last winter, is conducting actors' workshops in suburban Homewood and Morton Grove.

Marilyn Maxwell, Jackie Coogan and Steve Dunne, all here for stock tryout of "Mr. and Mrs." at Hinsdale, served as panel of judges last week for semi-finals of Miss Illinois competition.

## Las Vegas

By Forrest Duke  
(Dudley 4-4660)

Al Parvin, Flamingo prexy, back from Japan.

Dorothy Collins and Mickey Shaughnessy booked for the Thunderbird July 2.

Riviera exec Charlie Rich named honorary Colonel Aide-de-Camp of New Mexico.

Bill Miller wants Mel Diamond to write a comedy revue for the New Frontier.

Penny Pryor, who was Sheeky Greene's vocalist at the Tropica lounge, now chirps for Tony Pastor at the Stardust.

Don Rickles, still playing to capacity in the Sahara Casbar Theatre, slipped and fell off, narrowly escaping serious injury.

Dean Jones winged back to Hollywood after a brief Sahara stay to begin work on "Never So Few" with Frank Sinatra at MGM.

To cash in on the nudicity kick along the Strip, Silver Slipper producer Eddie Fox is calling his new show (starring Sally Rand and Hank Henry) "Paris Or Bust."

Fred Darian was such a hit recently at the Thunderbird that producer Marty Hucker brought him back to head the show for the four days between Dale Robertson's closing and Connie Boswell's opening.

## Hollywood

Cary Grant back from London. Joseph R. Vogel here for studio confabs.

Loretta Young returned from European trek.

Mark Robson home from month on Continent.

James Stewart returned from tour of duty.

Milton R. Rackmil here for Universal confabs.

Spyros Skouras here for 10 days of 20th-Fox huddles.

Fred Zinnemann arrived from global tour via Europe.

President Sukarno of Indonesia on three-day unofficial visit.

Patricia Morison left for St. Louis to rehearse for "King and I."

Mel Blanc made honorary mayor of Pacific Palisades, succeeding Vivian Vance.

Don Gillin set as Samuel Bronston's producer's rep on "John Paul Jones."

Jack Latham on news-gathering junket to Far East for his KRCA telecasting.

James Cagney received congrats of Vice President Richard Nixon on his 30 years in films.

Charles Boyle swings from Metro legal dept. to Four Star Film as veepee in charge of biz affairs.

Danny Kaye left Monday (8) for eight weeks in Sydney and Melbourne.

Laurence Olivier returned to London following windup in Bryna's "Spartacus."

William Goetz, back from world trip, trekked immediately to Phoenix for his "Mountain Road" location.

Allen R. McGinnis, L.A. copy chief of Batten, Barton, Durstine & Osborn ad agency, upped to veepee.

James A. Michener returned to Honolulu home after 20th-Fox huddles on "Adventures in Paradise" teleseries.

Karl G. MacDonald honored guested at Warner Bros. luncheon celebrating his third of a century affiliation.

Samuel Goldwyn kudosed by General Federation of Women's Clubs' annual convention as "a visionary, artist, showman, pioneer, gentleman."

Benefit supper party for Cedars of Lebanon Free Bed Care program will be held at Beverly Hilton Hotel following July 15 preem of "Porgy and Bess" at Carthay.

Amusement industry, which this week reaches 76% of its \$800,000 goal in current United Jewish Welfare Fund drive, has already passed last year's total. Pledges to date amount to \$812,683. Last year's total donations were \$611,441.

## Westport

By Humphrey Douless

Edna Ferber is here.

The Richard Rodgers are also at their Fairfield place.

Lucille Lortel is visiting the Sean O'Caseys in England.

Mrs. Mark (Nettie) Luescher is expected shortly from Palm Beach.

Howard Allee is handling press at the Westport Country Playhouse.

Fred Cuneo has gone to Pittsburgh to manage the Civic Light Opera season there.

Westporters are spotting Norman Katkov in "It Happened to Jane" filmed in Moodus, in eastern Connecticut.

Talent agent Barron Polan gave a Sunday outing for the "Babes in Arms" company playing at Wallingford.

Susan Miller, daughter of Leo Miller, VARIETY's longtime Bridgeport correspondent, will be married here June 20 to Peter Lowenstein.

David Wayne has bought a permanent home here and John and Georgia Chapman will move back into their place, which the Waynes have been occupying.

## Minneapolis

By Bob Rees

(4009 Xerxes Ave. So.; WA 6-6955)

Edyth Bush Little Theatre presenting "Goodbye Again."

Civic Theatre in St. Paul offering "45 Minutes from Broadway."

Old Lo strawthatter season will include "Once More With Feeling" and "Tall Story," fairly recent Broadway offerings.

After launching current 20th season with "Howe," Old Log summer theatre now offering "Who Was That Lady I Saw You With?"

At \$8 top in 4,872-seat Northrop Auditorium, the Metropolitan Opera broke its previous boxoffice records, grossing \$112,716 for four performances.

Here with his Metropolitan Opera Co., general manager Rudolf Bing urged Minneapolis to organize its own civic grand opera season to fill void that'll be created here when this city is dropped from Metropolitan's tours.



# OBITUARIES

## SONNIE HALE

Sonnie Hale, 57, British legit and film actor, author and director, died June 9 in London. Details in the Legitimate section.

## CHARLES VIDOR

Charles Vidor, 58, a top Hollywood director, died June 4 in Vienna, just 100 miles from his birthplace of Budapest. In Austria, helming William Goetz' Columbia production, "A Magic Flame," he succumbed of an apparent heart attack in his Hotel Imperial room. Vidor was the third U.S. film notable to die while vacationing in Europe during the past seven months. The previous two were Tyrone Power, who was starring in his "Solomon and Sheba," and Sam Zimbalist, who was producing Metro's "Ben Hur."

Vidor came to Hollywood after directing several films in Germany, including "Frederick the Great." His first Hollywood assignment reportedly was "The Mask of Fu Manchu" at Metro in 1932. Among his credits are "Hans Christian Andersen," "The Joker Is Wild," "The Swan," "Love Me Or Leave Me," "Gilda," "Song To Remember," "My Son, My Son," "Ladies in Retirement" and "Loves of Carmen."

Survivors include his wife, Mrs. Doris Warner Vidor; two sons, Quentin, 10, and Brian, 12, and a son, Michael, by a former marriage to actress Karen Morley; his mother, Mrs. Maria Vidor; and a sister, Mrs. Nicholas Schiller.

## SAX ROHMER

Sax Rohmer, 76, creator of the mystery story villain Dr. Fu Manchu, died June 1 in London, after a long illness.

Sax Rohmer was the nom-de-plume of Arthur Sarsfield Ward. After a brief try at a commercial career, he entered journalism and then fiction. Dr. Fu Manchu made his first appearance in print in 1913. In the next four decades his villainy was recounted in eight or nine other Rohmer novels as well as in short stories, films, radio and tv scripts.

Rohmer twice tried to kill off Dr. Fu Manchu, once at the request of the Chinese government, but the wily, and fabulously profitable, Oriental was too popular, and was revived. In 1955 Rohmer was reported to have sold the Dr. Fu Manchu film and tv rights to Republic Pictures.

His wife, former actress Elizabeth Knox, survives.

## EDMUND PLOHN

Edmund Plohn, 81, producer of plays and musicals, former general manager to George M. Cohan and manager of Washington's National Theatre for 17 years before his retirement in 1954, died June 8 in Washington.

He made his debut at age 6 in the opera "Norma" in his native Louisville. A lifetime connected with theatres followed. He produced several plays, including "Telephone Girl." Before his long association with Cohan, he was manager of the New Amsterdam Theatre, N.Y. At one time he was tour manager for David Belasco.

## LAURENCE EYRE

Laurence Eyre, 78, author of plays which starred Alice Brady, Grace George, Mimmie Mattern Fiske and Laura Hope Crews, died June 6 in New York after a long illness.

He began his career in 1907 as an actor. He was a member of the New Theatre Company when it opened in N.Y. in 1909. Among his first plays was "The Things That Count," produced in 1912. This was followed by "An Angel Without Wings," "Sazus Matatus," "Mis' Nelly of Orleans," "Merry Wives of Gotham," "Steam Roller," "Escapade," "Mayfair," "The Vase," "Gala Night," "Martiniere" and "The Forging Bed."

His wife and sister survive.

## JIMMY GRIER

James W. (Jimmy) Grier, 57, vet composer-arranger-conductor, died June 4 in Glendale, Cal. During his long Hollywood career, he had scored many pictures. Among his best-known compositions were "The Object of My Affections," on which he collaborated with Pinky Tomlin; "What's the Reason?" and "There's So Much in Believing." During World War II he was director of the 11th Naval District Coast Guard Band.

His wife survives.

## FRANK H. ELPHICKE

Frank H. (Tiny) Elphicke, 58, v.p. and general manager of radio station CKWX, Vancouver, B.C.,

died of a heart attack May 26 in Edmonton, Alta. He was credited with being the first to set up a full-scale radio news room in Canada.

London-born, Elphicke entered show biz in 1919 with a concert party entertaining British forces in Germany. He was a singer in Vancouver in 1924 and did stage work under the name of Frank Hemming in Calgary, Alta., in the early 30s.

Elphicke started his radio career with CFAC, Calgary, in 1931 and was manager two years later. In 1936 he moved to CJCA, Edmonton, and was made manager in 1939. He next moved to CKRC, Winnipeg, where he was manager before going to Vancouver, where he managed CKWX since 1944.

He once held Canadian radio's top post, chairman of the Canadian Assn. of Broadcasters, and had been chairman of the British Columbia association.

Survived by his wife.

## OLE WINDINGSTAD

Ole Windingstad, 73, composer and conductor, died of a heart attack June 4 in Kingston, N.Y. At the time of his death he was conductor of the Dutchess County Philharmonic Society Orchestra in Poughkeepsie.

A native of Oslo, Norway, Windingstad studied at the Oslo and Leipzig Conservatories. He was the regular baton of the Oslo Philharmonic from 1923 to 1926. During the 1920s and '30s he led the NBC Symphony, the Brooklyn Symphony and the Westchester Philharmonic, among other orchestras.

Windingstad, who was guest conductor for the Metropolitan Opera in 1939; led the New Orleans Symphony for five years and was baton of the Albany Symphony from 1945 to 1948. He toured Norway in 1955 and conducted symphonies in several cities there.

His wife and son survive.

## LYDA BORELLI

Lyda Borelli, 71, onetime stage and screen actress, died June 2 in Rome after a long illness. Born near Genoa, she debuted at 13 and reached stardom roles at 18.

Moving on to screen roles, she starred in such films as "Ma l'Amor Mio Non Muore" (My Love Never Dies), "Marcia Nunziata" (Wedding March), "Vergine Follie" (Foolish Virgin), "Malombra," "Carnival," and others. Her acting style set a pattern for the period.

In 1918, she left the screen and soon married Vittorio Cini of Venice, refusing all offers to resume her acting career.

Survived by husband and three daughters.

## EUGENIA CAMPBELL

Mrs. Eugenia Campbell Johnson, former actress known professionally as Eugenia Campbell, died June 3 in Palm Beach, Fla., after a brief illness. Prior to her marriage to Emory Johnson, she toured in stock through the mid-west and also appeared in William A. Brady and Harry Frazee productions.

Mrs. Campbell was seen in such plays as "Palmy Days," "Seven Keys to Baldpate," "A Pair of Queens," "Money and the Woman," "The Two Orphans" and "Little Old New York." Her last stage stint was in a sketch on the Orpheum circuit with Stephen Patrick. It was called "A Welcome Guest."

Surviving are four daughters. Her husband died two years ago.

## FRANCES MILES PECKHAM

Mrs. Frances Miles Peckham, 66, an actress who once appeared in "Ziegfeld Follies," died June 7 in New York.

She launched her career as a protégée of Emma Carus and later joined the Spooner Dramatic Co. She was a principal in the vaudeville act of Frances Mauer & the Foley Bros. She also appeared in early films made in Chicago.

Her son, brother and sister survive.

## EDWARD LANE

Edward Lane, 44, songwriter and president of the Kiddie Lane Corp. of Westbury, L.I., manufacturers of mechanical rides for children, died June 5 in Westbury.

A member of ASCAP, he was the lyricist for "Bless You (For Being an Angel)," "Let's Dream This One Out," "It's Always You," "When the Lilacs Bloom Again," "Rainbow Rendezvous," "Lovely," "Boulevard of Memories," among others. Early in his career he held top advertising posts including

that of advertising manager of Musak Inc.

His wife, son, daughter, mother, brother and sister survive.

## HARRY HARRIS

Harry Harris, 78, onetime treasurer of the New Amsterdam and George M. Cohan theatres, died June 5 in New York. Harris, who was bantamweight boxing champion at the turn of the century, became a stockbroker on the old Curb Exchange and until three years ago was active as a member of the American Stock Exchange.

His wife and a daughter survive.

## THOMAS SMITH

Thomas Smith, 91, once considered Canada's top harmonica player, died May 30 in Toronto. He was an end man in oldtime minstrel shows in vaudeville tours of the U.S. and Canada. He taught the instrument until his retirement in 1947.

Survived by two sons, three daughters.

## JACK OWENS

Jack Owens, 45, prop master for "Lassie" and "The Lone Ranger" teleseries, died of a liver ailment June 5 in Santa Monica, Cal.

Wife, son, daughter and parents survive.

Edi Zatureczky, 55, professor of violin at Indiana U., Bloomington, Ind., since 1957, and earlier a concert violinist in Europe and the U.S., died in Toledo May 31. For nearly 20 years he gave concerts in Europe with the late Hungarian composer Bela Bartok. Wife survives.

Joseph E. Charbonneau, an exhibitor for 35 years who owned and operated the old Eagle Theatre in Manchester, N.H., died May 31 in Nashua, N.H. He also was associated with several other Manchester houses.

William A. Burton, 72, projectionist at the original film theatre in Cranbrook, B.C., died there May 27. He also managed the Cranbrook Opera House at one time. His wife, four sons and four daughters survive.

Mrs. Eva L. Lawton, 78, onetime member of the police board which censors motion pictures in Chicago, died May 30 in that city. Husband and son survive.

Allan A. Hyde, 65, organizer of "Twed Hyde's Lubbe Band," which played at fairs and dances in Maine for years, died May 31 in Togus, Me.

Helen Bishop, 47, singing coach and manager of Dodie Stevens, died of a heart attack June 3 in Hollywood. Her husband, two daughters and mother survive.

Bob McGurk, 52, vet actor of more than 30 years in motion pictures, died May 30 in Sawtelle, Cal. His wife and daughter survive.

Lawrence Goynes, 34, western bandleader, was killed May 31 when his car struck a tree near George West, Tex.

Pamela Ashby, 50, boxoffice manageress of the London Coliseum, died June 5 in Enfield, England.

Philip H. Faulkner, 76, a director of WKNE Broadcasting Corp., died May 30 in Keene, N.H.

## 'Unload,' 'Diversity'

Continued from page 1

000,000 will be used for a capitalization shrinkage program.

It's said that WB's ultimate aim is to reduce its outstanding common stock to 1,000,000 shares, thus greatly reducing dividend requirements.

Paramount is moving in two directions. Production-wise, the company is about to spend more money in the hope of coming up with more blockbusters. President Barney Balaban stated last week that the entire production-distribution economy in effect depends on the super product. He might have added that the exhibition economy rests with the blue-chips pictures, as well. And this figures in the "new look" trend importantly.

United Paramount is on its way to shuttering or otherwise dropping 100 situations in the foreseeable future. There's not enough good film to support them. On the other hand, this chain will be going for a bankroll in updating 30 to 40 theatres. The idea is this: Top pictures, although in limited supply, can be counted on to sustain big, prestige theatres

providing there aren't too many of the latter around. Longer runs with the "A" productions and the roadshows will accomplish this, it's felt.

The blueprint for this latter-day revolution was drawn some time ago, of course. It's now in the actual "in work" stage.

There's an ever-present uncertainty inherent in Hollywood production and for this reason there exists the trend toward diversification. Par is now in the market for enterprises not within the show business scheme of things. In past Balaban and other execs were pleased to comment that the company's various holdings—theatres, records, music publishing, home toll television—all were an extension of the picture business. Now though the eyes are being cast on non-theatrical endeavors. If the theatricals suffer some hardship in the future, the outside business will be looked to to keep things going. This has been done with considerable success by Stanley Warner and its International Latex subsidiary.

It's a fair guess that every circuit in the country is closely watching the economics of each of its units. And, like United Paramount, as a house shows signs of money-making fatigue it very likely will be placed on the block.

The prognostications heard widely in the trade for the past few years are coming true, and lots more rapidly than had been anticipated: Fewer and better theatres, fewer and bigger (hopefully better) productions.

## Loew's Theatres

Continued from page 1

other through Loew's Theatre Annex Building on W. 46th St. (adjacent to VARIETY.)

Howard Johnson's restaurant, which had occupied the building before the fire, will return as the ground floor tenant, and Douglas Leigh & Co. will erect a new spectacular on the roof.

Erection of the new building is part of Loew's Theatres plan to improve the block on which Loew's State Theatre stands. Since the renovation of the theatre, making it a prime Broadway showcase, and the addition of the new Cobb's Corner restaurant on the 45th St. side, prexy Eugene Picker has been making efforts to remove the honky-tonk atmosphere from the block.

The theatre company made unsuccessful attempts to acquire the building immediately adjacent to the Loew's building and the one on the 46th St. corner. The new Loew's structure will be between these antiquated structures. The acquisition of these buildings, which include a hot-dog stand, a novelty hat store, and an open door souvenir gift shop, would have enabled Loew's to complete its improvement plans. However, the owners of the properties held out for terms that Loew's would not meet.

## Bob Hope's Career

Continued from page 2

man—Hope was the first entertainer to get one;

(2) The American Legion's Distinguished Service Cross;

(3) The Air Force Medal, highest award the AF can give a civilian—Hope was the first entertainer to get one;

(4) The top USO award;

(5) The AFL-CIO \$5,000 award—Hope was the only entertainer to get this and he donated the \$5,000 to UCLA to set up the Barney Dean Writing Scholarship;

(6) Only U.S. entertainer to have his bust in the Smithsonian Institute;

(7) Only life chairman of the Cerebral Palsy Foundation and recipient of its highest award;

(8) The Red Cross honorary distinguished service award;

(9) An honorary life chairman of the Cancer Foundation and holder of its distinguished service award;

(10) The Poor Richard Award—again, he was first entertainer.

These, of course, exclude show business honors, and Hope's track record in show business honors is probably better known.

At his Southern California home are his Oscar (for public service), his special Emmy, his Peabody Award, Sylvania Award and dozens of others.

## MARRIAGES

Anita Falgatore to Al D'Annibale, Philadelphia, June 6. He is on WIP technical staff.

Roberta MacDonald to E. L. Wolf, June 7, in New York. She is a nitering singer.

Ellen Renee Silverstone to Richard M. Hammer, New York, May 31. She's the daughter of Emanuel Silverstone, 20th-Fox International v.p. He's non-pro.

Maudie Sullivan to Jerry Miller, San Antonio, May 5. He is a disk jockey on staff of KONO in that city.

Virginia Meltzer to Leonard Field, June 9, in New York. Bride is a painter; he's a Broadway company manager.

Carol Levine to David S. Sussman, New York, June 7. She's an exec with United Artists Associated.

Jan Gregory to William Smutzer, Chicago, May 30. He's in advertising and promotion dept. of WNBQ-WMAQ there.

## BIRTHS

Mr. and Mrs. Bill Hohmann, son, Chicago, May 11. Father is sales promotion director for WBBM-TV there.

Mr. and Mrs. Stanley Appenzeller, son, Brooklyn, June 3. Father is a staff writer, NBC Press.

Mr. and Mrs. Roger H. Lewis, daughter, New York, June 2. Father is national director of advertising, publicity and exploitation for United Artists. Mother is the former Lisa Daniels of Birmingham, England. She's a stage and tv actress.

Mr. and Mrs. Arthur Brody, son, Hollywood, June 5. Father is an assistant director, son of Steve Brody, Allied Artists prexy.

Mr. and Mrs. Steve McQueen, daughter, Hollywood, June 5. Mother is Nelli Adams, former dancer; father's star of "Wanted—Dead or Alive" teleseries.

Mr. and Mrs. Jack Waldrep, son, Atlanta, May 25. Father is a CBS Films account exec.

Mr. and Mrs. George W. George, daughter, Santa Monica, Cal., May 29. Parents (mother, Judy) are writers.

Mr. and Mrs. Howie Richmond, son, New York, June 7. Father is the music publisher.

Mr. and Mrs. Douglas Crawford, son, Dayton, O., June 2. Father is executive producer of the Dayton Theatre Festival; grandfather is actor Elliott Nugent.

Mr. and Mrs. Harry Bell, son, New York, June 5. Father is an agent in the tv department of MCA.

Mr. and Mrs. Lawrence Cohen, son, Hollywood, June 2. Father's a publicist.

## Yanks Send Farce

Continued from page 2

which, to the mind of "untrained" observers, are obscure, to say the least. To balance the exaggerated concern the State Dept. is showing re the American image in the Communist countries, neither the government nor the industry seem to care very much what sort of impression the U. S. creates with its (equally impressionable) friends.

Case of the MPEA sending a comedy as its official entry to a film fest is extremely rare. In fact, no other instance can be immediately recalled. Problem is that the individual companies are primarily concerned to get into a festival a picture which they intend to release in the given country—or in Europe generally—soon after the fest, where any entry gets a hefty boost from the assembled press corps.

## 'Pacific' in N.Z.

Continued from page 17

has hardly hit its stride. On its figures so far Kerridge-Odeon feels "Commandments" will crack the N. Z. long-run barrier. If so, the record will have been upped three times in twelve months. "Commandments" snagged a significant honor in N. Z.'s capital city, Wellington, where it garnered the highest-ever gross of any film in its first three weeks.

In addition to these encouraging signs, the Kerridge-Odeon chain reports an increase of almost a 1,000,000 admissions for the year ending last March over the previous year. Despite the fact that the government tele transmission tests are now being carried out in Auckland (and introduction of new medium cannot be far off) the future of the N. Z. film business looks rosy.



# LOUIS ARMSTRONG ITV MAY 7, 10-10.45 PM

*Satchmo—one of the world's greatest musicians brings you a forty-five minute programme of Jazz from Viareggio, Italy*

**(Northern and North Eastern ITV Regions)**

Eurovision is available to all viewers. To present a Eurovision programme you need to be appointed a Programme Company by the Independent Television Authority, and have the right to be a member of the European Broadcasting Union, sometimes called 'The Club' of Broadcasters in Europe.

Independent Television and Granada TV, as one of the Programme Companies, are members of 'The Club', so Granada TV can and will present 'Louis Armstrong and his All Stars' from Viareggio, Italy.

By arrangement with Granada TV, Tyne Tees Television will also transmit the same programme. Granada and Tyne Tees will bring the ITN News Bulletin forward to 9.45 pm so that they alone can present the complete Louis Armstrong programme starting at 10 pm.

For those who don't understand Italian or the jazz talk of Louis Armstrong, Granada TV will have the help of commentaries by Humphrey Lyttelton and Johnny Dankworth.



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# VARIETY

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64 PAGES

## CRITICS PICK MERMAN & PAGE

### Barns Trying Jazz and Longhair As Change of Pace to Hypo Biz

By JESSE GROSS

The strawhat circuit is going after the hipsters and the high-brows. The rural showshops are booking jazz concerts and such longhair offerings as ballet and opera to augment the usual legit fare this season.

The jazz programs, which in recent years have been given occasional one-night showings principally in tents, are playing both canvastops and barn outtings, in some cases on full-week bookings. Louis Armstrong and Duke Ellington are among those scheduled for full-week stands at some spots.

The jazz shows are being booked for regular runs mostly by the tents because of a dearth of new musical product and also because some operators feel that a change of fare may stimulate local interest. The one-night bookings, also including the Ximenez-Vargas Ballet Espanol, are catching on as a means of keeping theatres active when they normally would be dark.

The jazz and longhair presentation are adding to the perennial potpourri of show biz talent on the silo circuit. Pop singers, nitery performers, television personalities, film names (including some from the vintage "Late Late Shows") and Broadway legit headliners will also be out en masse this season.

A wrinkle involved in the appearances of some of the singers is that they're lined up for straight plays. For example, Jill Corey is

(Continued on page 61)

### In France a Director Is Somebody, But in U.S. Producer Dominates

Tokyo, June 16.

Visiting French director Julien Duvivier said that French directors don't succeed in Hollywood because they are not given sufficient hold of the production reins.

Here for two weeks as a member of the French cultural group to attend the opening of the National Western Art Museum and the second Japan-French Film Festival, Duvivier said, "In Hollywood we feel tied up by so many people and restrictions. In France we choose our story—we direct everything. A director in Hollywood is not the same."

Although he hasn't made an American picture in 15 years, Duvivier can claim such Hollywood credits as "Tales of Manhattan," "Flesh and Fantasy," "The Great Waltz," "Miss Lydia" and "The Imposter."

Reflecting on those experiences, Duvivier said, "I didn't feel very happy. To make those pictures I had to fight with everybody. Why should I? In France I have no

(Continued on page 62)

### Electronic Polling

Robots, like humans, suffer indignities.

CBS News is switching from Remington Rand's Univac to IBM for 1960 Presidential election coverage.

NBC News, consequently, is making eyes at Rem Rand. If this electronic hand-holding affair doesn't materialize it may decide to go steady with a recently developed RCA electronic computer titled No. 501.

### Gear 'Ben-Hur' To Run Two Years

Metro has signed three major theatre deals for the hardticket showing of its \$15,000,000 spectacle, "Ben-Hur."

Joining Loew's State on Broadway and Hollywood's Egyptian Theatre was Ben Sack's Saxon Theatre in Boston. The Boston contract was signed Friday (12). Bob Mochrie, Metro's special "Ben-Hur" sales representative, concluded the agreement with the Boston operator.

Unique aspect of the three deals set so far is that all houses are gearing the film for a two-year run. The Loew's State arrangement was completed long before the picture was completed and served as the impetus for the \$800,000 renovation of the State. The Egyptian Theatre on the Coast will also be extensively renovated before "Ben-Hur" moves in.

Plans are to open the picture in November of this year. The Hollywood and Boston dates will follow shortly after the Broadway premiere around Thanksgiving Day.

### TV Wrestlers Should Join AFTRA: 'Tiger' Marsh

Chicago, June 16. "Tiger" Joe Marsh, onetime wrestler and sometime actor, alleges that grapplers on the video screen are not athletes but performers and therefore should be forced to join the American Federation of Television & Radio Artists.

Marsh, who gave up wrestling about four years ago to become a bonafide thespian, now holds cards in AFTRA, SAG and Equity. He has made some pictures, appeared in several TV dramas, and toured with the road company of "Tea-house of the August Moon" in 1955.

Asked if he won the final wrestling match of his mat career, Marsh answered, "Of course. But I was only following the script."

### ALSO ROBARDS, GRIFFITH, KAZAN

By HOBE MORRISON

Geraldine Page, as the showtown film star in "Sweet Bird of Youth," was the best actress of the 1958-59 Broadway legit season. She came within a single vote of a unanimous sweep of VARIETY's 21st annual poll of the New York first-string drama critics.

Ethel Merman, as the bulldozer stage mama in "Gypsy" was a runaway choice for the best performance by the femme lead in a musical, getting eight of the 11 votes. Continuing the distaff landslide in the critics' seasonal balloting, Lorraine Hansberry was a nine-vote winner as the most promising playwright.

In the male categories, Jason Robards Jr. was the aisle-sitter choice for the best male performance in a leading part for his port-

(Continued on page 58)

### With Cuts 'Love' Might Have Had 'B' From Legion

The Roman Catholic Legion of Decency, which condemned the French import, "Love Is My Profession," starring Brigitte Bardot, as "a serious threat to public and private morality," was willing to B-rate the film if minor cuts were made.

According to Kingsley-International, the distributor, the Legion would have settled for some small eliminations, paralleling exactly

(Continued on page 15)

### Hope on Comic Durability

Albuquerque, June 16.

Bob Hope, in Albuquerque Friday for a benefit, commented that television comics often fail because of over-exposure.

"It's a matter of formula and over-exposure at times," Hope said. "People get talent confused with ratings and just because a comedian's ratings drop doesn't mean his talent is low."

Another reason for their failure may be an overabundance of certain styles and jokes, he said.

"It's a matter of thinking and keeping the audience jumping a bit," he said. "It's easy to fall in a rut."

His health is forcing him to take it easy, he continued, but he talked of future TV and the possibility of another "Road" show with Bing Crosby.

### Einfeld Favors a U.S. Film Festival; D.C. or Miami Ideal, S.F. Too 'Remote'

#### Libel, Loot & Liberace

London, June 16.

While appearing in the law courts during the day, for his libel suit against the Daily Mirror, Liberace has been working at night and attracting SRO business. Last week he headlined at the Finsbury Park Empire and the theatre gross was a whopping \$17,000. This week he is at the Chiswick Empire and the gross is expected to top \$18,000.

The Chiswick Empire is due to be demolished immediately after the Liberace season.

An American international film festival, to be staged in either Washington or Miami, was strongly advocated last week by Charles Einfeld, ad-pub and exploitation v.p. of 20th Century-Fox, following his return from Europe.

Einfeld, who attended most of the Cannes festival, said all the U.S. companies should collaborate to make such an American festival possible and to assure that it got the widest possible coverage.

He felt that Washington would be a logical spot, though Miami also seemed like a good possibility. "The motion picture is an international commodity, and it's getting to be that even in the United States, where the foreign film has made much progress," he opined. "I feel that there would be a great deal of public interest in such a festival and it would contribute to creating additional new interest in motion pictures."

Einfeld observed that San Francisco was too distant a place for a fullscale festival. While Motion Picture Assn. of America president Eric Johnston has endorsed the San Francisco fest, Hollywood so far has largely ignored it. There was no American participation at Frisco in 1958.

### Soviet LPs Due For U.S. Market

Disks produced in the U.S.S.R. will be marketed in the U.S. shortly via Harry Goldman Inc. Goldman, who also represents the Pathe-Odeon label here, got an okay from the State Dept. to handle the Soviet platters.

He's now working on a label trademark to introduce the Soviet platters to the U.S. market. He hasn't yet decided on a release date for the first batch of Soviet-made LPs but he'll formally announce his representation of the U.S.S.R. disks via signs at the Soviet exhibit at New York's Coliseum June 30-Aug. 10.

### Boston's Ecclesiastic D.J.'s Religioso Beat

Boston, June 16.

"Instead of condemning rock 'n' roll, youth leaders should offer teenagers something worthwhile in its place—I don't think our youth is as far gone as some critics would have us believe," says Rev. John DeBrine, 34-year-old Boston Baptist minister, who spins top religious disks with a celestial beat on WBOS.

Rev. DeBrine received the annual American Baptist Convention national radio award in Des Moines, Ia., last week for "outstanding contribution to religious radio programs. His radio program, "Songtime," was cited as "unique in its presentation of a Christian message through the disk jockey technique."

His program with an interdenominational appeal, heard weekly on WBOS and on 84 other stations coast to coast, pulled some 10,000 fan letters a month through last year.

Rev. DeBrine has just initiated a new Saturday night teen-slanted radio show on another Hub sta-

(Continued on page 63)

### Joseph Welch on Acting; Massachusetts' Governor Confesses Slight Hambo

Boston, June 16.

"I started the picture as an amateur—and wound up as an amateur," attorney Joseph Welch, of McCarthy vs. Army television fame, told a press luncheon for Otto Preminger's "Anatomy of a Murder" (Col) at Sheraton Plaza Hotel Friday (12).

Welch, Hub lawyer who plays a judge in the picture, shared the spotlight with Lee Remick, starting a key city tour for the film, first spot of which was Boston. Governor Foster Furcolo presented Miss Remick, of nearby Quincy, and Welch with silver tarts from the Commonwealth of Massachusetts. At the head table was Miss Remick's father, Frank, Quincy dept. store owner, and the Mayor of Quincy, Amelio Della Chiesa.

"Anatomy of a Murder" will open at Ben Sack's Gary deluxer on July 9, less than two months after the last scene was photographed. The world preem is set for Detroit.

Welch, who told the group he's going back to work as a lawyer Monday (15), said that he found film making was "not easy."

"They lied to me," said. "They told me when I became an actor that it would be fun and easy. Fun it was. Easy it was not. He said that he gained respect for old pro's and detailed a scene which he had to remake several times."

(Continued on page 15)

# Peel Parlors Bulging in L.A. as 60% Of Niteries Strip for Action at B.O.

Hollywood, June 16. Los Angeles is fast becoming the strip-metropolis of the nation. Excluding the stripping trend that's overcome nearby Las Vegas, which is revolving the gambling wheels around nude shows, L.A.'s bare facts have caught on to such an extent that eyeing the peelers is now one of the top entertainment contenders in drawing the public away from the comfort of television, at least according to the nitery ops in this city.

In 1954 there were 63 niteries in operation, of which 23 featured strip action. Today, five years later, there are 28 clubs open, 17 of which are strip joints. While the percentage of clubs in operation are down, the burlesque picture has increased from 36% to 60%.

The 24% gain has cued the top strippers in the business to seek out play dates in this town. Some of the name peelers invading this locale to show off their bumps and grinds technique are Lili St. Cyr, Candy Barr, Tempest Storm, Jennie Lee, Betty Rowland, Gay Dawn, Patti Waggon and Virginia Beil.

In fact the peeling profession has become so lucrative that gals from all walks of life are swinging into the "take-it-off" pattern. The gals, aside from their dimensional qualifications, are tagging themselves with offbeat monickers to catch the public's eye. A few of the catchier names making the rounds here are Spanish Fly, Catalina Cruise, Pepper Mint, Chili Pepper, Jonni Dillinger, Vegas Nevada, Sataite, and Patti Cake.

A check at the local branch office of the American Guild of Variety Artists showed that approximately 100 burley queens, copping salaries ranging from \$100 to \$2,000 per week, hit the runways throughout L.A. every week. At this stage more are in demand as other bistros keep eyeing the possibility of converting their entertainment policy to strictly that of burlesque.

**Italo Film Co. Already Shooting Mafia Pic**  
Rome, June 16. With a title fight under way in the States over various projects concerning the Mafia, a new Italian company is already at work in Sicily on a project concerning that Brotherhood.

Local item is called "I Fafiosi" (The Mafia Members) and is produced by European Cinema Pictures. It stars Erno Crisa, Wandisa Guida, Philippe Hersent and Luisella Boni and is directed by Roberto Mauri.

Mafia activities in certain parts of Sicily have frequently made local headlines in recent months.

## Bud Abbott Preps New Act With Eddie Foy Jr.

Hollywood, June 16. A new comedy act is in the making with the teaming of Bud Abbott, longtime partner of the late Lou Costello, and Eddie Foy Jr., one of the famed Seven Little Foy's which was on the top vaudeville circuits many years ago.

The 63-year old Abbott and Foy, 54, are currently working on routines which they hope will lead to bookings in the Las Vegas hotels and other top niteries in Miami Beach, New York and Chicago, as well as television. Foy has been working in legit and films, while Abbott since splitting with his late partner, has been in semi-retirement.

However, Abbott was forced back by an adverse tax ruling by the Bureau of Internal Revenue which stated that about \$500,000 in exemptions were disallowed. He had to sell his home and empty his purse to satisfy immediate Government requirements and was forced back to work to pay off the remainder of the rap. Although he could ease his plight by going into bankruptcy, he said he would never take that step.

## Claude Philippe's Move To Zeckendorf Boosts Chain's Banquet Status

Zeckendorf Hotel's acquisition of Claude C. Philippe as executive consultant on the new 48-story hotel going up in Rockefeller Center is regarded as putting that chain, which already controls the most hotel rooms in New York, spanning six mass and class hostels into the No. 1 banqueting position. Already the Astor made inroads on the Waldorf-Astoria from whence comes "Philippe of the Waldorf," as he got to be known, as successor to the late "Oscar (Tschirky) of the Waldorf" via Col. Serge Obolensky.

Obolensky, vicechairman of the board of Zeckendorf Hotels Corp., of which William Jr. is president, separate and apart from the parent Webb & Knapp Realty Corp. headed by Zeckendorf Sr.—has a wide class following. His background with the St. Regis, Plaza, Sherry-Netherland and Ambassador Hotels (all N.Y.) veered many of the top socialite fetes to the Astor which, along with the Commodore, Drake, Taft, Manhattan and Chatham, comprise the chain.

The banquet business as a post-war phenomenon has become show business in a big manner, not only for the catering auspices but for the sponsoring charities and the like. This calls for coordination on everything from decor to cuisine, from personal service to the sup-

(Continued on page 62)

## ARTSY SMITH GAIS Linda LeRoy Produces Play—Other Daughters Shine

Northampton, Mass., June 16. It was a case of following family tradition at the graduation exercises of tradition-bound Smith College past week. The girl grads at this femme college were marked by hereditary and environment—as well as degrees.

Linda LeRoy, for example, daughter of Mervyn LeRoy, and granddaughter of Harry Warner, as well as stepdaughter of the late Charles Vidor, produced and directed the Senior play, a takeoff on beatniks in the Space Age. Choreographer, incidentally, was Valerie Tishman, offspring of the New York realtor and patron of the arts.

Lesley Lowe, daughter of the Herman Lowe, former VARIETY representatives in Washington, was graduated Cum Laude, with honors in Government. As one of the editors of the college newspaper, she specialized in pix, music and drama reviews.

And Hope Rockefeller, daughter of the John Rockefellers, received her honors in American Studies, a natural for the scion of the family the produced the Williamsburg Restoration.

## Redgrave Latest To Be Knighted

London, June 16. Michael Redgrave becomes the latest addition to the gallery of theatrical knights in the Queen's Birthday Honors List published last Saturday (13). Among those to have been honored in postwar years are Laurence Olivier, Ralph Richardson, Alec Guinness, John Gielgud and Donald Wolfit.

Redgrave's last West End role was as star of "A Touch of the Sun" and he repeated that part in a commercial TV show last month. He was a guest star in "Shake Hands With the Devil," filmed last year in Dublin. In 1958, he appeared at the Stratford-on-Avon Memorial Theatre season.

Two other performers honored by the Queen are Athene Seyler, last on the West End boards in "A Breath of Spring," and Bud Flanagan, the veteran leader of the Crazy Gang, currently in a new revue, "Clown Jewels" at the Victoria Palace. He becomes a

(Continued on page 63)

## Brazzi Not Even Billed, Hence 'SP' Couldn't Yank Anything Afer His P.A.'s

Rome, June 9. Violent exception is voiced here by Eugene Lerner of Kaufman-Lerner Associates, as spokesman for the Italian actor, Rossano Brazzi, concerning comments made in the June 3 issue of VARIETY anent "South Pacific" (20th-Fox) lack of popularity in that country. Spokesmen declare that it is most unfair to pin the picture's poor showing on Brazzi.

Part of the situation respecting "South Pacific" concerned its dating in Italy with no stars billed. This had previously been protested on Brazzi's behalf. It is now stated that since his name never appeared he could not have been a "boxoffice deterrent." Feature was sold solely as a Rodgers & Hammerstein production. That it got few bookings in Italy (some estimates say as few as 10) and that it was not well received is apparently commonly acknowledged.

Policy here on billing was on in-

(Continued on page 62)

## Talent Doctorates

Chicago, June 16. Northwestern U. conferred honorary doctorates of fine arts on contralto Marian Anderson, actor Raymond Massey and Chicago Symphony maestro Fritz Reiner at its 101st commencement last week.

The three recipients of parchments in the fine arts were among 10 to receive honorary degrees from the university. Miss Anderson was the only woman in the group.

# Warning to Showfolk re Social Security

The Federal Dept. of Health, Education and Welfare requests that VARIETY remind all showfolk that with respect to Social Security benefits, there is never any necessity to proceed through "counsel." Indeed it is unlawful for anybody to collect a fee for advising citizens on their Social Security rights. The Government itself has branches standing by for the purpose of providing this very kind of assistance.

All key cities have district branches, the one in Manhattan at 1637 Broadway.

Issue of illegal acceptance of fees and diversion of Social Security funds was dramatized last week when Federal Judge Gregory Noonan at Foley Square found a "fixer" operating from an address in Chinatown guilty of charging unlawful fees for filing claims, also cashing checks drawn to clients. This is a jail offense, as pointed out by regional director Joseph B. O'Connor.

# Govt.'s Arts Sponsorship May Be A Step Nearer? Well, It Says So Here

By LES CARPENTER

## John Wayne Dinner-Mate Of Mamie Eisenhower

Washington, June 16. John Wayne, who wound up sitting next to Mamie Eisenhower at the headtable, was the surprise guest of a \$100-a-plate Republican Party dinner were honoring GOP members of Congress.

Wayne, whose attendance at affair wasn't pre-announced, drew a queue of autograph hunters. Some of the bolder ones also asked for President Eisenhower's signature, usually "unprotocool."

The high-cost meal was free for Wayne, who was invited by the GOP Congressional Committee, dinner sponsor.

"We wanted to have a star from show business not widely associated with the Republican Party," explained one committee member. "Originally, Wendell Corey was coming, but he had to cancel out to enter a hospital."

## Toots' 'So Long for Awhile', New Spot on 52d Street Where He Once 'Bounced'

Toots Shor is gearing the swan song of his famed West 51st St. (N.Y.) restaurant to the heavy-weight championship fight between Floyd Patterson and the Swedish challenger, Ingemar Johansson, on Thursday (25); and Friday (26) will witness the closing of the doors on the eatery which has been a sports and show business hangout for 19 years. The Tuesday (23) preceding the "Toots Shor Alumni Assn." sparked by Jack Hurdle, is staging a \$25-a-head black-tie dinner honoring the "crumbum mayor of West 51st St."

A new Shor's is being planned on the site at 29-31 West 52d St. next to "21," now a parking lot and formerly Leon & Eddie's, a longtime Prohibition spot where, by coincidence, Shor started as \$75-a-week bouncer "and all I could eat."

Shor's, at this writing, is the lone

(Continued on page 15)

Prospects may be looking up for one of those perennial Capitol Hill dust-catchers, the Thompson Bill to establish a Federal Advisory Council on the Arts. It could conceivably be extricated from committee pigeonhole in the present Congress.

At least it received the unanimous approval Wednesday (10) of the House Special Subcommittee on Education, after a hearing in which Actors Equity president Ralph Bellamy and Secretary of Health, Education & Welfare Arthur S. Flemming, both strongly supported it.

Rep. Frank Thompson Jr. (D-N. J.), not used to favorable action on the bill he's been trying to get enacted for five years, said he'll press for early consideration of it by the subcommittee's parent House Education & Labor Committee and, then, by the House itself.

The bill was once passed by the Senate, 1956, but never got out of the House committee. It was explained at the time that some committee Republicans feared Communist infiltration within the arts. "Some of them were afraid the President might appoint a Communist to the council," said Thompson. In a flashback to that argument, Thompson asked Secretary Flemming at last week's hearing, "Do you think President Eisenhower will appoint any Communists?" Flemming snapped a "no" and everyone laughed.

The proposed council of 21 to be appointed by the President to six-year terms, each representative of the major fields of arts, would study and recommend methods of fostering creative activity in arts, while encouraging more widespread participation and appreciation of culture. The group would correlate Government programs relating to arts, but would in all respects be advisory. There is no suggestion of authority for any Federal aid for arts in any form. However, Thompson says he would hope a scholarship program for secondary education in arts as well

(Continued on page 63)

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# 'NOBODY COUNTS THE MINUTES'

## Par's Telemeter Rolling Before '60; 'Sell Toll-Tv on Merits': Balaban

Hollywood, June 16.  
After a long period of waiting, Paramount's International Telemeter Co. is going into action and will begin its toll-tv operations before the end of the year, Louis A. Novins, Telemeter president, reported today (Tues.).

The first operation will be in Canada, probably in Toronto. It will be operated under the aegis of Famous Players-Canadian Corp. Ltd. Telemeter units have been in production since last October by the Guardian Electric Co. of Chicago, Novins said. The devices will start coming off the assembly lines the end of this month.

A message from Barney Balaban, Par prexy, read by Novins, said Par would license its films to pay-tv "after studying each individual situation." Balaban said the toll showcase would be treated as any competitive medium. Novins, reporting that Telemeter would franchise its system and would collect 6% royalty on the take, said the company already had concluded some talks for product.

Guardian is expected to turn out 10,000 of the Telemeter coinboxes by the end of 1959. They cost the company \$50. It'll cost \$100 per home to install the equipment. Franchisers will foot the bill.

Novins said Telemeter was, for the moment, totally committed to the use of closed-circuit cable facilities, and he pointed out that these facilities are currently in use in more than 500 U. S. and 200 Canadian antenna systems. They serve over 500,000 homes.

"We do not presently contemplate (Continued on page 15)

## Zenith: Toll For-Sure But Over-the-Air; Coaxial Web Termed Fanciful

San Francisco, June 16.  
Subscription television is inevitable, but it'll be on a broadcast basis, so "don't be taken in by statements that someone is going to wire up San Francisco or Los Angeles or New York in some huge coaxial wire network," Zenith Radio prexy Joseph S. Wright told the Security Analysts of San Francisco here last week.

Wright also predicted eventual widescreen color, in three dimensions, for pay-see. However, he warned that outstanding programming will be the key to the success of the venture, and that "subscription tv would be the world's most miserable flop if it attempted to charge people for the kind of thing which now fills the screen."

The networks can't even give away a lot of the programs which they charged would be taken away by pay tv.

Zenith is exploring the terms and conditions set up by the Federal Communications Commission for a test on subscription video. His company, Wright asserted, is in the electronic business with no experience in the entertainment field, but "we are very much interested in having the participation and cooperation of the individuals and companies who have such experience; we have had a number of preliminary discussions and hope very shortly to negotiate arrangements which will make it possible to proceed with an initial operation."

## Col's Old Stock Footage Agented by Grinburg

Hollywood, June 16.  
Sherman Grinburg, operator of one of the industry's biggest indie libraries, has been signed by Columbia Pictures to act as its agent for sale and rental of studio's stock footage. He will be exclusive rep for library, to which Col retains full ownership.

Grinburg, who moves to studio to set up headquarters, will also continue to maintain his own biz, in which Col now holds a financial interest.

## Add: Mafia Splashia

Hollywood, June 16.  
With a half a dozen film producers reading scripts for a feature on operations of the Mafia, Desilu now comes up with plans for "Meeting at Apalachin," to be telecast as a special edition of CBS-TV's "Westinghouse Desilu Playhouse" in Fall.

Narrative will twirl around the personal story of N.Y. state trooper Edgar D. Crosswell, responsible for the raid on Mafia overlord meeting, to which Desilu has just acquired rights.

## UA's 'No Look-See' Primes Collections From Exhibitors

William J. Heineman, United Artists' domestic distribution v.p., reviewed his "no look-see" policy in N. Y. last week and concluded that it was a success.

"We're being paid by the exhibitors," he said, "and we've encountered very few 'boycoots' or other counter-measures. In turn, we are reviewing terms and adjusting them wherever necessary."

Heineman said the pattern was gradually being worked out, and he noted that, as a result of his policy, UA was selling its pictures on a more realistic basis.

The UA policy of making exhibitors live up to contract terms before there can be any adjustment was formulated by Heineman when it became apparent that many theatremen were withholding payment to UA as part of their campaign to get contract adjustments. At the moment, UA insists on payment as per contract, with a review later, if it's justified by a film's performance.

Following the original announcement of the plan, exhibs scoffed at the UA policy. It now appears that UA has had its way. Company has sued a couple of exhibitors for withholding funds due the company.

## MEMPHIS' ALL-SKIRT CENSORS BAN BARDOT

Memphis, June 16.  
Memphis' all-femme censor board has banned Brigitte Bardot's "Love Is My Profession."

Mrs. B. F. Edwards, chairman of the censor board, declared "this film is just too obscene and objectionable all the way through and what's more some of the scenes of Miss Bardot are just too much for any audience. We just don't want it here for our people."

This was the second setback to Brigitte meted out by the Memphis board. Her "And God Created Woman" was also nixed.

"Love" was gobbled up pronto for West Memphis, Ark., some 10 miles from downtown Memphis, traditional haven for all Memphis censored paven. It will play the Sunset Ozoner.

Howco Exchanges is distrib.

## More Mad Bomber Stuff

Boston, June 16.  
With Hub upset re newspaper stories of a "mad bomber" following explosion at North Station, Fairmount nabe house in Hyde Park suburb evacuated 350 mopets and score of adults after hoax call.

Police were seeking the hoaxer whose call that a bomb was about to explode in the theatre forced the evacuation. A search by police and firemen revealed no bomb.

## DISTRIBS, EXHIBS WAIL PIX TOO LONG

By FRED HIFT

If there's one question on which all distributors are in full agreement today it's that motion pictures are running too long.

And from there it's only a skip and a jump to the conclusion that, we producers to restrain themselves on length, they might also be able to reduce the costs of production.

The length of films and its most tenuous link to success at the box-office have been continuing topics in conversations between the homeoffices and the producers, but the releases—current and upcoming—indicate little change. As a matter of fact, and quite paradoxically, the trend seems to be in the opposite direction and the production theory appears to be that big budgets, lengthy films and audience appreciation go hand-in-hand.

Huris Turnover

The distributors, blessed with more practical minds, point out that "giving the public its money's worth" doesn't mean keeping it in its seats for two hours or more, and that the overlong films represent a considerable problem to the exhibitor who gets cheated on the turnover.

"Most pictures are too long," a top sales exec commented in N.Y. last week. "Films should be cut to play. If the picture is good, I've never known a man to come out and complain that it was too short."

Trend towards marathon screen-time was emphasized again last week when Stanley Kramer reported that his "On the Beach" would run 157 minutes and 11 seconds. "I may be willing to cut the 11 seconds," he joked. But to the distributors, the laugh isn't there.

"To get a producer to cut his film is like pulling teeth," said one last week. "Nobody ever wants to lose a foot of his masterpiece." What's happened in the new era of the independents is that the studio (Continued on page 16)

## Chaplin Cancels 'Times' Booking

The booking of Charles Chaplin's "Modern Times" at the Victoria Theatre on Broadway has been cancelled at the insistence of Chaplin. The comedian, now living with his family in Switzerland, didn't care for the terms.

"Modern Times" and "The Goldrush" both have been acquired by Lopert Films, a United Artists subsidiary, from the Roy Export Co. in Paris, which represents Chaplin in his foreign dealings. Since "Modern Times" is a hit at the Plaza Theatre, N. Y., UA had planned to open it on Broadway and give it a broader exposure.

It's reported that Chaplin wants to get out of the deal altogether. In any case, he has contract approval on any bookings of his pictures. "Modern Times" was to have opened at the Victoria this week.

## CHAPLIN SOUNDTRACKS A SELF-RETROSPECTIVE

Charles Chaplin is currently editing a number of his old comedies into a full-length picture to be entitled "The Chaplin Revue." Chaplin will record his own narration, and sounds and music are being added on a new track.

U.S. rights to the film have been acquired by Lopert Films, a subsidiary of United Artists. Chaplin isn't expected to finish the job until September and the film should be ready for release in December. The Lopert outfit also is handling Chaplin's "Modern Times" and "The Goldrush" for UA.

## Hitchcock on Sales Dept. Psychology: 'If It's a Hardsell, They Take It Easy'

### Twas 'Porgy and Kim'

Invitations to the "Porgy and Bess" preview were delayed because the Goldwyn people, headquartered at Columbia Pictures, found that the Columbia mail was being stamped with a picture of Kim Novak.

Decision was not to use "Porgy" to advertise Miss Novak.

## Kramer: Films Beyond Proverbs Of Early Days

The picture business today is suffering from the sins of its fathers and is having a correspondingly tough time not only in selling the product to the public, but also in changing some of its basic attitudes towards film values, producer Stanley Kramer said in N. Y. last week.

Currently deeply engrossed in completing the final phases of his "On the Beach," which was shot in Australia and with which he's been living for two years, Kramer called himself an independent, and acted like one in terms of subjects tackled, long before the rest of Hollywood caught on to the idea.

"If the controlling interests in this industry continue to call the shots and to look at pictures solely in terms of the boxoffice they see in them, we'll continue to be in trouble," Kramer said. "We are actually way past that. Today, the rule book is out of the window. Everything depends on the individual picture. Subject matter and 'chemistry'—that's what determines a success today. Names, or the lack of them, no longer are absolutely important. The distributors keep looking backwards. They don't know what goes into the making of a successful picture."

Kramer opined that years and years of stereotyped advertising had brought the public to a point where it couldn't accept total integrity any longer. "You tell a man today that you have a good picture, a really good one, and he won't believe it. He's heard that too often, and probably he has been burned."

The producer said that when he decided on making a film, he pri- (Continued on page 62)

## HOLLYWOOD IBEW LOCAL RUN BY INTERNATIONAL

Hollywood, June 16.  
International office has taken over affairs, at least temporarily, of Hollywood Local 45, IBEW, with C. P. Hughes, Coast International rep for union, assigned to chore. All officers of local will continue in their present capacity. Hughes, who shifts here from his 9th District headquarters in Frisco, reported that the recent filing of charges against local's officers by a local member, for which a long hearing has been held, "was not the basis for placing the Local under International supervision."

It was felt by International, according to Hughes, that there are sufficient problems within the local that could be handled to the best interests of both the officers and members under International's direction. At a special executive board meeting, all officers offered their full cooperation to help eliminate problems of the local, Hughes said.

A spokesman for local stated that Hughes' assignment is designed primarily to assist, not dictate, the activities of Local 45 officers in jurisdictional and other problems encountered.

The boxoffice failure of many so-called "entertaining" pictures is attributed by Alfred Hitchcock to the negligence of the film company sales departments. The main problem, according to the suspense master, is to get these pix to the public. Too frequently, he added, if a film lacks boxoffice names and/or blockbuster stature, the sales departments are not sufficiently adamant in their selling pitches to exhibitors and, as a result, the films do not get the exposure they deserve.

Although not personally involved in this type of picture at the moment, being in New York for the promotion of his newest king-sized entry, Metro's "North By Northwest," starring Cary Grant, Hitchcock nevertheless is vocal on the subject of the "small" picture that has obvious entertainment values.

He believes that the sales departments still retain a vestige of the selling technique that existed prior to the end of block booking. "This was the time when they sold names and not stories," he explained. "They still seem to be more comfortable when they have a big name in a picture. It's time they went out and sold the story."

The producer-director suggested the development of a "course of indoctrination" for salesmen so they can sell the pictures per se and not the people in the films. He contended that an alteration in the old way of thinking must come quickly because "there are not enough stars to go around." He pointed out that a large backlog of scripts remained on the shelves in Hollywood because the few so-called boxoffice names were not available.

Under the production schedules being pursued presently, Hitch- (Continued on page 6)

## With Delayed Remittance Added, Italy Ratifying Film Pact With Yanks

The Italian Government, after months of delay, has ratified the Italo-American film agreement, but without the important remittance clause which the original pact contained.

Under this clause, the Motion Picture Export Assn. would have had the right to remit an annual basic amount of \$3,000,000 retroactive to Jan. 1, 1959. As it stands now, this basic remittance cannot start until Sept. 1, 1959. It is understood that the modification of the agreement came at the insistence of the Italian Finance Ministry.

According to MPEA sources, efforts will now be made to see whether some compromise arrangement can be worked out.

## 'Horse Soldiers' Canters Into Shreveport, La.

Shreveport, La., June 16.  
John Wayne, William Holden and Constance Towers, stars of "The Horse Soldiers," arrived here today for the world premiere of the picture at the Strand Theatre tomorrow night (Wed.). They were welcomed by mayors from eight surrounding cities where the film was on location.

Fred Goldberg, United Artists promotion exec, and Sidney Cooper, sales exec, are here along with Burt Sloane, UA assistant publicity manager, to coordinate the various activities attendant to the preem.

Martin Rackin, coproducer with John Lee Mahin of "The Horse Soldiers," arrived with the star contingent. A formal reception, involving the stars and other notables, took place at an "Old South" plantation garden party here tonight. Costumes were worn to give the party an ante-bellum atmosphere. The party touched off two days of festivities, including a sham battle and an Encampment Dance and Plantation Breakfast.

## Why Choice for Berlin Was Limited

Not American Distribution Politics But Germany's Free Remittances Explain 'Ask Any Girl' Pick

Question of "company politics" doesn't enter into the selection of films for international film festivals, a spokesman for the Motion Picture Export Assn., said last week.

His comment came in connection with a story in last week's issue of *Variety* 10 which discussed the selection of the Metro comedy, "Ask Any Girl," for the Berlin film fest. The story said that "to what extent company politics enter into the question of festival selections is always difficult to determine."

Problem of a festival like Berlin, it's pointed out, is that it offers little incentive compared with Cannes or Venice. Participation in both these fests means an extra permit for each film shown, and also free remittance for the earnings of the respective pictures. In Germany, the companies can get in all the films they need and the revenue is freely remittable anyway.

Result: Only two pictures—"Ask Any Girl" and "The Rabbit Trap"—were submitted to the Association for showing at Berlin. It left MPEA with no choice, since it can pick only from films made available to it by the member companies.

## Castle's New USIA Assault; Urges Media Guaranty Go To Dept. of Commerce

Washington, June 16: A persistent opponent of the United States Information Agency, Eugene W. Castle of New York, founder and former owner-president of Castle Films, now Universal, has returned to the attack. He testified again Friday (12) before the U. S. Senate's subcommittee on Appropriations.

Castle bluntly advocated immediate replacement of Turner Shelton, the USIA film chief, saying "he has now become the chief proponent for made-in-Moscow propaganda films for exhibition in leading theatres throughout the United States."

Castle, the author of two books attacking American propaganda as amateur, inept and wasteful, offered the senators a check-list of possible economic, urging total elimination of USIA's Press & Publications Service as "honeycombed with waste and duplication." This would save taxpayers \$231,000. Castle thought no more than \$1,500,000 ought to go to the USIA Motion Picture Service which he termed "an international disgrace."

American film distributors will be interested in one recommendation of Castle concerning the USIA's Media Guaranty Fund, under which rental monies in certain countries with blocked currencies are redeemed into dollars for the Americans. Castle thinks this Fund should be removed from USIA 'State' and placed "where it belongs" in the Dept. of Commerce.

## MELVYN DOUGLAS HEADS SAN SEBASTIAN JURY

Madrid, June 16: Yank stage-screen actor Melvyn Douglas will wield the jury gavel at San Sebastian's Seventh International Film Festival next month, with three Spanish panelists and one each from Italy, France and Germany.

Spanish trio, in addition to producer Manuel Goyanes and director Juan Antonio Bardem, will incorporate for the first time a ranking art figure—Daniel Vasquez Diaz. Italy is sending Corriere della Sera's film critic Arturo Lanocita. Fest director Zulueta has bids out for French director Marcel Carne and Germany's O. W. Fisher to complete the main award Golden Seashell jury.

Yank jury seat almost went to Ernest Hemingway who withdrew "an unreflected commitment" almost before it was made. Hemingway, however, and Ava Gardner have accepted to make uncommon guest appearances at the July 11-20 fest.

## Onward and Upward

(WITH CAMELLIA)

Albany, June 16: New owner of the Leeds Drive-in Theatre, in New York's Catskill Mountain area, is Paul Camella, projectionist with an unique background in ozone operation, who has taken a lease on the property from William Van Vechten.

Camella started in 1937 as boothman for the Lamont Theatre in the Catskill territory. This had a rubber screen erected on one side of the Catskill Creek and the audience on the other, along with makeshift facilities for at-the-time new drive-in operation.

## Bill Heineman-Ted Mann Track Bears by Airplane On Novel Alaskan Trip

Where does a distributor and an exhibitor go when they get together for a vacation? Why bear-hunting, of course. What else?

Anyway, that's what William J. Heineman, United Artists distribution v.p., and Ted Mann, circuit operator of Minneapolis, did recently in the Alaskan wilds. And on the way back home they took in Tokyo and Hong-Kong for good measure.

Heineman and Mann headquartered at Juneau and took off with bush pilots. Whenever they'd spot a bear from the air, the plane would start tracking the beast. They each bagged a big one before coming back home.

Heineman at one point spotted a big bear in the haze and felled him. On coming close, however, the animal rose and started charging, at which point Heineman's gun failed and the guide started blazing away. The bear fell again, but when the hunting party came to pick him up, he was gone. After trailing him for six dangerous miles, Heineman gave up. A couple of days later he bagged a 600 pounder only three days out of hibernation.

Dell Books has published a special paperback edition of Universal's "This Earth Is Mine."

## Europe to U. S.

George Brandt  
Alistair Cooke  
Ernest Emerling  
Hazel Guild  
Sid Hickox  
Stella Kadmon  
Norman MacLaren  
Billy Reeves  
George Rosen  
Paul Steiner  
Caroline Burke Swann  
Hector Villa-Lobos  
Robert Whitehead

## U. S. to Europe

Louis Barrer  
Polly Bergen  
Carl Bernstein  
John J. Clark  
Goene Courtney  
Donald Crisp  
Leonard Field  
Freddie Fields  
Claude Heilman  
Edward F. Eock  
George Litto  
Seymour Litvinoff  
Hoba Morrison  
Edith Piaf  
Norman Rosemont  
Dinah Shore  
Harry Sosnik  
Roger L. Stevens  
Gloria Stewart  
Henry Storck

## L. A. to N. Y.

Irwin Allen  
Al Capp  
Ann Corio  
Mark Damon  
Duke Ellington  
George Englund  
Sylvia Fine  
Frank M. Folsom  
William Garzan  
Peter Glenville  
Rita Hayworth  
Van Heflin  
Alfred Hitchcock  
George Jessel  
Henry King  
Irving P. Lazar  
Jeanette MacDonald  
John Lee Mahin  
Martin Rackin  
Milton R. Rackmil  
Gene Raymond  
Emmett Rogers  
Max Shulman  
Oliver Smith  
Joe Steele  
Milburn Stone  
Raymond Stross  
Miles White  
Robert Wise

## N. Y. to L. A.

Paul Benesch  
Irving Druhan  
Hugh Fordin  
Bud Getschel  
Marie Miles  
Joe Wohlhandler

## National Boxoffice Survey

Biz Starts to Perk; 'Any Girl' New Champ, 'Phillys' 2d, 'Some Hot' 3d, 'Room' 4th, 'Seas' 5th

Cooler weather plus some new, strong product looks to give film business in key cities covered by *Variety* a nice lift this round. This upbeat promises to be further extended in the next few weeks as vacations get into full swing and additional, big product is released.

New boxoffice champ is "Ask Any Girl" (M-G), out for the first time to any extent this session. It is bearing out the potential strength indicated by its N.Y. Music Hall engagement, where now in its fourth week.

"Young Philadelphians" (WB), first last round, is winding up second. Pic had been second in the two preceding weeks. "Some Like It Hot" (UA) again is finishing third, spot it had held for the two previous stanzas.

"Room at the Top" (Cont.) is placing fourth while "South Seas Adventure" (Cinerama) is fifth. "Shake Hands With Devil" (UA) is capturing sixth spot while "Mysterians" (M-G), is landing seventh.

"Al Capone" (AA), long high on the weekly lists, is finishing eighth. "It Happened To Jane" (Col) is taking ninth spot while "Gigi" (M-G) rounds out the Top 10.

"Woman Obsessed" (20th), Compulsion, "Diary of Anne Frank" (both 20th), are the runner-up pix. "Gigantis" (WB), one of the new-

comers this round, is inclined to be spotty this stanza although okay in Cleveland. "Horror of Black Museum" (AI), lusty in Philly, looks good in Frisco and big in Chi. "Say One For Me" (20th), also new, which is due at N.Y. Paramount this week, is rated good in Minneapolis. "Hangman" (Par), mild in Providence, is rated nice in K.C.

"Imitation of Life" (U), long a fave in ratings, looks big in Detroit and Philly currently. "Shaggy Dog" (BV), for weeks high on the list, is great in K.C. and hefty in Denver. "Angry Hills" (M-G), drab in Balto, looks mild in Buffalo.

"Windjammer" (NT), lusty in Portland and okay in Cleveland, looks big in Minneapolis. "Green Mansions" (M-G), fair in L.A., is nice in Toronto.

"Watusi" (M-G) shapes good in Detroit. "South Pacific" (Magna), okay in K.C., shapes big in Omaha and good in Toronto.

"Night of Quarter Moon" (M-G), bright in Chi, looms slow in Philly. "Man in Net" (UA), stout in Detroit, looks okay in Cleveland.

"Gold Rush" (Loport) (reissue) is sock in Boston. "World, Flesh, Devil" (M-G) lean in Washington and N.Y., is light in L.A.

"Sleeping Beauty" (BV), good in St. Louis, is stout in K.C. and okay in Seattle. "Shane" (Par) (reissue) shapes sharp in Philly.

(Complete Boxoffice Reports on Pages 8-9.)

## New York Sound Track

Irwin Allen tells the story. This producer had cast Ed Wynn as the clown in "The Big Circus" but Wynn's health was not too robust. Visiting his barber on the Coast, Allen sat along side Peter Lorre who asked about the part and suggested a substitute, namely himself. The idea of Lorre, that old menace, as a clown seemed unlikely to Allen for a moment. But then, he said to himself, why not? End result is that Peter Lorre is the clown in "Big Circus." Steve Allen's salary for work in "The Big Circus" was \$90. And he gets billing. It was a courtesy situation. Allen used to work for the film's producer, Irwin Allen, as a radio announcer at \$35 per week.

"The Sour Smell of Success" is what Clyde Cilmour, Toronto Telegram film critic, nicknamed "The Young Philadelphians" in his review. . . Did Tajma, "India's Exotic Enchantress," once have a partner named Al? Stripper is currently at Casino Theatre, Toronto.

Turner Shelton, U.S. Information Agency motion pictures chief, planned to Hollywood to appear on Frank Capra edition of NBC's "This Is Your Life" and brag on his longtime friend. Shelton noted Capra's various travels abroad and said Government likes "Hollywood ambassadors" like Capra so foreigners can see "U.S. films are made by intelligent, cultured and creative people."

Since Paddy Chayefsky's "Middle of the Night" has a garment industry background, Columbia purchased ad space on the "buyers arrival" page of the New York Times. Ad appeared on Monday (15). . . NTA Pictures, which is releasing the French picture "Women Are Weak," now at the Paris Theatre, N.Y., will have you believe that the film's femme star, Pascale Petit, is allegedly thinking of "bringing a suit against Bosley Crowther because the N.Y. Times critic referred to her as 'skinny' in his review. NTA says Mme. Petit's measurements have been notarized as 37-24-36 and that she thinks "skinny" is derisive and injurious to her career. . . Samuel Goldwyn hosted Broadway ticket brokers at a luncheon last week at the Playbill to discuss plans for ticket sales of "Porgy and Bess." . . Lee Remick will hit seven cities to plug "Anatomy of a Murder." . . Northwest Orient Airlines has joined Metro in a special promotion of Alfred Hitchcock's "North by Northwest." . . Hitchcock is currently in New York to plug the film.

Quietly, but not unseen, Samuel Goldwyn hosted a luncheon at Toots Shor's, New York, last Friday (12) for advertising and publicity specialists who have been on his payroll on and off over the years. It was ostensibly just a down-memory-lane gab session but there was some suspicion that the producer wouldn't turn a deaf ear on observations anent his latest, "Porgy and Bess." Consensus was that everybody, meaning everybody, knows about the picture. In on the Goldwyn treat were Howard Dietz, Jack Lawrence, Martin S. Davis, David Golding, George Weissman, Bill Ruder and Lynn Farnold.

National Board of Review monthly, Films in Review, carries a real rave for Audrey Hepburn. Penned by editor Henry Hart, it reads, in part: "The nun is played by Audrey Hepburn with such complete understanding of the full content of each scene that her performance will forever silence those who have thought her less an actress than a symbol of the sophisticated child-woman (exclusively a contemporary idea). In 'The Nun's Story' (WB) Miss Hepburn reveals the kind of acting talent that can project inner feelings of both depth and complexity so skillfully you must scrutinize her intently on a second and third viewing of the film to perceive how she does it. Her portrayal of Sister Luke is one of the great performances of the screen."

Warner Bros. handed producer reins on two additional properties to Mike Garrison: "Dark at the Top of the Stairs" and "The Crowded Sky" to follow "Claudette English." . . Hal Wallis has N.Y. model Cindi Wood on multiple-pix escalator pact. . . Bernard Smith takes leave-of-absence from Hecht-Hill-Lancaster for associate producer post on "Elmer Gantry." Burt Lancaster starrer to go out under Lancaster-Richard Brooks banner for United Artists release. . . Jerry Wald registered "Over the Hills and Far Away" with MPPAA for "The Hellraisers." Boxer Rebellion yarn. . . Walt Disney registered "Pictures at an Exhibition." . . Rochill Productions acquired film rights to Lt. Col. P. Ramsey, hero of Luzon campaign in World War II, and will be financed by Philipine government.

Richard Wilson, director of "Al Capone," is set to produce and direct "The Nymph and the Lamp" from Halifax novelist Thomas Rad-dall's novel, the author says. Eva Marie Saint may be in it.

Giuseppe DeSantis, who directed the Silvana Mangano-Vittorio Gassman starrer, "Bitter Rice," in Italy, has done one in Yugoslavia, "The Road a Year Long." It's an added starter at International Film Festival in Stratford, Ont., this summer, along with Germany's "Dream Road of the World."

Patricia Marmont, daughter of late silent star Percy Marmont, snagged character role in Sam Spiegel's "Suddenly, Last Summer," a Columbia Pictures release. . . Warner Bros. registered "Portrait of a Mobster," based on yarn by Harry Grey.

Universal importing actress Norma Mac, Egyptologist Andrew Low, and unnamed mummy to tour the U.S. on behalf of "The Mummy." . . Mercedes McCambridge set for a role in Sam Spiegel's "Suddenly, Last Summer," currently filming in London. . . Metro has prepared a special facts booklet telling the story of the making of "Ben-Hur." Some 50,000 copies will be distributed. . . Samuel Goldwyn Jr. off to the southwest to continue his search for a young unknown for the title role in "The Adventures of Huckleberry Finn." . . Les Keller and Howard Cosell signed to handle the radio broadcast of the Patterson-Johansson heavyweight title fight which United Artists is sponsoring on behalf of "The Horse Soldiers." . . Myrna Hansen released from her term contract with Metro and returns to free agency.

Russell V. Downing, president of Radio City Music Hall, hosted a cocktail party at the theatre's exec suite Monday (15) for Fred Zinnemann. Latter directed "Nun's Story," next at the Hall. . . Buena Vista's Frank Petraglia to Montreal to supervise the opening campaign for "Sleeping Beauty." . . Film industry brass in large number will be at the opening tonight (Wed.) of "Five Pennies" at the Capitol. . . Pyramid Books has a second printing of 250,000 copies of "Al Capone" coming off the presses July 1. . . Albert Sandler, who researches just about everything, is at hand with the information that Jack Paar is the most talked-about tv personality.

Michael Bracken, 13-year-old son of Eddie Bracken (in "Say Darling" at the Colony, N.Y. Music Theatre), is being tested by MGM for the title role in "Huckleberry Finn." Mrs. Bracken is Connie Nickerson, leading lady of "What a Life!" The Brackens and their five children live in Darien, Conn.

Charles Coburn will be 84 Friday (19). His newest picture is "John Paul Jones." . . Steve Brody, Allied Artists president, has his first grandson, Barton Keith, born to his daughter-in-law, Mrs. Arthur Brody, on the Coast Friday (12).

Ernie Emerling, Loew's Theatres pub-ad veepee, back from European trip. . . Universal has prepared a promotion-exploitation manual on "This Earth Is Mine," specifically designed for the foreign market. . . More than \$18,000 raised for the benefit of the Greater New York Council, Boy Scouts of America at a special preview of Columbia's "It Happened To Jane," at the Odeon Theatre Monday (15) night. James Stewart elected a trustee of Princeton for a four-year term. . . Joseph E. Levine, president of Embassy Pictures, off on a "hard sell" seven-city tour on behalf of his "Hercules." He's being accompanied by promotion v.p. Bill Doll. . . Gordon Sawyer, Samuel Goldwyn's technical director, in from the Coast to supervise test-runs of "Porgy and Bess" at the Warner Theatre, where film will preem on June 24. Sawyer will check the theatre's new Todd-AO installation and six-track stereophonic sound system.



# JERSEY—SIX MONTHS FROM N.Y.

## Schwartz Hopes to Unsnarl Roach From Trustee-Operated Scranton

Fred Schwartz, president of Hal Roach Distributing Co. and of Distributors Corp. of America, is negotiating with the parent Scranton Corp. to take over the Roach releasing outfit. Scranton is in receivership and is being run by trustees.

Schwartz disclosed in N. Y. last week that he was seeking to untie Roach Distributing from Scranton in the hope of running the organization on a profitable basis. Status of Scranton, with no funds available to Roach Distributing, makes it difficult for Schwartz and his group to operate, though the Roach Co. has handed the releasing arm a successful picture in "Go, Johnny, Go."

Schwartz originally negotiated the deal under which DCA transferred its product and physical assets, including its exchanges, to Hal Roach Distributing. DCA now continues largely on paper, simply collecting advances which it made to producers and to which Roach Distributing isn't entitled. Under the original deal, Scranton was to provide Hal Roach Distributing with considerable funds to allow it to acquire product, etc.

However, soon after the arrangement was concluded, Scranton's bag of financial troubles opened and the new outfit never got more than 20% of its promised funds.

Schwartz said that, if a deal could be made with Scranton to divorce Hal Roach Distributing from the parent company, he now had new financial backing that

(Continued on page 6)

## Warner Likes TV, Not Its Actors

Harrisburg, June 16. Jack L. Warner, president of Warner Bros. Pictures, and one of 80 top military and civilian experts who are participating in the fifth annual National Strategy Seminar at the Army War College in Carlisle, told newsmen "most television actors have failed in movies or have never acted in them with success."

Warner was quick to stress that he does like television.

"Television has been a very, very healthy influence on the motion picture industry. It's the ninth wonder of the world."

He said that most actors and actresses, if they have the choice, still prefer to work in motion pictures and if they are not successful there or can't get started, then turn to tv to make a living, and frequently do quite well.

Warner pointed out that the reduction in production of motion

(Continued on page 6)

## Jurgen's Credo: Keep Playing Internationally; Hollywood Not Enough

By WHITNEY WILLIAMS

Hollywood, June 16. Importance of a European actor making feature films in Hollywood to also continue appearances in films abroad for foreign producers is stressed by Curt Jurgen, Austrian thesp who last week completed male star role in 20th-Fox' "The Blue Angel."

Otherwise, said Jurgen, who left for London to make a personal appearance July 3 for opening of J. Arthur Rank's "Ferry to Hong Kong," his popularity in the world market will wane, audiences abroad will soon forget the actor. Chances of his being seen by foreign spectators in American pix might be remote, due to the comparative few shown abroad, he pointed out.

Jurgen, who may be the most active international star today, will make a total of five pix this year, (Continued on page 15)

## Exchange's Fluke Mishap

Dallas, June 16.

When a delivery boy dropped a large carton containing four one gallon bottles of ammonia on the stairway of the M-G-M office here, there was a hasty exodus of personnel.

The vapor of the liquid was so strong there were three victims hospitalized. The vapors were picked up by the air conditioning system and spread throughout the building.

## Cinerama Inc. And United Artists In 3-Camera Collab?

Cinerama Inc., the patent holding and manufacturing firm, has been holding talks with United Artists on the possibility of joining with the latter in the production of a new Cinerama film. UA's experience in the distribution of the late Mike Todd's "Around the World in 80 Days" is considered a plus by Cinerama Inc. prexy Hazard Reeves.

In all probability, if a deal is set, Cinerama Inc. would serve in a capacity similar to an independent production company. In addition, however, Cinerama Inc. would likely provide some of the financing, with UA supervising the entire distribution setup.

Cinerama Inc., now completely severed from Stanley Warner and free to produce and exhibit films, is now armed with a \$12,000,000 fund, the result of a loan from the Prudential Insurance Co. and from Nicolas Resinski, head of Robin International, which has the right to exhibit Cinerama films in certain foreign countries.

## Chaplin In Atlantic City

Atlantic City, June 16.

For the first time in many years a Charlie Chaplin picture is here. "The Gold Rush," which played an all season stand on the boardwalk when it was first released, opened at the Hollywood, a mid-city house playing first run pictures, Sunday (14).

## NEED FILM ELIZA TO CROSS RIVER

Unless the "antiquated" distribution system that has been traditional with the distributors is revised, theatres in northern New Jersey and other areas in the United States where the strict "over-the-river" clearance policy prevails face disaster. Inability of theatres in these zones to obtain product when it is fresh and in the public mind has resulted in wholesale closings. More and more exhibitors are throwing in the towel because "they can't fight any longer." At least four more theatres in northern New Jersey will close between now and July because of the refusal of the distributors to alter the distribution system.

The foregoing is a sumup by Sidney Stern, president of Allied Theatre Owners of New Jersey, of the problem confronting theatres in at least 10 sections of the country and particularly in northern New Jersey. Employing his area as an example, Stern, who was reelected Jersey Allied prexy at the unit's annual convention last week, explained that the majority of theatres cannot obtain blockbuster entries until the films have played first-run in Newark, just across the river from New York. And the Newark downtown houses, he added, are not permitted to play these pix until after they have completed their Broadway runs.

## Newark Far Behind

In many instances, he noted, many films do not come to Newark until six months to a year after they have played Broadway. And then there is a further delay before they reach the smaller Jersey cities and the suburban neighborhood houses. "By that time," Stern said, "they are old pictures; the public has forgotten them and nobody wants to see them." The Allied official contended that the distributors still operated on the theory that they had to protect the Broadway engagements.

"This type of protection may have been necessary many years ago," Stern stated, "but with the general exodus to the suburbs and the deterioration of downtown areas hardly any Jerseyites bother to go to downtown Newark or to New York to see a film." What is most frustrating to theatremen in this so-called "never-never" land, he pointed out, is the arbitrary 35-mile limit set up by the distributors. While the film companies

(Continued on page 15)

## Jersey Allied Plans Appeal to State To Fight 55% Hike in Fire Insurance Rates; Conclave Reelects Stern Prez

### Pasternak on Actors

Dallas, June 16.

Joe Pasternak, MGM producer, here for the opening of his "Ask Any Girl" at the Palace, was quoted by the Times Herald's Don Safran.

"There isn't an actor worth a million dollars a picture. The only man I'd give a million to would be the man who cured cancer."

"Actors are like children. They're adorable to look at, but you're glad when they're in school."

The increase in fire insurance rates for theatres in New Jersey, up 55% since 1955, came to the attention of Allied Theatres of New Jersey at its annual convention last week at Grossinger's. This year alone, it was reported the rate was 24% higher than in 1957.

The high insurance rate resulted in the appointment of a committee to discover the reasons and to see what could be done to reduce it. The committee visited the N. J. insurance rating bureau and discovered that theatres were bracketed with auditoriums and that as a result of three major fires in 1951, resulting in 100% remuneration, the insurance carriers had hiked their rates.

Argument of the theatremen is that the insurance companies are basing their rates on the entire period of 1947 to 1957 and haven't taken into consideration the drastic drop in major disasters.

Since most theatres have five-year policies, the Jersey Allied unit has agreed to wait another year to see if the trend is sufficient so that it can demand a drastic rate reduction. Plans are to consult with the N. J. Dept. of Banking and Insurance.

The convention, which reviewed industry problems, reelected Sidney Stern as president. All other officers also continued in their posts—John Harwan and Howard Herman, vicepres; A. Louis Martin, treasurer; Richard D. Turtlebaugh, secretary; and Irving Dollinger, national director. Dal Sabe and Louis Solkoff were added to the board.

The unit will hold another meeting on June 22 to continue the discussions started at the convention. Only resolution passed was one urging Allied members to participate in the activities of the Variety Club of N. Y. Ira Meinhardt, chief Barker of the N. Y. Tent, addressed the conclave.

## Casey Robinson: Starlets Obsolete As Road Cuties

Although Universal is sending Cindy Robbins, a young starlet on tour to plug "This Earth Is Mine," veteran screenwriter Casey Robinson, scripter and co-producer of the film, contends that the practice of sending starlets out to sell pictures is outmoded. "They have nothing to say," he declared. Moreover, Robinson commented, newspapermen and theatremen have learned to appreciate the intelligent approach and prefer to learn about Hollywood and pictures from producers, directors and writers.

"This Earth Is Mine," starring Rock Hudson, is Robinson's maiden indie production venture. He is associated with co-producer Claude Heilman and director Henry King in the project under the Vintage Productions banner. Out on a personal "selling" job for the first time (he receives a percentage of the gross of the \$3,000,000 production), Robinson whose previous associations have been with the hordes of individuals involved in the production of a picture, said he was impressed by the large number of people connected with the selling of a picture. On his tour he's been running into Uni-

(Continued on page 16)

## An Exhibs-Company Presidents' Pow Frustrating As East-West 'Summit'

By HY HOLLINGER

In many ways, the efforts of exhibitors to hold a summit conference with the presidents of the film companies resemble similar attempts on the international level. Frustration and delay have been the result so far. Last month's "Geneva" meeting between exhibitors and distributors concluded officially on a note of hope, but as far as the more pessimistic exhibitors are concerned, it was merely "a lot of hogwash."

The latter appraisal came from a highly-placed exhibitor leader who, on the basis of the initial and preceadent meeting between exhibs and distibs, sees little hope for a summit conference or concrete results if one is held. "I feel exhibitors are just being kidded along," he declared.

Despite the herculean efforts of Stanley Warner topper S. H. (Si) Fabian, and RKO prexy Sol Schwartz to provide the leadership in bringing about a rapport with the film companies and the conviction of many smaller theatremen that the chains are facing the same problems as the independents and are sincere in their asso-

ciation with the American Congress of Exhibitors, there are indications of a growing disenchantment with the ability of ACE and a deep-seated mistrust of the sincerity of the film companies.

### Angles

A number of planned actions, involving either lawsuits or appeals to the government, have been held off in the hope that the Congress of Exhibitors would reach a peaceful settlement with distribution without the necessity of exhibitors seeking recourse outside of the industry. However, there are signs that exhibitor groups are preparing to unleash their planned moves unless the Congress of Exhibitors provides them shortly with concrete assurance that the distributors are prepared to alter some of alleged damaging trade practices. Among the actions set to go are Allied States Assn.'s appeal to the Senate Judiciary Committee for an investigation of the Dept. of Justice for alleged laxity in enforcing the antitrust laws. In addition, Allied Theatres of New Jersey has a complaint prepared asking the Federal Court to upset the distribution

system in the northern New Jersey area.

In light of the fact that it's a few months short of year since Spyros Skouras, president of 20th-Fox, summoned exhibitors to his office and urged them to organize the Congress of Exhibitors, there is general disappointment at the progress that has been made to date. As far as can be ascertained, Skouras and perhaps United Artists prexy Arthur B. Krim and Loew's chieftain Joseph R. Vogel appear to be the only company presidents that seem willing to sit down at a roundtable conference with exhibitors.

### Would They Come?

There is considerable doubt in exhibitor circles that Paramount's Barney Balaban, Warner Bros.' Jack L. Warner and Universal's Milton R. Rackmil would ever agree to such a meeting. Columbia's Abe Schneider is an uncertainty, but based on exhibitors' experience with Col exec v.p. Abe Montague at the fruitless arbitration conferences, Schneider is being ruled out at the moment.

There was some disappointment, (Continued on page 15)

## Kalmenson's 10,000 WB Share Buy

Ben Kalmenson, exec v.p. of Warners, has loaded up on the WB common stock. It's revealed that on May 25 he bought 10,000 shares of the issue at about \$43 per share, for a total investment of \$430,000. (Not an option, note.) Previous to this Kalmenson held no WB stock, according to records of the New York Stock Exchange.

## Brigitte's Confusion Week: Honored in France While Slammed by U.S. Legion

This must have been a confusing week for Brigitte Bardot.

In France, she was voted the best French actress of the year and honored with the Victoire Du Cinema, France's highest film award, for her performance in "En Cas De Malheur" (called "Love Is My Profession" in the States).

In New York, the Roman Catholic Legion of Decency condemned the same picture for its "unrelieved emphasis on sensuality of a highly gross nature" which, said the Legion, "makes (it) a serious threat to public and private morality." The Catholic rating body noted that the picture contained costuming, dialog and situations constituting "an open flouting of Judeo-Christian standards of common decency."

The picture is distributed in the States by Kingsley-International in both dubbed and titled versions. Company said the film stood to gross over \$1,000,000.





# DISNEY MILLIONS BACK SHORTS

## \$3,242,125,055 in Amusement Shares

Amusement industry stocks listed on the New York Stock Exchange as of the end of May had a total market value of \$3,242,125,055, the Exchange reported this week. Average price was \$44.87 per share.

Of all groups listed, the amusements ranked 17th in terms of market value and were ahead of such other businesses as farm machinery, leather & its products, real estate, ship building, & operating, textiles and tobacco.

## No Titles Mentioned, But—

### Irwin Allen Philosophizes on Blockbusters and Their Hard Payoff—Also Themes of Gloom Association

While the industry for the most part offers the theory that blockbusters are the trade's salvation, independent producer Irwin Allen is at hand with the notion that the blockbuster in terms of investment budget is not necessarily a clean-up picture at the boxoffice. He admits it's a cliché and adds, "aren't all clichés truths?"

Allen refrained from dropping titles but notes off the record a few recent examples of blue-chip productions, in terms of costs, which have been unsatisfactory at the b.o. He cites a few reasons, foremost among them being the impact of audience identification with the screen characters, or the lack of it.

Speaking in generalities, Allen said a sadness theme and ultimate tragedy is the type of material with which the average customer can't liken herself to. No names, please, he asked, but the allusion apparently was to "Diary of Anne Frank," which is the 20th-Fox release now doing disappointingly.

Allen persisted in not naming titles but another case apparently could be Warner's "Old Man and the Sea," which proved a commercial disaster.

Now comes the commercial. The film-maker, uninhibited about discussing his latest enterprise, "The Big Circus," for Allied Artists, stated in New York this week that the audience wants escape and, at the same time, a certain amount of identification with the on-screen characters.

This, he figures, he's got along with some extra angles. Latter include the casting of Peter Lorre as a circus clown. Seemed startling at the outset, said Allen, but Lorre comes out a natural tank-bark performer.

### Int'l Note As WB Launches Three-Day Meet At Studio; Pix, TV, Music Reviewed

Los Angeles, June 16.

Warner Bros. will launch a three-day Upbeat Cavalcade, international sales meet, here tomorrow, which will bring top management and sales reps of company's four major divisions—motion pictures, television, music and records—from all over the world. Total of 137 delegates from all parts of U.S. and 29 foreign countries, will attend.

Biz sessions will be held at the Ambassador Hotel, headquarters of conclave, and further meetings and screenings will be held at studio. Prexy Jack L. Warner will open tomorrow's session. Other speakers will be exec. v.p. Ben Kalmenson, International prexy Wolfe Cohen, v.p.'s Steve Trilling and William T. Orr, sales chief Charles Boasberg and v.p. in charge of domestic operations Bernard R. Goodman.

Teeoff meet will be highlighted by prexy's announcement of WB's 1959-60 program of theatrical films. Also on Wednesday agenda will be presentation by Warner of awards to winners of recent "Welcome Back, Jack" sales drive. Reps of all divisions will participate in discussions of overall program. Meet marks WB's first international sales gathering since 1946, and first ever held in California.

## HOLDS SUCH FILMS STILL VALUABLE

There's still a market for short subjects; at least, Walt Disney thinks so.

At a time when all other companies have cut down on the briefies, and for the most part are losing money on those which still are being made, Disney has earmarked a total expenditure of \$1,800,000 for the production of shorts this year. This is just negative investment and doesn't take into account the costs of prints, advertising and distribution.

In addition to this, Disney has just placed an order for 2,500 prints of outstanding cartoons of recent years at a cost of \$150,000.

Public acceptance of shorts of the better variety hasn't been seriously questioned in the trade. But much exhibitor feeling has been that they just don't sell tickets no matter how good they are. Disney now apparently feels that there's a trend in the other direction—specifically, that theatremen believe a good short can help the programming to the extent of contributing to the word-of-mouth about the theatre's entire bill.

Also to be considered is the fact that "A" features are running longer and longer and can't feasibly be accompanied by a second feature in the customary dual-bill houses. A one- or two-reeler can mean the adequate substitute for that second feature.

Disney's new shorts fall into three categories, namely live action, cartoon and "People and Places." Some are sold in forms of a package with a Disney feature and some oldies are block-booked.

### A Five-Million Telling Of Michelangelo's Life

Hollywood, June 16. "Michelangelo," biopic of the Italian artist, is projected as a \$5,000,000 indie by new firm of The Michelangelo Co., set up for purpose by producer Sidney Harmon, director Richard Quine and writer Michael Blankfort.

Based on unpublished biog by Thaddeus Ashby, commissioned by Harmon to write, film will require at least one year of prepping. Film will be made entirely in Italy.

## U.S.-Soviet Film Dating Is Near

Washington, June 16.

Preem date for the first Russian film in Washington and the initial Yank motion picture in Moscow under the exchange agreement is now "relatively firm" for the end of July or early August, Turner Shelton reports.

Shelton, motion picture chief for U.S. Information Agency and a negotiator of the exchange deal, has been meeting on details of two-nation exhibit of pictures with A. N. Kuznetsov, deputy chairman of USSR state committee on cultural relations who planned over from Moscow for the talks on that and other matters.

Although Soviets have reached a virtual final decision on the first U.S. film (of the 10 chosen) to be shown at Moscow preem, Shelton said Russians will have to make announcement of the title.

### DOWN THE ECONOMY-CHUTE

Philadelphia, June 16.

Harry Freeman, vet publicity man with Fox Theatre for almost 30 years, is out in a retrenchment move by National which operates the first-run 2,250-seater.

Job has been eliminated, with assistant manager Harold Brason adding the ad-pub duties to his chores.

## Kill Illinois 3% Tax on Rentals

Springfield, Ill., June 16.

Illinois exhibitors have succeeded in killing in committee a revenue bill that would impose a 3% tax on film rentals.

The bill was scrapped after George G. Kerasotes, president of Theatre Owners of America and head of Kerasotes Theatres of Springfield, testified before the Revenue Committee of the House of Representatives. The committee killed the bill by a 21 to 13 vote.

This legislative victory for theatre-owners marks the eighth time in the current session of the legislature that exhibitor spokesmen have appeared at committee hearings in opposition to bills considered detrimental to the interests of theatres.

## N.Y. Film Importers Form New Org; Goldwurm-Lopert Trade Discourtesies

Independent importers and distributors of foreign films unanimously approved in Manhattan last week the formation and purposes of a new organization to represent their interests. Some 30 companies were represented at the meeting, which heard reports from the chairmen of both the organizing and the program committees.

Articles of incorporation for the new group will be filed in Albany later this week. The by-laws of the organization stipulate that foreign film subsidiaries of major companies would be eligible for membership.

This led to the single flareup of the meeting, which was under the chairmanship of Richard Brandt, president of Trans-Lux Theatres and Trans-Lux Distributing. When Jean Goldwurm of Times Film Corp. questioned the wisdom of allowing membership by such outfits as Lopert Films and Kingsley International, Ilya Lopert shocked the group with some strong remarks. "Dan Frankel of Zenith In-

ternational objected, and Lopert then apologized, stating his comments had been directed at only one man and didn't reflect on the whole assembly.

### Replaces Old Body

The new organization which, it's hoped, will take in the large majority of indies, replaces the defunct Independent Motion Picture Distributors Assn., originally formed by the late Joseph Burstyn. It will have a budget of at least \$20,000 a year and will hire an executive director.

A committee is currently at work to formulate a name for the organization.

Dues will be collected both on a flat annual fee and a pictures-in-release basis. The fee will be \$200. In addition, there'll be a payment of \$75 for every dubbed or titled import being put into release. Membership in the organization will be for a minimum of one year. Even if a member decides to take a walk, he'll still be

## Metro's Byrne Reports Drive-In Ops More Screen, Less Concession, Minded

By JIM POWERS

Hollywood, June 16.

"The Lost World" was made in 1921 with Gilbert Roland as one of the extras. First National did it at that time.

Now, Irwin Allen is about to picture the Arthur Conan Doyle story for a second go-around, and with Roland slated as a featured player.

Drive-ins are undergoing a significant change in policy, with more emphasis on the film and less on the concessions, according to Metro sales v.p. John H. (Jack) Byrne.

There's also a growing trend to emphasize class in the oozers, Byrnes says, with an awareness by exhibs that a saturation point can be reached on the number of open airs.

## Include Moscow In 'Beach' Preems

Simultaneous openings in at least 22 international centres, including Moscow, are planned for "On the Beach" on Dec. 17, 1959, producer Stanley Kramer reported in N. Y. last week. In the U.S., the \$3,000,000 production will bow in Washington, Chicago, New York and Los Angeles the same date.

"On the Beach," starring Gregory Peck, Ava Gardner and Fred Astaire, was shot almost completely on location in Australia. Based on the Neville Shute novel, it's the story about the last city in the world left after an atom war. Its message, which Kramer stressed was non-political, deals with the dangers of radiation and the folly of an atomic war.

Kramer, who has a six-picture deal with United Artists, said the first print wouldn't be delivered to UA until Aug. 1. The company is setting up special units to expedite arrangements for the international openings, which are being arranged by Arnold Picker, UA v.p. in charge of foreign distribution.

Max E. Youngstein, UA ad-pub v.p., reported that at least \$1,000,000 would be spent on promoting the preems. Stars of the picture are expected to make personal appearances in various parts of the world to help kick off the picture. With a running time of 157 minutes, it appears likely that the film will be roadshown in the States.

### KAVIGAN HEADS EDITORS

Hollywood, June 16.

Joe Kavigan heads new officer panel for 1959-60 of the Motion Picture Sound Editors, Gene Marks elected v.p., Leonard Corso is recording secretary; Dick Jensen, corresponding secretary; Mort Tabor, treasurer.

Slate will be installed July 18 at annual dinner.

Byrnes, here for one of his periodic checks into the studio from his New York office, and specifically to set release plans on "North by Northwest," sees the change as all to the good for both the releasing organization and the exhibitor.

Drive-in owners now want new films, Byrnes says, to break with the hardtops. There was a time, he recalls, when the drive-ins didn't feel the need to compete on this basis, but that day is over.

He also sees the releasing picture changing, in other ways.

"Atlanta was for years our biggest exchange in the South," Byrnes says. "Now Jacksonville and Charlotte are growing to rival Atlanta. This doesn't mean that Atlanta is getting smaller or less important, but that population growths are forcing us to expand the other two."

Byrne emphasizes, as always, his belief in a systematic release program. He doesn't like the term "orderly release," believing this phrase has been beaten to death, and lost its meaning in producer-exhib discussions of the subject.

### Modern Planning

We're projecting production plans six to eight months ahead at Metro," he says. "We know just about what we'll be making and what we'll be releasing that far ahead. This way we won't be in a position of having two or three of our biggest pictures forced to go out in the same month."

In line with this, Byrnes sees too a tendency today to "nurse" each film along, give it the special and individual treatment, that was not always the case in the old days.

He cited "North by Northwest," his particular baby at the moment. It will have titles by Saul Bass, first time Metro has ever gone off the lot for this kind of work. It will get a slow release, with exclusive engagements, a promotional treatment in each city where it bows, and a build-up along the line until it is ready for general release.

"A special picture deserves this kind of treatment," Byrnes says. "You won't do it with every one, of course. But in a case like 'North by Northwest' it behooves you to move slowly."

Byrne also disclosed that Metro is planning to re-release "Gone With The Wind," for the fourth release, sometime next year or the year after.

It will be the first time out for the all-time b.o. champ since 1954. "The film seems to do well when we give it about a five year interval between releases," Byrnes says.

This release of "Wind" will see it tied in with the Civil War Centennial and it will be given a new, full-scale promotional campaign.

Byrnes checked off the lot here last weekend, heading back to the home office. Prior to his arrival in Hollywood he made a swing through the south and mid-west.

## Rights To Bout Films For Regular Bookings Go To United Artists

Motion picture rights to the heavyweight championship fight between Floyd Patterson and Ingemar Johansson in N. Y. June 25 have been acquired by United Artists. UA previously has handled the films of other top fights.

UA and the Mirisch Co. recently acquired the radio broadcast rights to the bout from TelePrompster for \$100,000 as promotional time for "The Horse Soldiers."



# L.A. Biz Dives Albert 'Compulsion'

Okay \$14,000; Mansions' Fair 15G,

'Hot' Torrid 12G, 'Seas' Sock 19G

Los Angeles, June 16. First-run biz here is taking a further nosedive this stanza despite a majority of schools shuttering for summer. Fine outdoor weather plus a dearth of strong newcomers are combining to make the outlook the slowest in several years. "Green Mansions," on first general run, is shaping only fair \$15,000 in three theatres. "Compulsion," also in first general release, looks okay \$14,000 in three sites.

"Combo of Road Racers" and "Daddy-O" looks poor \$6,000 or less for two spots. "Some Like It Hot" heads holdovers with sturdy \$12,000 in sight for 10th frame at the Chinese. "World, Flesh and Devil" looks to end third session for two houses with slim \$10,000. "Diary of Anne Frank" is eyeing a mild \$10,000 or under in the second round, three locations. "South Seas Adventure," lone hard-ticket pic, shapes sock \$19,000 for 37th week at Warner Beverly.

**Estimates for This Week**  
Orpheum, Pantages (Metropolitan-RKO) 2,213; 2,815; 90-\$1.50— "Road Racers" (A) and "Daddy-O" (A). Poor \$6,000 or less. Last week, Orpheum with Hollywood, "Pork Chop Hill" (UA) (2d wk), "Machete" (UA) (Orph) (2d wk), "Man in Net" (UA) (Holly), \$10,900. Pantages with Fox Beverly, "Woman Obsessed" (20th) (2d wk), "Night to Remember" (UA) (Par) (2d wk), "Rally Round Flag Boys" (20th) (reissue) (Fox Bev) \$3,700.

Hillstreet, Hawaii, Wilshire (Metropolitan-G&S-SW) 2,752; 1,106; 2,344; 90-\$1.50— "Green Mansions" (M-G) (1st general release) and "Forest Rangers" (Par) (reissue) (Hillst, Hawai), "Mating Game" (M-G) (reissue) (Wilt), Fair \$15,000 or close. Last week, Hillstreet, "Mysterians" (M-G), "First Man Into Space" (M-G) (2d wk), \$3,800. Hawaii, "Conquest of Space" (Par), "War of Worlds" (Par) (reissue), \$1,800. Wilshire with Downtown, "Vogue" (It Happened to Jane) (Col), "Face of Fugitive" (Col), \$12,100.

Four Star, Los Angeles, New Fox (UATC-FWC) 1,868; 2,017; 765; 90-\$2— "Compulsion" (20th) (1st general release, 8th wk, Four Star; 1st wk, L.A., New Fox) and "Bride Much Too Beautiful" (Indie) (reissue). Okay \$14,000. Last week, Four Star, \$3,800. Los Angeles, "Bride," "Too Bad She's Bad" (Indie) (reissue), \$5,300. New Fox with Downtown Paramount, Fox Wilshire, "Shake Hands With Devil" (Continued on page 16)

## 'Capone' Mighty \$22,000 In 6 K.C. Spets; 'Room' 5G, 'Hangman' Nice 7G

Kansas City, June 16. Trade is spotty at first-runs, currently but some new pix are doing well. "Al Capone" playing in six theatres of metropolitan area looks giant. "The Hangman" at Paramount shapes fine. "Count Your Blessings" at Midland shapes slow. "Room at Top" is modest at the Missouri. "Shaggy Dog," in fifth week, continues sensational, and may hold a sixth. Violent storm last Thursday afternoon knocked out electricity at some theatres, but there was no trouble for the weekend.

**Estimates for This Week**  
Brookside (Fox Midwest) (750; 75-\$1.50) — "Sleeping Beauty" (BV) (11th wk), strong \$5,000.  
Capri (Durwood) (628; \$1.50, \$2.25, \$2.50) — "South Pacific" (Magna) (12th wk), Good \$7,000; holds. Last week, ditto.

Crest, Riverside (Commonwealth) 1,900 cars each; 85c — "High School Big Shot" (Indie) and "T-Bird Gang" (Indie), first-runs, with "Tunnel of Love" (M-G) (2d run), Mild \$6,500. Last week, "Gigantis" (WB), "Westbound" (WB), "Teenagers from Outer Space" (Kimo) (Dickinson) (504; 90-\$1.25) — "Henry V" (Indie) (3d wk), Oke \$1,000. Last week, \$1,100.  
Midland (Loew) (3,500; 75-\$1) — "Count Your Blessings" (M-G) and "Seven Guns To Mesa" (AA), Slow \$6,000. Last week, "Pork Chop Hill" (UA), \$7,500.

Missouri (RKO) (2,585; 75-\$1) — "Room at the Top" (Cont) and "Gang War" (20th), Fair \$5,000. Last week, "Anna Lucasta" (UA) and "Time Lock" (UA), \$4,500.  
Paramount (UP) (1,900; 75-\$1) — (Continued on page 16)

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,012,550

Based on 23 cities and 238 theatres, chiefly first runs, including N. Y.)

Last Year ..... \$2,269,000

(Based on 22 cities and 244 theatres.)

## 'Hands' Lusty 15G, Frisco; 'Hot' 10G, 8

San Francisco, June 16. First-run biz here is taking a session shapes sturdy. "Shake Hands With Devil" looks stand out among the newcomers with a fine take at Golden Gate while "Mysterians" is rated dandy at Warfield. "Horror of Black Museum" looks good at the big Fox. "Some Like It Hot" still is potent in eighth week at the United Artists. "Gigi" still is nice in 49th round at Slag-door. "H-Man" shapes mild at Paramount.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25) — "Shake Hands With Devil" (UA) and "Mugger" (UA), Fine \$15,000 or near. Last week, "Pork Chop Hill" (UA) and "Machete" (UA) (2d wk), \$12,000.  
Fox (FWC) (4,551; \$1.25-\$1.50) — "Horror of Black Museum" (20th) and "Headless Ghost" (20th), Good \$15,000. Last week, "Go Johnny Go" (DCA) and "Cosmic Man" (AA), \$10,000.

Warfield (Loew) (2,656; 90-\$1.25) — "Mysterians" (M-G) and "First Man Into Space" (M-G), Dandy \$14,000 or close. Last week, "World, Flesh, Devil" (M-G) and "Persuader" (AA) (2d wk), \$7,500.

Paramount (Par) (2,646; 90-\$1.25) — "H-Man" (Col) and "Woman Eater" (Col), Mild \$8,500. Last week, "Shane" (Par) (reissue) and "Time Lock" (Par), \$9,000.

St. Francis (Par) (1,400; \$1.25-\$1.50) — "Young Philadelphians" (W-B) (3d wk), Hep \$9,000 or near. Last week, \$10,000.

Orpheum (SW-Cinerama) (1,456; \$1.75-\$2.65) — "South Seas Adventure" (Cinerama) (29th wk), Stout \$14,500. Last week, \$14,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50) — "Some Like It Hot" (UA) (8th wk), Holding with potent \$10,000. Last week, \$10,300.

Stagedoor (A-R) (440; \$1.25-\$3.00) — "Gigi" (M-G) (49th wk), Nice \$7,500. Last week, \$8,000.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Bolshoi Ballet" (Indie) (reissue) (5th wk), Oke \$3,500. Last week, \$3,600.

Vogue (S.F. Theatres) (364; \$1.25) — "He Who Must Die" (Indie) (2d wk), Good \$3,000. Last week, \$3,300.

## Cincy Climbs; 'Capone' Crisp \$20,000, 'Any Girl' OK 10G, 'Mysterians' 11G

Cincinnati, June 16. Film biz is on upbeat here this week via strength of three new bills. Heaviest jolt is being supplied by "Al Capone," shaping nifty at Keith's and day dating at Shor's suburban Twin Drive-In, where outlook is rated hot. Palace is in clover with "Mysterians" and "First Man Into Space," and bidding for downtown lead. "Ask Any Girl" looks okay at flagship Albee.

"Young Philadelphians" remains firm in third round on main stem. Hard-ticket "Diary of Anne Frank" has displayed swell staying power in fourth frame at outlying Valley, warranting extension of run. "South Seas Adventure" swell in 33d week at Capitol, reflects early summer improvement in Cinerama series.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25) — "Ask Any Girl" (M-G), Okay \$15,000. Last week, "Shake Hands With Devil" (UA), \$8,000.  
Capitol (SW-Cinerama) (1,376;

## PROV. DOWN SHARPLY; 'COMPULSION' O.K. 7G

Providence, June 16. Rainy weekend was little help here as new pix failed to get much coin. Loew's State shapes mild with "Count Your Blessings." Albee is doing best with okay biz for "Compulsion." Majestic is mild with "The Hangman." Strand's third round of "Young Philadelphians" looks only fair.

**Estimates for This Week**  
Albee (RKO) (2,200; 65-80) — "Compulsion" (20th) and "Terror In Texas Town" (UA), Okay \$7,000. Last week, "Tempest" (Par) and "Great St. Louis Robbery" (UA) (2d wk), \$2,500.

Majestic (SW) (2,200; 65-80) — "The Hangman" (Par) and "Born Reckless" (NSH) \$6,000. Last week, "Pork Chop Hill" (UA) and "Hey Boy, Hey Girl" (Col), \$7,000.

State (Loew) (3,200; 65-80) — "Count Your Blessings" (M-G) and "Menace in Night" (Col), Week ending tomorrow (Thurs.) looks mild \$8,000 or under. Last week, "Green Mansions" (M-G) and "City of Fear" (UA), \$6,000.

Strand (National Realty) (2,200; 80-\$1.25) — "Young Philadelphians" (WB) (3d wk), Fair \$5,000 or a bit under. Scored was \$6,000.

## Omaha Sags But 'Pacific' Fast 7G

Omaha, June 16. Biz is about as bleak at downtown first-runs this session as it's been this year. "Gigantis Fire Monster" is mild at the Omaha, despite kid patronage. "Shake Hands With Devil" looks light at Orpheum. "Tom Thumb" shapes okay for 9-day second week, with house being shuttered until Friday (19) to get ready for "Sleeping Beauty." Hard-ticket "South Pacific" still is hot in 34th round at the Cooper.

**Estimates for This Week**  
Cooper (Cooper) (708; \$1.50-\$2.20) — "South Pacific" (Magna) (34th wk), Holding fancy at \$7,000. Last week, \$7,500.

Omaha (Tristates) (2,066; 75-\$1) — "Gigantis" (WB) and "Teenagers Outer Space" (WB), Slow \$4,500 or near. Last week, "Young Philadelphians" (WB) (2d wk), \$4,800.

Orpheum (Tristates) (2,877; 75-\$1) — "Shake Hands With Devil" (UA), Dull \$4,500. Last week, "Night to Remember" (Rank) and "Hey By, Hey Girl" (Col), \$5,000.

State (Cooper) (772; 90) — "Tom Thumb" (M-G) (2d final wk), Hit okay \$5,500 or near in 9 days.

## 'Room' Best in Denver, Big 13G; 'Phillys' 16G

Denver, June 16. Film imports dominate Mile High City screens this stanza as "Room at Top" and "Orders to Kill," both British, at Centre and Esquire respectively, while Japanese "Mysterians" is playing Orpheum. Paramount offers the only new American film, "Young Philadelphians," with sock results. The Denver holds "Shaggy Dog" for hefty fifth week.

**Estimates for This Week**  
Centre (Fox) (1,270; \$1-\$1.45) — "Room at Top" (Cont) great \$13, (Continued on page 16)

## 'Phillys' Sharp \$21,000, Det.; 'Watusi' 18G, 'Any Girl' Boffo 13G, 'Life' 10G

### Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$398,100

(Based on 21 theatres)

Last Year ..... \$524,600

(Based on 22 theatres)

## 'Museum' Big 18G, Philly; 'Jane' 12G

Philadelphia, June 16. New product is giving needed lift to the film biz scene here currently lagging. "Hours of Black Museum" looks loud at the Fox while "Shake Hands With Devil" shapes stout at Randolph among new entrants. "It Happened to Jane," too, was solid on initial frame at the Viking.

"Young Philadelphians" is rated noisy in fourth round at Stanley while "Imitation of Life" looks big in ninth week at the Arcadia. "South Seas Adventure" shapes sturdy in 17th stanza at the Boyd. "Shane," back on reissue, looks good at Goldman but "Diary of Anne Frank" is drab in fifth round at the Midtown.

**Estimates for This Week**  
Arcadia (S&S) (536; 99-\$1.80) — "Imitation of Life" (U) (9th wk), Big \$8,000. Last week, \$6,000.

Boyd (SW-Cinerama) (1,430; \$1.10-\$2.60) — "South Seas Adventure" (Cinerama) (17th wk), Trim \$10,000. Last week, ditto.

Fox (National) (2,250; 90-\$1.49) — "Horror of Black Museum" (AD), Loud \$18,000. Last week, "Pork Chop Hill" (UA) (2d wk), \$14,000.

Goldman (Goldman) (1,200; 99-\$1.49) — "Shane" (Par) (reissue), Good \$7,000. Last week, "World, Flesh, Devil" (M-G) (2d wk), \$5,000.

Midtown (Goldman) (1,250; \$1.10-\$2) — "Diary of Anne Frank" (20th) (5th wk), Drab \$6,500. Last week, \$4,000.

Randolph (Goldman) (2,250; 94-\$1.80) — "Shake Hands With Devil" (UA), Stout \$11,000 or near. Last week, "Shaggy Dog" (BV) (6th wk), \$7,500.

Stanley (SW) (2,900; 90-\$1.80) — "Young Philadelphians" (WB) (4th wk), Noisy \$15,000. Last week, \$16,000.

Stanton (SW) (1,483; 99-\$1.40) — "Night of Quarter Moon" (M-G) (2d wk), Slow \$5,000. Last week, \$6,500.

Studio (Goldberg) (483; 90-\$1.80) (Continued on page 16)

## 'HANDS' LEAN \$8,000, ST. LOUIS; 'HILL' 10G

St. Louis, June 16. Strikes at both newspapers will cut first-run trade here this week. Biz is slim for "Shake Hands With Devil" at Loew's. "House on Haunted Hill" at Fox shapes slow.

**Estimates for This Week**  
Loew's (Loew) (3,600; 60-90) — "Shake Hands With Devil" (UA) and "Face of Fugitive" (Indie), Slim \$8,000. Last week, "Watusi" (M-G) and "Tiajuana Story" (Col), \$8,000.

Orpheum (Loew) (1,900; 60-90) — "Anna Lucasta" (UA) and "Guns, Girls, Gangsters" (Col), Sad \$4,500. Last week, "Last Time I Saw Paris" (M-G) and "Girl Who Had Everything" (M-G) (reissues), \$5,000.

Pageant (Arthur) (1,000; 75-\$1.50) — "Sleeping Beauty" (BV), Good \$6,000. Last week, "Auntie Mame" (WB) and "Damn Yankees" (WB) reruns, \$3,000.

St. Louis (Arthur) (3,800; 60-90) — "Woman Obsessed" (20th) and "Joy Ride" (Indie), Fair \$8,500. Last week, "Young Philadelphians" (WB) (2d wk), \$8,000.

Shady Oak (Arthur) (760; 60-90) — "Gigi" (M-G) (10th wk), Good \$3,500. Last week, \$3,500.

Detroit, June 16. Plenty of newcomers this week and plenty of business downtown. "Young Philadelphians" looks sharp at the Michigan. "Man in Net" shapes strong at Palms. "How to Marry a Millionaire" is hot at United Artists. "Ask Any Girl" looks great at the Adams. "Gigantis" is much less than that at Broadway-Capitol. "Watusi" looks good at Fox.

Among the holdovers, "Imitation of Life" continues terrific in eighth week at the Madison. "Love is My Profession" stays hot in third at Trans-Lux Krim. "South Seas Adventure" remains wov in 37th week at the Music Hall.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Watusi" (M-G) and "Angry Hills" (M-G), Good \$18,000. Last week, "Hangman" (Par) and "Blaze of Noon" (Par), \$12,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.49) — "Young Philadelphians" (WB) and "Face of Fugitive" (Col), Great \$21,000. Last week, "Naked Maja" (UA) and "Careless Years" (UA), \$16,500.

Palms (UD) (2,961; \$1.25-\$1.49) — "Man in Net" (UA) and "Gunfight at Dodge City" (UA), Strong \$17,000. Last week, "Shake Hands With Devil" (UA) and "Speed Crazy" (AA), \$17,000.

Madison (UD) (1,900; \$1.25-\$1.49) — "Imitation of Life" (U) (8th wk), Big \$10,000. Last week, \$11,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Gigantis" (WB) and "Teenagers from Outer Space" (WB), Below average \$8,500. Last week, "Shane" (Par) (reissue) and "Bernuda Affair" (Indie) (2d wk), \$7,500.

United Artists (UA) (1,687; \$1.25-\$1.50) — "How to Marry a Millionaire" (20th), Good \$10,000. Last week, "It Happened to Jane" (Col) and "Young Land" (Col) (2d wk), \$5,600.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Ask Any Girl" (M-G), Big \$13,000 or close. Last week, "Mysterians" (M-G) and "First Man Into Space" (M-G) (2d wk), \$7,500.

Music Hall (SW-Cinerama) (1,208; \$1.55-\$2.65) — "South Seas Adventure" (Cinerama) (37th wk), Sensational \$15,000. Last week, \$15,500.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49-\$1.65) — "Love Is My Profession" (Indie) (4th wk), Fourth week begins today (16). Last week, \$7,000.

**'Compulsion' Lively 10G,  
Toronto; 'Phillys' Fat  
17G, 'Museum' Big 24G**

Toronto, June 16. Despite three-day heat wave at start of the week, biz here continues on the upbeat. Such newcomers as "Young Philadelphians" and "Compulsion" are big, especially the latter. "Naked Maja" looks not so good in a four-house Rank combo. Excellent is "Horror of Black Museum" in four Taylor houses. Also hep is "Some Like It Hot" in ninth frame at Loew's.

"Green Mansions" in second stanza shapes nice. Still sensational is "Room at the Top" in third frame. **Estimates for This Week**  
Carlton (Danforth, Fairlawn, Humber) (Rank) (2,518; 1,330; 1,165; 1,203; 75-\$1.25) — "Naked Maja" (UA), NSG \$17,000. Last week, "Man in Net" (UA), \$7,000 at Carlton only.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 694; 50-75) — "Horror of Black Museum" (Indie) and "Headless Ghost" (Indie), Excellent \$24,000. Last week, "The Trap" (Par) and "Step Down to Terror" (U), fair \$28,500 for 10-spot tie-in, with 9,631-seat capacity.

Hollywood (Fox) (1,080; \$1-\$1.25) — "Sound and Fury" (20th) (4th wk), Okay \$5,000. Last week, \$6,000.

Hyland (Rank) (1,057; \$1) — "Captain's Table" (Rank), Okay \$10,000. Last week, "Carry on Admiral" (Rank) (3d wk), \$4,000.

Imperial (FP) (3,343; 75-\$1.25) — "Young Philadelphians" (WB), Swell \$17,000. Last week, "It Happened to Jane" (Col) (2d wk), \$8,000 in 4 days.

International (Taylor) (557; \$1) — "Gigi" (M-G) (46th wk), Sturdy \$3,000. Last week, same.

Loew's (Loew) (2,093; 75-\$1.25) — "Some Like It Hot" (UA) (9th wk), Nice \$7,500. Last week, \$10,000.

Tivoli (FP) (995; \$1.75-\$2.40) — "South Pacific" (Magna) (49th wk), (Continued on page 16)



# New Pix Up Chi; 'Hands' Hep \$22,000, 'Any Girl' Great 24G, 'Moon' 8½G, 'Beatniks' NG 15G, 'Room' Rich 8G

Chicago, June 16.

A raft of newcomers are being launched this round, and several figure to give some impetus to the local first-run scene. Not-so-warm weekend weather, too, may prove a help. Chief openers are "Shake Hands With Devil," expecting a fine \$22,000 at State-Lake, and "Ask Any Girl," rated a socko \$24,000 at the Woods.

Garrick's "Night of Quarter Moon" initially looks modest \$8,500. Other newbies include Oriental's tandem, "The Beatniks" and "Hey Boy, Hey Girl," reaching for a fair total. New Monroe combo of "Intent to Kill" and "I Mobster" is tepid.

Roosevelt's "It Happened to Jane" looks good in third. "Young Philadelphians" finales at the Chicago with modest fourth round coin. Second week of Surf's "He Who Must Die" looks happy while "Al Capone" is a hep sixth-weeker at Today's Cintage.

"Room at Top" is sock in eighth Esquire stanza. "Some Like It Hot" is brisk in 13th term at United Artists. "Gigi" shapes hefty in 16th Loop session.

**Estimates for This Week**  
Chicago (B&K) (3,900; 90-\$1.80) — "Young Philadelphians" (WB) (4th wk). Fair \$17,000. Last week, \$18,000. "Don't Give Up Ship" (Par) starts Friday (19).

Esquire (H&E Balaban) (1,350; \$1.50) — "Room at the Top" (Cont) (8th wk). Hep \$8,000 or over. Last week, \$7,800.

Garrick (B&K) (850; 90-\$1.25) — "Night of Quarter Moon" (M-G). NSH at \$8,500. Last week, "Shaggy Dog" (BVI) (12th wk), \$11,000.

Loop (Tele-M) (606; 90-\$1.80) — "Gigi" (M-G) (16th wk). Exciting \$12,500. Last week, \$11,800.

McKivickers (JL&S) (1,580; \$1.25-\$3) — "Diary of Anne Frank" (20th) (7th wk). Slow \$7,500 for windup frame. "Woman Obsessed" (20th) starts at regular scale June 19.

Monroe (Jovan) (1,000; 65-90) — "I Mobster" (20th) and "Intent to Kill" (20th). Fancy \$5,500. Last week, reissues.

Oriental (Indie) (3,400; 90-\$1.50) — "The Beatniks" (Indie) and "Hey Boy, Hey Girl" (Col). Fair \$15,000. "Hole in Head" (UA) starts tomorrow (Wed.).

Palace (SW-Cinera) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinera) (28th wk). Good \$18,000. Last week, \$19,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "It Happened to Jane" (Col) (3d wk). Fine \$14,500. Last week, \$16,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Shake Hands With Devil" (Continued on page 16)

## 'Say One' Huge \$16,000, Mpls.; 'Woman' Fast 8G, 'Windjammer' Loud 18G

Minneapolis, June 16.

Standouts among a flock of current newcomers, "Say One for Me," "Woman Obsessed," and "Case of Dr. Laurent," are handicapped by the continuing current early summer slump which daylight saving time aggravates. Best of these three newbies is "Say One for Me," wowed at State. "Gigantis" is moderate at Orpheum. Holdovers are down to a minimum, comprising only "Windjammer" and "The Diary of Anne Frank," both hard-ticket attractions and in their 30th and second weeks, respectively. "Windjammer" looks terrific.

**Estimates for This Week**  
Academy (Mann) (947; \$2-\$2.25) — "Diary of Anne Frank" (20th) (2d wk). Rave reviews and word-of-mouth helping this to big \$9,000. Last week, \$12,000 with \$4,000 from opening night.

Century (S-W) (1,755; \$2-\$2.50) — "Windjammer" (NT) (30th wk). Nearing the end and soaring to huge \$18,000. Last week, \$15,500.

Gopher (Berger) (1,000; 85-\$1) — "Sad Horse" (20th) and "Little Savage" (20th). Poor \$2,500. Last week, "Angry Hills" (M-G), \$3,000.

Lyric (Par) (1,000; 85-\$1) — "Woman Obsessed" (20th). Fast \$3,000 or near. Last week, "Pork Chop Hill" (UA) (2d wk), \$5,000.

RKO Orpheum (RKO) (2,800; 85-\$1) — "Gigantis" (WB) and "Rodan" (WB) (reissue). Modest \$6,000 or close. Last week, "Shake Hands With Devil" (UA), \$5,000.

RKO Pan (RKO) (1,800; 75-90) — "Westbound" (WB) and "Born Reckless" (WB). Okay \$4,000. Last week, \$4,000.

(Continued on page 16)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Hands' Trim 13G, D.C.; 'Warlock' 10G

Washington, June 16.

Heavy rains Friday and Saturday are blamed for mild mainstream downtown here this round. "Warlock" shapes slow at the Capitol in opening.

"Shake Hands with the Devil" looks trim at Keith's. "Room at Top" still is in seventh Ontario week. "South Seas Adventure" still is solid in 26th round at the Warner.

**Estimates for This Week**  
Ambassador-Metro (SW) (1,490; 1,000; 90-\$1.25) — "Young Philadelphians" (WB) (3d wk). Okay \$10,000. Last week, \$13,000.

Alex (K-B) (940; 60-90) — "Gold Rush" (Indie) (reissue). Nice \$4,000. Not due to stay.

Capitol (Loew) (3,426; 90-\$1.49) — "Warlock" (20th). Slow \$10,000. Last week, "Some Like It Hot" (UA) (12th wk), \$12,500.

Columbia (Loew) (904; 90-\$1.25) — "Compulsion" (20th) (5th wk). Mild \$5,500. Last week, same.

Dupont (Lopert) (460; 90-\$1.50) — "Gold Rush" (Lopert) (reissue). Looks like big \$15,000.

Keith's (RKO) (1,850; 90-\$1.49) — "Shake Hands with Devil" (UA). Trim \$13,000. Last week, "Pork Chop Hill" (UA) (2d wk), \$11,000.

MacArthur (K-B) (900; \$1.10) — "Eight Day Week" (Cont). Dull \$3,000. Last week, "Two-Headed Spy" (AI) (5th wk), \$4,500.

Ontario (K-B) (1,240; 90-\$1.49) — "Room at Top" (Cont) (7th wk). Big \$5,500. Last week, \$6,000.

Palace (Loew) (2,390; 90-\$1.25) — "World, Flesh, Devil" (M-G) (2d wk). Slow \$3,800 in final 3 days. Last week, \$10,000.

Plaza (T-L) (276; 90-\$1.49) — "Love Is Profession" (Kings) (3d wk). Dandy \$6,500. Last week, \$7,500.

Town (Ind) (600; 90-\$1.25) — "City of Fear" (Col) and "The Hangman" (Par). Thin \$3,000. Last week, "Masters" (UA) and "Fear-masters" (UA), \$2,500.

Trans-Lux (T-L) (600; 90-\$1.49) — "It Happened to Jane" (Col) (4th wk). Strong \$5,500. Last week, \$6,500.

Uptown (SW) (1,100; \$1.25-\$2.50) — "Diary of Anne Frank" (20th) (4th wk). Upped to fine \$8,500 via additional advertising. Last week, \$6,500.

Warner (SW-Cinera) (1,308; \$1.20-\$2.75) — "South Seas Adventure" (Cinera) (26th wk). Good \$13,000. Last week, \$14,000.

## 'Any Girl' Sweet \$11,000 In Buff; 'Capone' 9G, 3d

Buffalo, June 16.

First-run biz is generally slow here this round. "Ask Any Girl" is rated neat at the Buffalo while "Al Capone" shapes good in third Lafayette week. Elsewhere takings are mostly disappointing to sad. "Angry Hills" is dull at Paramount opening round while "Diary of Anne Frank" shapes only fair in second session at the Century.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-\$1) — "Ask Any Girl" (M-G) and "Gunfight at Dodge City" (UA). Neat \$11,000.

Center (AB-PT) (3,000; 70-\$1) — "Frogwoman" (AI) and "Torpedo Zone" (AI). Slim \$6,000. Last week, "Young Philadelphians" (WB) (3d wk), same.

Century (UATC) (2,700; 90-\$1.50) — "Diary of Anne Frank" (20th) (2d wk). Fair \$9,500. Last week, \$12,500.

Lafayette (Basil) (3,000; 60-\$1) — "Al Capone" (AA) (3d wk). Good \$11,000.

(Continued on page 16)

## Balto Biz Limping But 'Room' Good \$3,500, 6th; 'Rape' 3½G, 'Phillys' 5G

Baltimore, June 16.

Biz generally continues limp with holdovers and double bills dominating currently. Only showings of note are "Room at Top," still nice in seventh round at Playhouse; and "He Who Must Die," oke in fourth at the Five West. "Angry Hills" is drab in opening frame at Century while "Shake Hands With Devil" is very disappointing in first round at the Town. "Mysterians" is mild in first at Hippodrome. "Rape of Malaya" looms slow in opener at Mayfair.

**Estimates for This Week**  
Century (R-F) (3,000; 50-\$1.25) — "Angry Hills" (M-G). Drab \$4,500. Last week, "Hangman" (Par), \$5,000.

Cinema (Schwaber) (460; 90-\$1.50) — "Love My Profession" (Kings) (3d wk). Good \$3,000 after same in second.

Five West (Schwaber) (460; 90-\$1.50) — "He Who Must Die" (Indie) (4th wk). Oke \$2,500 after \$3,000 in third.

Hippodrome (R-F) (2,300; 50-\$1.25) — "Mysterians" (M-G) and "First Man Into Space" (M-G). Mild \$5,500. Last week, "Pork Chop Hill" (UA) (2d wk), \$5,000.

Little (R-F) (300; 50-\$1.25) — "Milkmaid" (Indie) (5th wk). Oke \$1,400 after same in fourth.

Mayfair (R-F) (900; 50-\$1.25) — "Rape of Malaya" (Rank) and "Beasts of Marcellus" (Rank). Slow \$3,500. Last week, "Guns, Girls, Gangsters" (UA) and "Riot Juvenile Prison" (UA), \$5,000.

New (R-F) (1,600; \$1.75-\$2) — "Diary of Anne Frank" (20th) (3d wk). Slow \$3,500 after \$4,500 in second.

Playhouse (Schwaber) (460; 90-\$1.50) — "Room at Top" (Cont) (7th wk). Good \$3,500 after \$3,800 in sixth.

Stanley (R-F) (2,800; 50-\$1.25) — "Young Philadelphians" (WB) (4th wk). Warm \$5,000 after \$6,000 in third.

Town (R-F) (1,125; 50-\$1.25) — "Shake Hands With Devil" (UA). Drab \$3,500. Last week, "Woman Obsessed" (20th) (2d wk), \$3,000.

## 'Gold' Rousing \$18,000 in Hub; 'Room' 9G, 5th

Boston, June 16.

Biz is showing slight improvement this week although still dullish. Beacon Hill and Capri have "Gold Rush" day-date for socko returns. "Mysterians" shapes great at the Orpheum.

Holdovers prevail with "Room at Top" topping the heap at Kenmore in fifth week.

"Diary of Anne Frank" bows out at Saxon at end of seventh week, where it played to only mild returns. "Young Philadelphians" is holding nicely in fourth at Gary. "Count Your Blessings" shapes okay in second at the State.

**Estimates for This Week**  
Astor (B&Q) (1,381; \$1.25-\$1.50) — "It Happened to Jane" (Col) (6th wk). Fifth week was oke \$4,500.

Beacon Hill (Sack) (978; \$1.50) — "Gold Rush" (Lopert) (reissue). Socko \$10,500. Last week, "Gigi" (M-G) (23d wk), \$3,800.

Boston (SW-Cinera) (1,354; \$1.25-\$2.65) — "South Seas Adventure" (Cinera) (10th wk). Stout \$16,000. Last week, ditto.

Capri (Sack) (1,150; 90-\$1.50) — "Gold Rush" (Lopert) (reissue). Slick \$7,500. Last week, "Third Sex" (Indie) (2d wk), \$6,000.

Exeter (Indie) (1,376; 75-\$1.25) — "Mirror Has 2 Faces" (Indie) (2d wk). Second week started Sunday (14). First week was nice \$6,500.

Gary (Sack) (1,240; 90-\$1.50) — "Young Philadelphians" (WB) (4th wk). good \$8,000. Last week, same. Kenmore (Indie) (7,000; \$1.25-\$2.50) (Continued on page 16)

## 'Jane' Fair \$9,000 In Seattle; 'Hot' 7½G, 7

Seattle, June 16.

Biz still is slow here this stanza, mainly because newcomers shape weak. "It Happened to Jane" is only fair at Fifth Avenue. "Around World in 80 Days" looks okay in second week. "Some Like It Hot" is showing sustained strength in seventh week, run lasting longer than had been planned.

**Estimates for This Week**  
Blue Mouse (Hamrick) (739; 90-\$1.50) — "Around World" (UA) (2d wk). (Continued on page 16)

## Cool Weather Warms N. Y. Biz; 'Girl' And Stageshow Boff 140G, 'Phillys' Fat 19G, 4th, 'James' Good 15G, 5th

## 'JANE' SLICK \$10,000, INDPLS; 'PHILLYS' 7G

Indianapolis, June 16.

Biz is moderately good at first-runs here this stanza, cool spell over weekend helping some. "It Happened to Jane" opened well at Keith's to lead the city with a big take. "Mysterians" is good at Loew's, with holdover likely.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 75-\$1) — "Young Philadelphians" (WB) (2d wk). Oke \$7,000. Last week, \$8,000.

Indiana (C-D) (3,200; 75-\$1) — "Gigantis" (WB) and "Born Reckless" (WB). Mild \$6,000. Last week, "Bandit of Zohobe" (Col) and "Ride Lonesome" (Col), \$5,000.

Keith's (C-D) (1,300; 90-\$1.25) — "It Happened to Jane" (Col). Fine \$10,000. Last week, "Old Man and Sea" (WB), \$6,000.

Loew's (Loew) (2,427; 75-\$1) — "Mysterians" (M-G) and "First Man Into Space" (M-G). Good \$9,000. Last week, "Pork Chop Hill" (UA) and "The Mugger" (UA), \$5,500.

## 'Gigantic' Stout \$17,000 in Cleve.

Cleveland, June 16.

Mild to middling takes are being registered here this stanza. Brightest newcomer is "Mysterians," which shapes strong at State. "Windjammer" is okay in first five days at Palace as is "Man in Net" at Stillman for initial round. "Gigantis" looms fairly good at Allen and "Room at Top" is rated excellent in third Heights Art frame. "Leave It to Jane" is very modest in second Hipp week.

**Estimates for This Week**  
Allen (SW) (3,800; 85-\$1.25) — "Gigantis" (WB) and "Teenagers From Outer Space" (WB). Fairish \$12,000. Last week, "Al Capone" (AA) (3d wk), \$14,000.

Continental Art (Art Theatre Guild) (950; \$1.25) — "Three Strange Loves" (Indie). Poor \$1,200. Last week, "Girls of Night" (Indie), \$1,500.

Heights Art (Art Theatre Guild) (950; \$1.25) — "Room at Top" (Cont) (3d wk). Excellent \$5,000. Last week, \$5,500.

Hippodrome (Tele-M) (3,700; 85-\$1.50) — "Leave It to Jane" (Col) (2d wk). Modest \$3,000. Last week, \$10,000.

Lower Mall (Community) (500; 70-90) — "Night My Number Came Up" (Indie) and "Blue Murder St. Trinians" (Indie). Mild \$1,400. Last week, "No Escape" (Indie) and "Fresh Way" (Indie) (reissues), \$1,500.

Ohio (Loew) (1,244; 75-\$1.25) — "Pork Chop Hill" (UA) (m.o.). Okay \$7,000. Last week, ditto.

Palace (SW-Cinera) (1,523; \$1.25-\$2.40) — "Windjammer" (NT). Okay \$12,000 in 5 days. Last week, "South Seas Adventure" (Cinera) (27th wk), \$15,000.

State (Loew) (2,700; 75-\$1) — "Mysterians" (M-G). Tops in city, with strong \$17,000. Last week, "Shake Hands With Devil" (UA), \$8,000.

Stillman (Loew) (2,700; 75-\$1) — "Man in Net" (UA). Okay \$7,000. Last week, "Jailhouse Rock" (M-G) and "Blackboard Jungle" (M-G) (reissues), \$6,000.

## Port. Perking Up; 'Room' Fancy \$8,000, 'Girl' 7G

Portland, Ore., June 16.

Town is overflying with visitors here for annual Rose Festival and preem of Oregon Centennial Expo. But film biz is perking up. "Room at Top," fancy at the Fox, and "Ask Any Girl," slick at Broadway, are top newcomers. "Windjammer" still is solid in sixth Hollywood week.

**Estimates for This Week**  
Broadway (Parker) (1,890; \$1-\$1.50) — "Ask Any Girl" (M-G) and "Floods of Fear" (U). Nifty \$7,000 or near. Last week, "Wild and the Innocent" (U) and "Tap Roots" (U) (reissue), \$3,800.

Fox (Evergreen) (1,536; \$1-\$1.49) — "Room at Top" (Cont) and "Ask Any Girl" (M-G) (Cont) (Continued on page 16)

The cold air which came in from Canada early Sunday (14) after the Friday-Saturday rainfall will give many Broadway pictures a lift this round. Without this weather break, which kept thousands in the city, the first-runs would have presented a sorry lineup. Absence of any big newcomers, of course, is a downer factor.

Biggest coin total still is being garnered by "Ask Any Girl" with stageshow which promises to wind the present (4th) session with a big \$140,000 at the Music Hall. This, of course, is ahead of the third week's total. It will be replaced by "The Nun's Story" and new stage layout tomorrow (Thurs.). "Some Like It Hot" finished its 11th stanza last Saturday night with a great \$33,500, ahead of the 10th week.

"Young Philadelphians," also aided by the much cooler weather, looks like a big \$19,000 in fourth round at the Criterion, or the same as the third. "Al Capone" is winding nine-day 12th week at the Victoria with a good \$16,360. It is being supplanted by "Elephant Gun" next Friday (19).

"Woman Obsessed" looks to get a modest \$23,000 at the Paramount in the nine-day third week. "Say One for Me" comes in Friday (19). "Pork Chop Hill" and stageshow is heading for mild \$34,000 in current (3d) frame at the Roxey.

"World, Flesh and Devil" was only slight \$13,000 in fourth stanza at the Capitol, "Five Pennies" replacing tomorrow (Thurs.). "Alias Jesse James" is heading for stout \$15,000 in current (5th) week at the Astor.

"Middle of Night" opens today (Wed.) at the Trans-Lux 52d St. and the Forum (formerly the Odeon). "Here to Eternity" was fair \$6,000 in final five days of third week at Forum. House was closed yesterday (Tues.) to prep for "Night."

"John Paul Jones" opened with a benefit preem last night (Tues.) at the Rivoli where regular run starts today (Wed.). "Diary of Anne Frank" was okay \$13,600 in 13th frame at the Palace. "Gigi" at the Sutton and "Room at Top" at the Fine Arts shape as stand-out arty theatre entries. New art theatre pie, "Women Are Weak," was big \$12,000 opening frame at the Paris.

**Estimates for This Week**  
Astor (City Inv.) (1,094; 75-\$2) — "Alias Jesse James" (UA) (5th wk). This stanza ending Friday (19) is pushing to fine \$15,000 or near. Stays one more in order to open "Horse Soldiers" (UA) on June 26.

The fourth week, \$13,500, with previews of "Soldiers" helping. Capitol (Loew) (4,820; \$1-\$2.50) — "World, Flesh, Devil" (M-G) (4th-final wk). This round ending today (Wed.) looks like slim \$13,000. Third was \$14,500. "Five Pennies" (Par) opens regular run tomorrow (Thurs.) after gala preem tonight (Wed.).

Criterion (Moss) (1,671; 90-\$2) — "Young Philadelphians" (WB) (4th wk). This session winding today (Wed.) looks to hit big \$19,000, same as third week. "Anatomy of a Murder" (Col) opens July 2.

Palace (RKO) (1,642; \$1.50-\$3) — "Diary of Anne Frank" (20th) (14th wk). The 13th round finished last night (Tues.) was okay \$10,600 after \$10,000 for 12th week.

"Middle of Night" (813; 90-\$2.80) — "Middle of Night" (Col). Opens today (Wed.), playing day-date with Trans-Lux 52d Street. In ahead, "Here to Eternity" (Col) (reissue) (3d wk-5 days), was okay \$6,000 after \$8,500 for second full week. Closed all-day yesterday (Tues.) to prep for preem of "Night" today, this house formerly was the Odeon.

Paramount (AB-PT) (3,665; \$1-\$2) — "Woman Obsessed" (20th) (3d wk-9 days). This round winding up tomorrow (Thurs.) looks mild \$23,000 after \$25,000 for second full week. "Say One for Me" (20th) comes in Friday (19).

Radio City Music Hall (Rockefellers) (2,200; 90-\$2.75) — "Ask Any Girl" (M-G). Good stageshow (4th-final wk). Session winding up today (Wed.) looks like solid \$140,000 or the same as third week.

Rivoli (UAT) (1,545; 90-\$1.25) — "John Paul Jones" (WB). Starts regular run today (Wed.) following benefit preem last night (Tues.). In ahead, "Compulsion" (20th) (11th wk-6 days), drab \$6,800 after \$6,500 for 7-day 10th week.

Roxey (Indie) (5,705; 90-\$2.50) — "Pork Chop Hill" (UA) and stageshow (3d wk). This week ending tomorrow (Thurs.) is heading for \$15,000.

(Continued on page 16)

# **'Say One' Really Says It!**

**"SAY ONE FOR ME"**

**FIRST 4 DAYS**

**ANYWHERE—**

*State, MINNEAPOLIS*

*Paramount, ST. PAUL*

**BIGGEST GROSS**

**OF ANY**

**20TH ATTRACTION**

**SINCE "THE ROBE"!**



*Minneapolis and St. Paul say it for 20th!  
Now let "Say One For Me" say it for you!*

## Asia Film Festival 'Bests'

By BERNARD J. WILLIAMS

Singapore, June 9.

Malaya, led by its reigning monarch, the Yang De Pertuan Agong and his Queen Consort, the Raja Permaisuri Agong, hosted the Sixth Asian Film Festival, last month, in its capital city, Kuala Lumpur.

Participating in the five-day festival that brought the cream of the Oriental film world and the big names in the South East Asian and Far Eastern film industry were over 200 delegates representing the Philippines, Indonesia, Japan, South Korea, Hong Kong, Nationalist China, Malaya and Singapore.

Over 40 films, of dramatic and non-dramatic categories, were judged by a jurors hand-picked from the countries participating.

The Festival created a precedent in that the opening ceremony was performed by a reigning monarch, and in that it got the fullest support and encouragement from the Government of Malaya, mainly due to the moral support of Malaya's first Premier, Prince Abdul Rahman.

Malaya's Premier Abdul Razak, laying down welcome mat for delegates and observers, said "international goodwill is not simply a matter of exchanging views between ambassadors, but it is also fostered by conferences such as the Sixth Asian Film Festival."

Malaya and Singapore won five of the 22 awards, with the Malayan Film Unit epic documentary "Brunei" snatching one of the top prizes as being the best film of the year, in the non dramatic class.

Among the Malayan and Singapore award winners, was none other than the former Premier Prince Abdul Rahman whose film play for "Mahsuri" won a special award, for the best picture depicting a country's folklore. Awards were as follows:

**Best Film:** To Shaw Organization (Hong Kong) production, "The Kingdom and the Beauty."

**Best Direction:** "The Precipice" (Japan) starring Fujiko Yamamoto and Kenji Susawara, directed by Yasuzo Masumura. Produced by: Masaichi Nagata.

**Best Scenario:** As above.

**Best Color Photography:** As above.

**Best Black & White photography:** "Darling Daughter," (Hong Kong), starring Yen Chun and Jeanette Lin Tszui. Directed by Doe Ching and produced by Shaw Organization.

**Best Editing:** "Her Tender Heart," (Hong Kong), with Yu Ming. Directed by Tang Huang, Motion Picture and General Investment Co.

**Best Music:** "Calendar Girl," (Hong Kong), Li Mei and Chang Chung Wen, Directed by Doe Ching, Motion Picture and General Investment Co.

**Best Sound Recording:** "The Precipice" (Japan).

**Best Art Direction:** "The Precipice" (Japan).

**Best Actor:** Kinnosuke Kakamura in "Hero of The Town" (Japan).

**Best Actress:** Yu Min in "Tender Heart" (Hong Kong).

**Best Supporting Actor:** Ryunosuke Tsukigata in "Hero of The Town."

**Best Supporting Actress:** Tsui Tzia Pin in "The Cliff" (Nationalist China).

**Documentaries:** Best Photography: "Trance in the Tunnel" (Japan).

The culmination of the Festival brought glowing speeches of encouragement and future support from Malaya's King, its Premier and the organizers, the Federation of Motion Picture Producers in Asia.

Malaya's Queen, the Raja Permaisuri Agong, presented the "Gold" and "Silver" Gongs (equivalent of Hollywood's Oscars) to the winners.

## E. German Film Star Scrambles From Reds

Frankfurt, June 9.

Latest of the long line of refugees to come scrambling over the Iron Curtain is the East German pix star, Kurt Oligmüller. In asking for sanctuary, he pointed out that the Communist secret state police had asked him to report on the political activities of his colleagues.

Oligmüller left West Germany 10 years ago. After he became a star in the East Berlin Deutsche Theatre, he had numerous leading roles in DEFA films, which are made under Communist control in East Germany. Likewise, he starred in plays on East German television.

## March-to-May Floods Slough Uruguay Biz

Montevideo, June 9.

Show biz has suffered severely since disastrous floods hit Uruguay in the March-May period. Swollen rivers overflowed the Rincon Bonete dam, and submerged the power house which supplies most of Uruguay's electricity. It will be six months before the damages can be repaired. In the meantime, Uruguay is deprived of 60% of its power. This puts the country back on a level with Argentina, where the Peron regime neglected power renewal for 12 years, thus causing a blackout which cannot be remedied in years.

For some weeks in Uruguay, film performances were cut or until common sense prevailed, and the government relaxed restrictions to an extent where things are now practically back to normal. Moreover, some first-run houses were able to arrange to use private power sources.

Uruguay's most important newspapers El Pais and El Dia had recently installed an independent generator, and will gain goodwill by helping out exhibitors.

The country's economy is badly hit because a great portion of the sheep and cattle herds were lost. This has accentuated the diminishing boxoffice returns of Uruguay's legit theatres. Some theatres are shuttering. First the Albeniz, then the Colon, the Cibils, the Artigas and now even the traditional 18 of Julio has shuttered. Argentine impresario Francisco Gallo operates the small Odeon over here, sending over his legit companies from Buenos Aires for brief tours. This only serves to insure some extra months' work for his players, not being a coin-making operation.

Legiters in Uruguay blame the growth of the Little Theatre movement on the encouragement given these groups by the newspaper crix, who were often overly severe with professional legit shows. One of these Little Theatre groups has put on a musical show "Caracol, col. col. ..." at the tiny Verdi Theatre, which is proving a great hit.

## Foreman Urges 'Mouse' As Moscow Fest Film

London, June 16.

Two Americans are proposing to enter a British film for the upcoming Moscow Film Festival. They are Carl Foreman, executive producer of Open Road Films, and Walter Shenson, whose first film, "The Mouse That Roared," was made under that company's banner. Foreman is a member of the Federation of British Film Makers, but may offer his film outside competition if it is not nominated.

Explaining his thinking, Foreman said that festivals should be encouraged on principle, particularly from the point of view of promoting cultural exchanges. He felt particularly that Americans should be represented at Moscow bearing in mind that the Russians had sent the Bolshoi Ballet to the U.S. and that, in his view, there should be a two-way traffic. Aside from Moscow, "Mouse" That Roared" is also definitely being submitted for San Francisco.

## New Film Aid Law Irks Syndicates In France, But Latest Setup Seems To Appease Exhibs and Distribs

Paris, June 16.

The new Film Aid Law, set up by Andre Malraux, Minister of Culture, and Antoine Pinay, Minister of Finance, probably will be made official tomorrow (Wed.). However, it's reported that film industry organization reps have informed Malraux they are not in complete record with the new law. Some further have said they would like a complete break with governmental administration of the film setup and its aid in any form.

That means the industry, if it can combine all its diverse branches of production, distribution and exhibition, would eventually set up its own aid pattern and refuse government help. Filmites cite that the refusal of governmental subsidy would fit in with general aims of the Common Market members, especially Germany, which frowns on this sort of help. This move could enhance coproduction and also aid film people, some claim.

Most of the pic industry syndicates here are somewhat ruffled by the governmental attitude towards the new Film Aid Law which is supposed to be passed as a decree this week, and to go into effect immediately. They feel that Andre Malraux, Minister of Culture, and Antoine Pinay, Minister of Finance, should have worked more closely in consultation with the industry before promulgating the new Aid Law.

However, Malraux and Pinay did talk with various industry reps and syndicates, but went ahead on their own in formulating the new Aid Law which replaces the old one expiring next January. A \$5,000,000 fund has been set up to liquidate all producer and exhibitor Film Aid handouts due until January next year.

Then a special credit fund will be set up to help only producers, exhibs no longer getting any funds for theatre refurbishing which are supposed to have been accomplished by now. There will be an automatic Film Aid handout to producers, based on percentages of local and foreign take, but this will probably be much lower than the previous 8% on home gross and 21% on foreign, towards their next films.

There will be quality handouts given according to the reactions of a special committee on scripts. If the pic is judged to be a fine French film prestige item it will get a special sum of coin. Credit will be furnished at small interest rates via guarantee by the Aid Funds which will be, probably, part of the Credit National fund for industrial aid rather than under the Centre Du Cinema as heretofore.

Exhibs get help via a reduction in taxes on admissions over an eight-year period. So, it is expected that both arms of filmmaking may be pacified. However, industry dissension and outcry is expected when this new law goes into effect.

Pinay and Malraux appear to have worked out things peacefully and are in disagreement mainly on one point which is the future of the state-owned production and exhib arms, UGC and SOGEC. Malraux wants to keep them under the state to use for worthy screen projects while Pinay wants to get rid of them via private sales to use the money for other financial purposes.

SOGEC recently denied a report that its Champs-Elysees first-run flagship house Normandie, might become a music hall via selling out to a known record company.

## Italo Distrib Pay Upped

Rome, June 9.

Workers in the distributor sector of the Italian film industry will get a pay hike of 6.50%, retroactive to April 1.

New contract terms were negotiated here by reps of ANICA in meetings with the three workers unions, FILS, FULS and FIALS. New pact is for two years.

## Settle Italo ANICA Row

Rome, June 16.

Internal hassle which recently rocked ANICA, the Italian producer-distributor association, has been completely settled. An official communique has been issued accenting the renewed unity of the grouping and the total extinction of all friction between members.

Fracas arose some time ago between various officials in the organization, principally Titanus' Goffredo Lombardo and Dino De Laurentiis. A flock of accusations and rebuttals further confused the issue. Result was that Goffredo Lombardo stepped out as head of the UNFF, the producer's group, and later began a court suit. This also has now been dropped, and Lombardo is back in the fold.

Association statement also unanimously confirms Eitel Monaco, head of ANICA, as temporary proxy of the UNFF, a post he has held since Lombardo ankled the group.

## French Pix Climb In World Market

Paris, June 16.

According to the government Centre Du Cinema, France took \$15,000,000 in offshore film take last year. But this is not a complete picture since this comprises only repatriated producer's shares and also includes longstanding monies that have come in during 1958. However, it does indicate that French films have gained in world markets.

Europe, South America, U.S. and Canada gave the lion's share, followed by Asia, Africa and diverse territories. With foreign biz a necessity, since a French Film can't usually amortize itself in French speaking marts, France's industry and its governmental reps are making a greater pitch for foreign biz.

Pic trade with Eastern bloc countries is being stepped up as well as coproduction and greater exchange pacts with non-Common Market countries. The most recent example is the French handout of coin for refurbishing of theatres that will give 20 to 25 weeks playing time annually to French films in England. This may be extended to other countries, and maybe even the U.S., as reported in VARIETY, May 27.

Meanwhile the 20% franc devaluation is helping by allowing films to go cheaper to foreign distributors and still bring in the same amount of francs. However, Yank foreign film handlers feel that French demands are still too exorbitant.

French producers still have to depend on Film Aid (the new law is due to be promulgated this week) for profits on pix and coin towards new projects. Future promised quality handouts for prestige pix may also help production and allow for film fodder with greater foreign lure and chances.

## British Govt. Plans For Theatre Tax Concession

London, June 16.

A tax concession which will be worth about \$7,000,000 in a full year is to be introduced by the government during the Report Stage of the Finance Bill. That was stated by Chancellor of the Exchequer Heathcote Amory when accepting in principle a Conservative amendment during the Committee Stage of the Bill.

The amendment, which the Chancellor explained needed redrafting for technical reasons, would give relief to the tune of about \$56 per week to theatres throughout the country. The Chancellor turned down a Labor amendment for total abolition of the admission duties, as such a proposal would not only aid theatres finding it hard to survive but "the large number still operating at a satisfactory profit."

## Two Indie Producers Launch Drive To Form Single Mex Producing Unit

Mexico City, June 9.

With rising production costs, and public apathy to similar two-week quickies, a drive has begun here to weld independents into a strong producing unit. Goal of this move is to combine talents for the production of major pix which can also be shown outside of Mexico's borders.

The old idea of the Union of Mexican Producers Co. has been brushed off by Francisco P. Cabrera and Antonio del Castillo, with the duo making the sales pitch to independents not allied with, or owning stock in, any of the existing major producing firms.

Aim of the current reorganization is to combine executive and production talents of independents having considerable experience. Cabrera said that the combined forces would give impetus to the drive to improve quality of Mexican pictures. Under present setup, shoestring producers, no matter how talented, are held back by a chronic lack of financing. In the proposed producer's company, known as Unipromex, members would pony up specified sums for the production budget kitty. All would be members of the administrative board, with this sitting in on story conferences designed to okay scripts having profit potentials.

Then, from the member pool, the most likely producer would be named "executive producer" and he would have carte blanche, without any stalling, to shoot the film. On its completion, all producers would share in profits, based on their initial investment in the firm.

It is too early to state whether the idea will click. There's the "rugged individualist" angle among independents which might lead to

complications in a cooperative effort. Too, certain indies express their complete satisfaction with the old, trite quickies for a quick dollar.

But the Cabrera-Castillo team is positive that it will convince independents that now is the time for all good producers to get together for the good of the industry.

## 'Tempest,' 'Maja' Top Italian B.O.

Rome, June 9.

"The Tempest" (DeLaurentis) and "Naked Maja" (Titanus) still lead the way in the seasonal boxoffice stakes, recent first-run checks show. Another locally-shot picture (but without Yank finance), "I, Soliti Ignoti" (The Usual Unidentified Persons) (Lux), still holds the No. 3 position.

Other b.o. winners in Italy to date are, in order of strength, "The Vikings" (UA-DEAR), "Cat-on Hot Tin Roof" (M-G), "Les Tricheurs" (The Cheats) (French-Metro), "Europe by Night" (Italian-Warner), "Vertigo" (Par) and "The Big Country" (DEAR).

"Tempest" topped some \$600,000 in its first-run dates while "Maja" came close to those totals. Others in the above-mentioned winner list all topped the 200 million lire mark (some \$300,000).

Van Cliburn, now 24, packed the Palais de Chaillot in Paris for his first piano recital, critics were pleased to find a musician instead of a freak.



# A Mighty Boxoffice Salute to... THE OUTSTANDING ADVENTURE SPECTACLE ON THE SCREEN TODAY!

"WITH JOHN WAYNE AND WILLIAM HOLDEN FOR THE MARQUEE, THIS IS A BLOCKBUSTER IN EVERY SENSE OF THE WORD! The screen has another stirring, exciting and realistic spectacle of the war between the States. Magnificently directed by John Ford, this story is packed with terrific battle action and feats of daring to thrill male patrons and of course, the youngsters, as well as a goodly quota of romance. John Wayne is at his best, William Holden is equally effective. A great Civil War spectacle for every type of audience!"

—BOXOFFICE

"LOADED WITH THE KIND OF ENTERTAINMENT THAT MEANS HIGHER RETURNS AT THE BOXOFFICE! It contains an interest-holding yarn, including suspense, fighting, attractive settings and a smart combination of acting talent that should spell out plenty of reason for enthusiastic public acceptance. In addition, there is the superior direction of John Ford and his numerous touches that add to the overall lustre of the attraction. John Wayne and William Holden make a powerful team!"

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"JOHN WAYNE AND WILLIAM HOLDEN IS A COMBINATION TO MAKE ANY EXHIBITOR COUNT HIS MONEY IN ADVANCE! With that as a start, add two hours of suspenseful story about a breath-taking episode of the Civil War; stormy romance; dramatic conflict between Wayne and Holden; all in flawlessly photographed DeLuxe color, and 'The Horse Soldiers' becomes a measurable success at the boxoffice!"

—M. P. DAILY

"A WHOPPING BIG, COLORFUL SPECTACLE IN THE 'GRAND TRADITION'! As for boxoffice, the names of John Wayne and William Holden alone provide the kind of draw that no exhibitor can quarrel with... full of blazing action and romance. A high adventure-drama that makes its robust pitch right to the broad audience for whom it is meant. One of those pictures that can't miss!"

—VARIETY

"ONE OF THE BEST ADVENTURE SPECTACLES TO REACH THE SCREEN! An 'action' product that is tailored for action-minded audiences. Directed by John Ford, the film is packed with action from start to finish and surges with battles and hand-to-hand combats. It is rough, rugged and romantic, with ingredients that should have a wide appeal!"

—HARRISON'S REPORTS

"WILL MORE THAN DELIVER AT THE BOXOFFICE! An absorbing, exciting and fascinating motion picture which should give a splendid account of itself wherever it is played... unflagging pace, excitement, romance and rousing color. It is the kind of film to create a lively anticipation which will not be disappointed!"

—MOTION PICTURE HERALD

"OUTSTANDING FILM FOR MAJOR GROSSES! Has the action and surprise elements that always prove strong with the paying customers. Wayne and Holden perform with all the professional competence one has come to expect of them.

The 'HORSE SOLDIERS' should prove highly popular with the paying customers!"

—FILM DAILY



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40th Anniversary 1919-1959

## Jack Lamont in Return Visit But Spam Distribution Is 'Clearing'

Madrid, June 9. Distribution situation in Spain was partially clarified this week when the Motion Picture Export Assn. reached agreement on the allocation of 40 import licenses to U.S. companies for their 1959-60 release schedules, but areas of the distrib. canvas are still clouded after the visit here of Jack Lamont last week on behalf of U.S. independents and the swelling cry from local distrib. for Yank product.

MPEA allocation gives Metro, 20th-Fox and United Artists six licenses each; Paramount, Columbia and Warner Bros. receive five each; Universal drew four and Allied Artists three. Yanks for the moment are seeking three import parchments apiece to enter some product immediately for pre-season dubbing and exhib. contracting.

Government film authorities are wrestling with an allocation problem dwarfing anything MPEA execs faced in evolving their seven-member breakdown. Spanish distrib., some 154 in number, are all clamoring for the balance of 40 MPEA films designated as the Spanish quota in the March 13 Spain-MPEA pact.

Of the 154 distrib., 24 have national rating, 13 are semi-nationals and the rest are regional or one-city releasers.

To cope with mass outcry for Hollywood films, Government ruled first that semi-nationals and 117 small distrib. must form groups of five to apply for licenses. Officials also ordered all distrib. to come up with bank guarantees clipped to applications covering stiff import fees several companies still owe for last season.

Bank guarantee deadline of June 2, according to reliable reports, found most distrib. waving bank clearances and demanding licenses. Expected elimination of foundering locals failed to materialize at this time.

Even with enforced grouping of companies, government must still satisfy more than 50 applicants. Total product available for coming season includes 40 MPEA films, 15 English, 30 French, 30 Italian, 15 German and 10 Austrian films. Not all the French, German, Austrian and Italian licenses will be optioned since the market has turned its back on Continental pix with the re-entry last fall of MPEA.

Among the 50 distrib. groups, 24 major companies alone distributed some 60 U.S. pix during the 1958-59 season. These companies, especially the top banners such as Dipenta, Filmayer, As Films, Mercurio, Chamartin, Suevia, Cea and several others are making a tremendous effort to capture three Yank licenses per company.

In addition to the scramble for quota pix, there is a backlog of 230 films. Many of these, perhaps 100, insiders say, are unfit for first-run dates, but the remainder were in indie Yank films and European product bought by locals at fancy inflationary prices during the embargo years.

## EUROPEAN TOUR OF PHILHARMONIC ORCH

Having mollified the musicians who complained that foreign travel was more expensive than their tour allowance, the N. Y. Philharmonic will present 50 concerts in 10 weeks. Of these 18 concerts will be in the Soviet Union. Leonard Bernstein and Thomas Schippers will divide the conducting chores.

This is the itinerary as currently fixed:

Athens, Greece—Aug. 5, 6.  
Baalbek, Lebanon—Aug. 8, 9.  
Istanbul, Turkey—Aug. 11, 12.  
Sofia, Bulgaria—Aug. 13, 14.  
Salzburg, Austria—Aug. 16.  
Warsaw—Aug. 18, 19, 20.  
Moscow—10 concerts between Aug. 22 and Sept. 1.  
Leningrad—8 concerts between Sept. 4 and Sept. 12.  
Scheveningen, Holland—Sept. 13.  
Dusseldorf, Germany—Sept. 15.  
Essen, Germany—Sept. 16.  
Luxembourg—Sept. 18.  
Paris—Sept. 20.  
Basle—Sept. 22.  
Munich—Sept. 22.  
Belgrade, Yugoslavia—Sept. 23, 24.  
Venice—Sept. 25, 26.  
Milan—Sept. 28, 29.  
Hamburg—Sept. 30.  
Berlin—Oct. 1.  
Oslo, Norway—Oct. 3.  
Helsinki, Finland—Oct. 4.  
Abo, Finland—Oct. 5.  
Stockholm—Oct. 6.  
Goteborg, Sweden—Oct. 8.  
London—Oct. 10.

## Few British Exhibs Request Quota Relief

London, June 18. With just two weeks to go before deadline for the receipt of the appropriate official forms, the Board of Trade is getting anxious about exhibitors' applications for quota relief in respect to the year starting Oct. 1. The BOT sent out 3,036 forms early last month, but as of last Tuesday (9) had received only 372 applications.

In 1958, at the same date, 454 applications had come in following the dispatch of 3,253 forms.

## 42 Nations Enter Berlin Film Fest

Berlin, June 9. Greece, Indonesia, Ireland, Canada, Morocco, Uruguay and the Republic of China have joined other countries participating in the forthcoming Berlin International Film Festival, making a total of 42 nations entered. Fest starts June 26 and runs through July 7. The Soviet Union will not participate in the festival. This became known last week. The Berlin festival committee had officially invited Russia as the latter is a country with which the Federal Republic of West Germany holds diplomatic relations.

West Germany's official feature film entry is Helmut Kaetner's "The Rest Is Silence." Pic stars Hardy Kruger.

Some of the official feature film entries are U.S., "Ask Any Girl" (M-G); Great Britain, "Siege of Pinchgut"; Italy, "Un Uomo Facile"; Japan, "Hadaka No Tayo"; Argentina, "La Caida"; Denmark, "Poeten og Lilleorm"; Finland, "Sven Dufva"; Greece, "Astero"; India, "Sagar Sangame"; Korea, "Chongkack"; Mexico, "Flor de Mayo"; Holland, "Dorp aan de Rivier"; Norway, "Herren og hans Tjenere"; Austria, "Panoptikum 1959"; Sweden, "Korkalen"; and Spain, "Diez Fusiles Esperan."

Titles of invited pix will be announced shortly.

On the occasion of the film fest, the local Waldbuehne, an amphitheatre, will come along with its traditional outdoor event. Latter will include the German preem of Melodie's "All Love Peter," a musical starring Peter Kraus, country's rock 'n' roll idol.

Foreign stars expected to attend this year's fete include Sophia Loren, Gary Cooper, Esther Williams and Cary Grant. If Cooper comes, it would be the third time he has attended the Berlin festival.

## EUROPE'S MUSICAL TASTES

Freed Explains Why So Few U.S. Musical Pix Score O'Seas

Paris, June 9. Arthur Freed, G-G's vet musical film producer, during his visit here, opined that Yank film musicals never were really great grossers on the Continent because of the difference in musical comedy tastes, and the difficulty of adapting the tricky American lyrics.

Freed points out that if U.S. film musicals are fading in numbers it is not because of the lacklustre showings abroad but because of the exorbitant costs these days and the general falling off of overall Yank production. With individual size and spectacle the thing as against music numbers, and with most top musical stars now on their own, it is extremely expensive to assemble them for a big musical these days.

Freed says that England, Australia, South Africa and the Continent can insure a musical good returns provided the film is good.

Continental audiences generally have differently conditioned musical tastes as evidenced by a look at the French legit musical stage still in the old waltz operetta phase. Until there is a breakthrough in conditioning European patrons to the more advanced Yank concepts, the U.S. tuner will have hard going in Europe, says Freed.

## Bavaria Film Co. Sets 10

Munich, June 9.

Hans W. Kubaschewski, formerly with Warners and now the general manager of Bavaria Filmkunst AG in Munchen-Gieselsberg, has announced a program of 10 German pictures, produced by independents for Bavaria which will not have any of its own production in this season.

Dr. Wolf Schwarz, whose resignation from Bavaria, was accepted, will leave June 30 on a long vacation. But he continues as an adviser to the company.

## Film Biz Slump In Austria, 1958

Washington, June 18. Motion picture theatre business is in bad shape in Austria, U.S. Commerce Dept. hears.

Trade dropped sharply there in 1958, and present plans for boost in admission prices are expected to cause situation to get worse, according to a study released by Nathan D. Golden on information provided by the U.S. Embassy in Vienna.

Yank films feel this fall off sharply because 42% of motion pictures exhibited in Austria are U.S. product.

Golden found only 47.3% occupancy of motion picture theatres in Austria last year. This compares with 10-year average of 50.3% occupancy.

Principal factors contributing to the attendance plunge down in Austria, Golden said, were "large number of mediocre films being offered" and the increasing competitive growth of television. Another cause is steady advance of car ownership. Also, he added, Austrian theatres show fewer short subjects, cartoons and news features than the case in other countries. Theatres, further, are generally in poor condition with owners lacking funds to modernize them, Golden said.

Admission price is major headache, he reported. Now among Europe's lowest, although films are subject to relatively high taxes and duties, ticket prices will probably be hiked soon between 10 and 25%. Film sources believe this will cut attendance further, Golden said.

## Foreman Mulls Filming 'Navarone' in Greece

Athens, June 9.

Carl Foreman arrived in Athens for meetings with Greek Authorities and local film makers to complete a survey of available facilities for the shooting of his forthcoming "The Guns of Navarone," based on Alistair MacLean's best-seller.

Foreman revealed his intentions to produce "an adult epic" in Technicolor and Todd-AO as well as in Technirama versions. "Navarone" depicts the adventures and efforts of American, Greek and British commandos to destroy an enemy battery located on a Greek Island near the Turkish coast. Part of the film will be shot on Rhodes Island as well as in Cyprus but Foreman will also travel to Yugoslavia to study unusual offers made by the government of that country. Foreman with his group left for Rhodes after a few days here and then goes to Cyprus.

Both Mexican executives had private talks with President Sukarno. And immediately after these discussions were taken up by Mexican foreign relations officials, treating with the Indonesian Embassy here. Possibility of quickly establishing a film exchange pact seems good.

## Eva Bartok 'Sorts Out' Her Mind

London, June 16. Epoch-making communique from the Rank h.q. concerning two stars now at work at Pinewood Studios, delivered in a telephoned communique from the Organization at VARIETY's London office:

Pier Angeli and Eva Bartok, both starring in "SOS Pacific," now being made at Pinewood Studios, "announced" today that their highly publicized domestic problems seem to be solved. Angeli, whose ex-husband singer Vic Damone arrived dramatically in London two days ago with an armful of toys for his son Perry, stated that a reconciliation had taken place. "We have discussed the whole matter fully," she said on the set, "and I think our problems have been sorted out. We are both very happy about it, especially because of our son Perry. He is absolutely radiant now that he has seen us together again."

Vict Damone will stay in London for two or three more days and will then fly to New York to appear in a show.

Eva Bartok made this "announcement" about her relationship with Prince Shiv, who arrived in London a few days ago: "We have talked over our problems and they seem to have been sorted out. I will not be rushed into anything and I still have some things to sort out in my mind, but things are much clearer now. We have decided, however, that whatever happens, my career will continue. Nothing immediate is liable to happen as I have film commitments in three countries over the next four months."

## Heat Hits West End Boxoffice But 'Gigi' Capacity \$10,000, 17th Week; 'Hot' Hefty 9G, 'Anger' OK \$10,500

### Newsreel Cinema For Honolulu Jet Airport

Honolulu, June 9.

Compact 150-seat newsreel theatre will be built in Honolulu's new jet-airport terminal building. It will be operated on a concession basis. The Honolulu Aeronautics Commission expects it to become one of the major convenience features at the airport.

Reasoning is that in-transit passengers, stopping over for only two or three hours while plane is being serviced, will welcome the opportunity to relax amidst air-conditioned comfort.

## Mexico Show Biz Eyes on Indonesia

Mexico City, June 16.

Current "hot" project in Mexico's entertainment industry aims to capitalize on the visit a fortnight ago by President Achmed Sukarno of Indonesia. Motion picture, dance and cultural circles are planning a build-up of a reciprocal exchange of films, artists and cultural programs. President Sukarno was visibly impressed by the Mexican folklore dances he witnessed, and the private showing of "El Zorro" (The Wall-eyed One) at the Variedades Theatre.

Raul de Anda, head of the Mexican Assn. of Film Producers, and Miguel Aleman Jr., both seriously attempting to open up new foreign markets for Mexican pictures, have pounced on the idea of a sizeable Indonesian market despite the fantastically low boxoffice admissions there.

One of the projects outlined entails a Mexican delegation of producers, stars and directors, which will head towards Djokjakarta, with some of the best Mexican films of recent years, to conquer the Indonesian market. Film personalities, principally eye pleasing senioritas and male mariachi singers, in personal appearances, could give citizens of the East Indies a funfule, colorful show.

Giving added impetus to the project is the fact that the cultural attache at the Indonesian Embassy here has revealed his country is preparing to send an artistic delegation to Mexico, with stress on Asiatic folklore. This is in keeping with a private agreement between presidents Sukarno and Mateos. In return, Indonesia wants to see a Mexican entertainment caravan featuring the best in song and dance.

Both Mexican executives had private talks with President Sukarno. And immediately after these discussions were taken up by Mexican foreign relations officials, treating with the Indonesian Embassy here. Possibility of quickly establishing a film exchange pact seems good.

London, June 9.

A spell of warmer weather made a dent in first-run returns in the last stanza, affecting most situations. Just a few pix beat the rising mercury, notably "Gigi," which continued capacity in 17th week at the Columbia, with \$10,000. Also sturdy was "Some Like It Hot" which was hefty \$9,000 in fourth week at the London Pavilion. "Rio Bravo" opened in fine style with prospects of a great \$12,000 in initial Warner round. "Diary of Anne Frank," which opened with a charity preem at the Carlton last Wednesday (3), played at capacity for most evening performances, but matinees were disappointing. The first round looks to finish at a fair \$7,000. "Look Back In Anger" made a promising start at the Empire, and shapes around \$10,500 in its second week. "Jack the Ripper" looks average in second at the Plaza. "Middle of the Night" looks fair \$6,500 at Odeon, Marble Arch, for opening round.

Estimates for Last Week

Astoria (CMA) (1,474; \$1,20-\$2.15) — "Around World in 80 Days" (UA) (101st wk). Down to \$4,300. Finishes its current run July 10. It will be followed July 29 by "Sleeping Beauty" (Disney).  
Carlton (20th) (1,128; 70-\$2.15) — "Diary of Anne Frank" (20th). Below expectations at \$7,000 for opening week of 10 performances, though playing capacity at most evening shows.  
Casino (Indie) (1,155; 70-\$2.15) — "Seven Wonders of World" (Robin) (67th wk). Also hit by the weather, but finished a sturdy \$13,000.  
Columbia (Col) (740; \$1.05-\$2.50) — "Gigi" (M-G) (17th wk). Capacity as usual at \$10,000.  
Dominion (CMA) (1,721; \$1.05-\$2.20) — "South Pacific" (20th) (59th wk). Brisk \$12,800.  
Empire (M-G) (3,659; 55-\$1.70) — "Look Back In Anger" (ABP) (2d wk). Likely okay \$10,500 or near. First was \$12,500. "Count Your Blessings" (M-G) opens Metro's 35th birthday celebration June 11.  
Gaumont (CMA) (1,590; 50-\$1.70) — "The Hangman" (Par) (3d wk). Moderate \$3,000 or near. Theatre closes this week, site to be redeveloped as an office block with a smaller theatre included.  
Leicester Square Theatre (CMA) (1,378; 50-\$1.70) — "Shake Hands With Devil" (UA) (2d wk). Neat \$6,500. First was \$7,800. "Say One For Me" (20th) follows June 18.  
London Pavilion (UA) (1,217; 50-\$1.70) — "Some Like It Hot" (UA) (4th wk). Heading for hefty \$9,600 or over. Third was \$10,700.  
Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Pork Chop Hill" (UA) (3d wk). Solid \$7,300. Second was \$8,400. "Woman Obsessed" (20th) bows June 11.  
Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Middle of the Night" (Col). Fair \$6,500 looms.  
Plaza (Par) (1,902; 70-\$1.70) — "Jack the Ripper" (Regal) (2d wk). Average \$6,100. First was \$7,200. "Tarzan's Greatest Adventure" (Par) opens June 19.  
Rialto (20th) (592; 50-\$1.30) — "Room At Top" (IFD) (5th wk). Down to \$3,200, but fine for length of run at this house.  
Ritz (M-G) (432; 50-\$1.30) — "Doctor's Dilemma" (M-G) (2d wk). Fair \$2,500, same as previous week. "Alive and Kicking" (ABP) follows June 11.  
Studio One (APT) (600; 30-\$1.20) — "Shaggy Dog" (Disney) (4th wk). Almost \$3,000.  
Warner (WB) (1,785; 50-\$1.70) — "Rio Bravo" (WB). Lusty \$12,000.

## GREET YANK FILM FOLK

### Berlin Press Hit the Usual Cocktail Routine

Berlin, June 9. Within a week, local interviewers here met Millie Perkins, Billy Wilder, Harold Mirsch, A. L. Diamond, Jack Lemmon, William Perlberg and George Seaton. At the Millie Perkins press reception by 20th-Fox on the roof garden of the Hilton hotel, a substantial publicity success, both for the actress and "The Diary of Anne Frank" was achieved. It's due locally at Filmbuehne Wien sometime this summer.

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**EVA MARIE SAINT**  
**JAMES MASON**

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**NORTH BY NORTHWEST**

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World Premiere, Woods, Chicago, July 1st. Coming Music Hall, N.Y.



# Amusement Stock Quotations

Week Ended Tues. (16)

## N. Y. Stock Exchange

1959	High	Low	*Weekly Vol	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23 1/8	18 5/8	ABC Vending	53	22	21 5/8	21 7/8	+ 1/4
23 1/2	20 1/2	Am Br-Par Th	179	27 1/2	26 5/8	26 7/8	+ 1/4
24 1/2	61 1/4	Amex	183	69 3/4	66 1/4	67 1/4	+ 1
48 3/4	35	CBS	219	43 3/4	41 3/4	42 5/8	+ 1 5/8
24 1/2	18	Col Pix	127	18 3/4	17 3/4	17 3/4	+ 1/4
21 1/4	17 1/4	Decca	193	18 1/4	17 3/4	17 7/8	+ 1/4
59 1/4	42 1/2	Disney	96	47 1/4	44 3/4	44 3/4	+ 2 1/2
91 1/4	75	Eastman Kdk.	286	84 3/4	82 1/4	84 1/4	+ 2 1/2
9 1/4	6 7/8	EMI	364	7 1/4	7	7 1/4	+ 1/8
18 1/2	13 1/4	Glen Alden	2032	18 1/2	17 1/4	17 7/8	+ 1/4
37	28 1/2	Loew's Inc.	154	28 1/2	27 1/2	27 7/8	+ 1/4
14 1/4	10 1/2	Loew's Thea.	289	14	13 1/4	13 5/8	+ 1/2
12 1/4	10	Nat. Thea.	205	10 3/4	9 3/4	10	+ 1
50 1/4	44	Paramount	48	49 1/4	46 3/4	48 7/8	+ 1 1/8
36 3/4	21	Philco	411	32 3/4	29 3/4	29 3/4	+ 3/8
145 3/4	96 1/4	Polaroid	204	133 3/4	124 1/4	132 1/2	+ 1 1/4
71	43 1/4	RCA	1826	65 3/4	62 3/4	62 1/2	+ 1 1/4
10 1/4	8 1/2	Republic	259	9 3/4	9 1/4	9 3/4	+ 1/2
14 1/4	13 1/2	Rep., pfd.	8	14 1/4	14	14	+ 1
27 1/2	18	Stanley War.	179	27 1/2	24 3/4	26 5/8	+ 2 3/8
33 1/2	24 1/2	Storer	22	30 1/4	29 1/4	29 3/4	+ 1 1/2
43 1/2	36	20th-Fox	123	36 1/2	34 3/4	35	+ 3/4
32 1/4	24 3/4	United Artists	181	29 1/2	28	29 1/2	+ 1 1/2
29 1/2	27	Univ. Pix	14	28	28	28	+ 1/2
84	72	Univ., pfd.	1550	75	73	75	+ 2
47 1/2	24 1/4	Warner Bros.	192	47 1/2	45 3/4	46 3/4	+ 1 1/2
136 3/4	92 1/2	Zenith	1331	133 3/4	125	127 1/2	+ 4 3/8

## American Stock Exchange

5 3/8	3 7/8	Allied Artists	61	4 3/4	4 1/2	4 3/8	+ 1/4
11 1/4	8 1/2	All'd Art., pfd	3	10	9 7/8	9 7/8	+ 1/8
12 1/2	7 1/2	Buckeye Corp.	49	9 3/4	8 1/2	9 3/8	+ 5/8
7	2 1/4	Cinerama Inc.	138	5	4 3/4	4 3/4	+ 1/4
29 1/2	17 1/2	Desilu Prods.	79	18 3/4	17 3/4	17 3/4	+ 1 1/2
9 1/4	6 1/4	Dumont Lab.	140	8 3/4	7 3/4	8	+ 1/4
9 3/4	6 1/4	Filmways	45	7 3/4	6 5/8	6 3/4	+ 3/8
3	1 5/8	Guild Films	135	1 3/4	1 5/8	1 3/4	+ 1/4
10 1/4	7 5/8	Nat'l Telefilm	12	8 1/2	7 7/8	8	+ 1/2
10 1/4	5 3/4	Skatiron	113	7 1/4	6 5/8	6 3/4	+ 1 1/2
9 1/4	6 3/4	Technicolor	91	7 1/4	6 7/8	6 7/8	+ 1 1/2
7 1/4	4 7/8	Tele Indus	55	5 3/4	5 1/8	5 1/8	+ 1/2
22 1/2	9	Teleprompter	23	17 1/4	17	17	+ 1 1/2
14 1/2	7	Trans-Lux	19	12 1/4	11	12 1/4	+ 1 1/2

## Over-the-Counter Securities

	Bid	Ask	
American Corp.	2 1/4	2 1/2	+ 1/4
Cinerama Prod.	2 1/8	2 1/2	
King Bros.	1 1/2	1 3/4	
Magna Theatre	2 5/8	2 7/8	+ 1/4
Metropolitan Broadcasting	14 1/4	15 1/4	+ 1 1/4
Scranton Corp.	4	5	+ 1/2
U. A. Theatres	9 5/8	9 7/8	+ 1 1/2

\* Week Ended Monday (15).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

# Jersey-Six Months From N.Y.

Continued from page 5

do not allow Newark and other Jersey cities to play films simultaneously with Broadway, they permit communities 35 miles away to day-and-date the films.

With the development of the new super highways, it's easy for the people in the in-between area to get into their cars and reach the outlying theatres in less than 20 minutes, Stern noted. Rather than going to New York to catch the new films, the film-going public would rather attend the theatres in the suburban areas since they are easier to reach and more parking facilities are available, he explained. As a result, he contended, the theatres in the no-man's zone have become the orphans and cannot hope to compete with the fresh product that surrounds the territory.

## Feast-Famine

In many instances, Stern continued, there's a feast or famine. The feast usually comes shortly after holiday periods when the film companies unload a batch of top product on Broadway. When these films are available for northern New Jersey, Stern said, they come in bunches and frequently theatres are offered three top films in one week. "For the rest of the year," he said, "we have to depend on the castoffs."

Stern said he couldn't understand why the film companies continue to insist on maintaining the old distribution pattern when it has been proved many times that when the northern New Jersey theatres receive product that is timely they can do big business. He charged that the distributors are completely unaware of the theatre layout in New Jersey. He said he could obtain signed affidavits from exhibitors in the area noting that they haven't seen a film company salesman in at least

five years. "The film companies don't even know the distance between some of the drive-ins and conventional theatres and haven't taken into consideration the new super highways," he stated.

About a year ago Jersey Allied retained counsel and readied a complaint for submission to the Federal Court petitioning for the upset of the present clearance system. However, the organization's "white paper" campaign and a new appeal to the Government despite previous failures in overtures to Federal authorities.

## Toots Shor

Continued from page 2

building still standing on the plot of the proposed new \$66,000,000, 48-story Zeckendorf Hotel, part of the Rockefeller Center group of buildings, slated now for August cornerstone ceremonies and a 1961 unveiling.

Shor's personnel totals 145 all told, of which 92 waiters, captains, busboys and bartenders man the three floors of the present establishment. Many of the staff have been with the boniface since he first opened his doors May 30, 1940. Only a few have summer resort jobs; many, of course, expect to return to Shor's when the new eatery is ready in perhaps six or eight months; and many "just don't know our future plans."

## Summit

Continued from page 5

although not openly expressed, at the composition of the distributors' committee which held the first meeting with the exhibitors' group. Except for Eric Johnston, president of the Motion Picture Assn. of America, and Skouras, the distrib conferees consisted mainly of deputies as compared with the "heads of state" that represented exhibition.

The presence of Adolph Schimel, Universal's general counsel, was also considered a drawback by some exhibitors although Schimel did not make any comments whatever at the session. Opposition to Schimel is based on the view of some theatremen that he was one of the prime stumbling blocks as far as exhibitors were concerned in the attempts to establish an industry arbitration system.

## Lawyers Make It Hard

The fact, too, that Schimel is a lawyer did not sit too well with a few theatremen. They recalled that Skouras, in urging the establishment of the Congress of Exhibitors, was careful to exclude all attorneys from the committees on the theory that the legal eagles frequently upset negotiations with their concentration on the fine points of the law. Moreover, exhibitors noted that if Schimel were permitted to participate in the conference, why weren't Theatre Owners of America's general counsel Herman F. Myers?

Despite the numerous postponements in reaching any definite agreements on steps to improve relations between both segments of the industry, the leaders of C. of E. are steadfastly clinging to their aims to bring about a peaceful solution. TOA, in particular, is exhausting every effort and maintaining a calm atmosphere. The firebrands of Allied are being temporarily kept in check by the ardent proponents of the Congress of Exhibitors. Allied leaders such as Irving Dollinger, Wilbur Snaper, Ben Marcus and Jack Kirsch have been urging their organization not to precipitate any overt actions and to go along with aims of the Congress until it is definitely proven that the film companies are unwilling to cooperate.

Whether these men can hold all of Allied in check for any length of time is a matter of conjecture. There are indications that many Alliedies are ready to pursue the organization's "white paper" campaign and a new appeal to the Government despite previous failures in overtures to Federal authorities.

## Telemeter

Continued from page 3

plate taking advantage of the authority recently granted by the Federal Communications Commission to conduct tests over the air, the Telemeter prez said. "Instead, we are actually going into business on wire." While the company plans to go slow in developing the pay-tv medium, "we plan to expand the very first situation as rapidly as conditions permit," he noted.

Novins cited a long list of reasons why Telemeter preferred cable to over-the-air transmission, including the greater freedom in scheduling and programming, the ability to transmit three or more programs at the same time, the possibility for repeat programming and the chance to reach specialized, even local, audiences. Furthermore, he observed, pay-tv by wire doesn't displace any shows now on the air. Novins didn't think Congress would stand in the way of cable transmission, even though a bill to outlaw it is now pending.

Zenith Radio & TV Corp. recently also made it clear that it planned to move ahead, and Skatiron has long been active. The accent with all these companies appears to be on wire transmission.

Novins said that, in the U. S. Telemeter had several attractive situations under active consideration. Presumably, these will be places currently served by community antenna systems.

# Allied Artists On Its Own in Seattle, Now Operates 23 U.S. Exchanges

Hollywood, June 16.

## 'Indian' Gets Scalped, Banks Nix Dodge Note

Hollywood, June 16.

California State Labor Commission has filed a criminal action against John Carr Productions on the basis of 120 claims against the company for \$58,621.34 in salaries allegedly due from Carr's unfinished indie feature, "The Indian."

Pic shot four days last December and folded for lack of cash. Carr had a note for \$140,000 co-signed by himself and auto scion Horace Dodge, but banks refused to honor the note without collateral. Pic, incidentally, starred Gregg Sherwood, Dodge's wife, and Michael Ansara.

After several hearings, the Labor Commission decided to prefer criminal charges, claiming five counts of violation of Sec. 216A of the California Labor Code. Commission claims that last Dec. 10 and 11, Carr, having the ability to pay wages and demand having been made, willfully refused to make payments.

Each count is punishable by up to six months in jail or \$500 fine or both, but customary in such cases in case of a conviction is a sentence of probation if promise of restitution is made.

## Jurgens' Credo

Continued from page 5

each in a different country. With both "Ferry," filmed for a British producer both in England and China, and "Angel," an American feature filmed in Hollywood, under his belt, he next will do "Katja," a French production in Paris, starting in July. "I Aim to the Stars," story of Werner von Braun, is slated for filming in Germany by Columbia Pictures, with sequences also to be completed in Hollywood in October. "Three Penny Opera" will be made for a German-Italian combine, filmed in both these countries.

Foreign audiences like to see an actor in a pic made in their own country, apart from any American appearances he may make, according to Jurgens, hence it pays for the actor to maintain this particular market. American pix have a way of being sometimes delayed in transit abroad, so if the European player remains indefinitely in Hollywood he may become but a memory.

In addition to this year's quintet, Jurgens also has plans next year to direct and star in "Royal Game" for an Austrian company, to be filmed in Vienna, and under his own production banner will turn out "The Great St. Bernard," filmed in Switzerland and in which actor will play a monk.

By constantly appearing in the films of other lands, Jurgens thinks, too, that an actor's viewpoint may be enlarged, which will round and mature him, due to the attitude and approach of various different nationalities who produce and direct these films. All this will benefit his general acting and appreciation of film roles.

Jurgens noted that only the seasoned Hollywood stars are known abroad, such as John Wayne, Gary Cooper, Clark Gable and others of their generation, while the younger thespians, regardless of what their standing is here, are generally unknown. This is because, he said, film studios no longer have many stars under term contract, and when publicizing a picture concentrate on this rather than the buildup of a player who will do only a singleton or so for them. The day of institutional buildup of a star, which once prevailed, is gone, in Jurgens opinion.

Prior to his departure for Cuba and a West Indies holiday before skying to London, Jurgens completed the English dubbing of "Operation North Pole," Italian film he made four years ago with Dawn Addams, English actress. Pic was made originally in Italian, but will be released in English in this country by Columbia.

Allied Artists now owns a total of 23 branches in the U.S., following acquisition of the Seattle exchange from its franchise-holder, Allied Artists Productions of California, which is a separate corporation and not part of the Steve Brody structure. Exchange is currently being converted to company-owned operation by Harold Wirthwein, western division sales manager.

Only three enfranchised AA exchanges remain still in operation, two, Los Angeles and Frisco, are also held by AAPC. Third is the Cleveland exchange, operated by Allied Artists Film Distributors Inc., of which Nate Schultz is prexy. Mel Hurling heads AAPC.

AA, in addition to its exchanges, also maintains sales and booking offices in Albany, Des Moines, Milwaukee, New Haven, Oklahoma City and Portland, Ore.

## Joseph Welch

Cent'n d from page 1

courtroom scenes are authentic. The only thing that disturbed him, he said, was that in the film the lawyers work closer to the witnesses than is customary in courtroom procedure. However, he said, this could be forgiven because of the small aperture of the taking camera. "But the whole thing is authentic," he said, "if it were not for the fidelity with which the role of Judge Weaver was written, I would not be lunching with you today. The only way I could be persuaded to go back into films would be if some one wrote a part for me which was as good as this."

Governor Furcolo got into the act when asked by a film critic if he had any desire to play a governor in a picture. The Governor said he hadn't been asked, but if the right producers and the right role came along, he would not be averse.

Gov. Furcolo is author of a politico novel, "Let George Do It," under a pseudonym.

Columbia's exploitation chief John Markle here, arranged the press reception, in cooperation with Carlyle (Preminger) office. Nabbed heavy press, radio and tv coverage with locals Welch and Miss Remick.

## 'Love' Cuts

Continued from page 1

those made by the N. Y. censor. Kingsley outfit then would have had to promise that this N. Y. version would have been the one to be released in the rest of the country.

The "B" rating implies that, from the Catholic point-of-view, a picture is "objectionable in part for all."

Kingsley - International noted this week that, with its being unwilling to make very minor cuts for national release, the Legion not only condemned the picture, but condemned it in unusually strong terms, implying that the entire theme and treatment represented "an unrelieved emphasis on sensuality of a highly gross nature."

Peter Horner, prez of Union Films, which handles distribution on "Love Is My Profession," said the picture had been passed with minor cuts by all state and city censor boards. The Legion didn't rate the film until it had been in release, and playing in Manhattan, for several weeks. Delay is explained via the huddles on cuts and a modified rating.

Kingsley-International is releasing "Love" in both dubbed and titled versions.

## 'Pacific' in L.A. Playoff

Los Angeles, June 16.

First CinemaScope showing of Magna's "South Pacific" locally has been set for June 26 in six houses in the area, all to play musical a minimum of four weeks at pop prices or tilted slightly.

Pic will run the same 157-minutes playing time as in the original Todd-AO version. Booked are the State, El Rey, Loyola, Studio City; United Artists, Pasadena; and West Coast, Long Beach.

## Picture Grosses

### Heat Sloughs Pitt B.O. But 'Jane' Lush \$7,500; 'Any Girl' Modest 86

Pittsburgh, June 16.—Season's first heat wave and failure of new films to click will hurt first-run houses this week. "It Happened To Jane" at the Harris, only likely new entry, is sturdy. Fact that the red-hot baseball Pirates are playing to upwards of 25,000 each night further clipped trade. "Thunder In Sun" shapes light at Stanley while "Ask Any Girl" looms almost as mild at the Penn. Also, "Woman Possessed" shapes poorly at Fulton.

#### Estimates for This Week

Fulton (Shea) 1,655; 85-81.25—"Woman Obsessed" (20th). Poor \$5,000. Last week, "Compulsion" (20th) (2d wk), \$4,500.

Guild (Green) 453; 1.25—"Hercules and Sinners" (Indie). Strong \$2,000 or over.

Harris (Harris) 2,160; \$1-\$1.25—"It Happened To Jane" (Col). Strong \$7,500, and sure holdover.

Nixon (Rubin) 1,723; \$2-\$2.25—"Diary of Anne Frank" (20th). In its last week will wind up with another \$5,000, thin.

Penn (ATC) 2,360; \$1-\$1.50—"Ask Any Girl" (M-G). Lean \$5,000. Last week, "Shake Hands With Devil" (UA). \$8,500.

Squirrel Hill (SW) 824; \$1.25—"Room at Top" (Cont). 5th wk. Will get another \$3,300 and stays for sixth session.

Stanley (SW) 3,700; 85-81.25—"Thunder in Sun" (Par). Sad \$10,000. Last week, "Young Philadelphians" (WB). ditto.

### NEW YORK

(Continued from page 9)

a mild \$34,000. Second was \$37,000. Stays a fourth, with "This Earth Is Mine" (U) opening on June 26.

State (Loew) 1,900; 90-\$2—"Some Like It Hot" (UA). 12th wk. The 11th stanza finished Saturday (13) was socko \$33,500 or ahead of 10th week's \$32,800. Stays; until sometime in July.

Victoria (City Inv.) 1,003; 50-\$2—"Al Capone" (AA). 12th-final wk. Session winding up. Four rows (Thurs.) looks to hit okay \$16,300 for nine days. The 11th regular week was \$14,400. "Elephant Gun" (Loport) opens July 19.

First-Run Arties  
Baronet (Reade) 430; \$1.25-\$2—"Mirror Has Two Faces" (Cont). 4th wk. Third round ended Monday (15) was fair \$5,300 after \$5,800 in second week. "Grand Illusion" (Cont) (reissue) opens June 26.

Fine Arts (Davis) 468; 90-\$1.80—"Room at Top" (Cont). 12th wk. The 11th stanza ended Sunday (14) pushed to sock \$15,500. The 10th week, \$14,700.

Beckman (R&B) 590; \$1.20-\$1.75—"Of Love and Lust" (Indie). 4th wk. Third week completed Sunday (14) was fine \$4,100, after \$4,600 in second.

55th St. Playhouse (Moss) 300; \$1.25-\$1.80—"The Roof" (T-L) (mo.o). Opened Monday (15).

Normandie (T-L) 592; \$1.80-\$2.80—"Virtuous Bigamist" (Union). 4th wk. Third round ended yesterday (Tues.) was off to lean \$2,800. Second was \$3,700. Pic stays on until "Darby O'Gill and Little People" (BV) opens June 30.

Guild (Guild) 450; \$1-\$1.75—"Crime and Punishment, U.S.A." (AA). Opened yesterday (Tues.). In ahead, "Embezzled Heaven" (Indie) (6th wk), good \$6,500 after \$7,500 for seventh week.

Paris (Pathe Cinema) 568; 90-\$1.80—"Women Are Weak" (NTA)

(2d wk). First round completed Sunday (14) was big \$12,000. Plaza (Loport) 525; \$1.50-\$2—"Modern Times" (Loport) (reissue) (7th wk). Sixth week ended Friday (12) was lusty \$11,700. Fifth week, \$12,800.

Sutton (R&B) 561; 95-\$1.80—"Gigi" (M-G) (33d wk). The 32d stanza ended Saturday (13) was great \$16,800, compared with \$16,300 for 31st week.

Trans-Lux 52d St. (T-L) 540; \$1-\$1.50—"Middle of Night" (Col). Opens today (Wed.). Last week, "The Roof" (T-L) (5th wk), good \$6,200 after \$7,500 in fourth regular week.

### LOS ANGELES

(Continued from page 8)

Devil (UA). "Edge of Fury" (UA). "Downpar, New Fox", \$14,700.

Fox Wilshire (FWC) 2,296; 90-\$1.50—"Horse's Mouth" (UA) and "My Uncle" (Cont-repeats). Mild \$5,500.

Downtown Paramount (ABPT) 3,300; 90-\$1.50—"Shake Hands With Devil" (UA) (2d wk) and "House of Haunted Hill" (AA). Tepid \$7,000.

Downtown Vogue (SW-FWC) 1,757; 825; 90-\$1.50—"It Happened to Jane" (Col) (2d wk) and "Fire Down Below" (Col) (reissue). "Downtown", "Woman Obsessed" (20th) (M.O.) (Vogue). Pale \$5,200.

Iris, El Rey, Loyola (FWC) 825; 861; 1,298; \$1.49-\$1.75—"Diary of Anne Frank" (20th) (2d wk). Modest \$10,000 or less. Last week, \$15,600.

Warner Beverly (SW) 1,612; 90-\$1.50—"Sayonara" (WB) and "Old Man and Sea" (WB) (reissues). So-so \$2,000. Last week, "Pal Joey" (Col). "Me and Colonel" (Col) (reissues), \$900.

Egyptian, State (UATC) 1,392; 2,404; \$1.25-\$2—"World, Flesh, Devil" (M-G) (3d wk). Light \$10,000. Last week, \$10,500.

Hollywood Fox Beverly (FWC) 756; 1,170; 90-\$2—"Pork Chop Hill" (UA) (3d wk). Holly; and "Man in Net" (UA) (Holly) (2d wk). "Woman Obsessed" (20th) (Fox Bev) (2d wk). Lush \$6,000.

Hollywood Paramount (F&M) 1,468; \$1.20-\$2.40—"Young Philadelphians" (WB) (4th wk). Soft \$8,000. Last week, \$10,300.

Uptown (FWC) 1,715; 90-\$1.50—"Imitation of Life" (U) (repeat) and "No Way Out" (20th) (reissue). Dull \$1,500. Last week, "Shaggy Dog" (BV) (4th wk). "Thunder in Sun" (Par) (2d wk), \$1,300.

Fine Arts (FWC) 631; 90-\$1.50—"Room at Top" (Cont) (5th wk). Big \$8,500. Last week, \$9,500.

Chinese (FWC) 1,408; \$2-\$2.40—"Some Like It Hot" (UA) (10th wk). Sturdy \$12,000. Last week, same.

Warner Beverly (SW-Cinerama) 1,612; \$1.20-\$2.65—"South Seas Adventure" (Cinerama). Started 38th week Sunday (14) after great \$18,000 last week.

### PORTLAND, ORE.

(Continued from page 9)

"Forbidden Island" (Col). Fancy \$8,000 or close. Last week, "Woman Obsessed" (20th) and "Lone Texan" (20th), \$6,300.

Hollywood (Evergreen) 1,200; \$1.49-\$1.75—"Windjammer" (NT) (6th wk). Lush \$7,200. Last week, \$8,200.

Orpheum (Evergreen) 1,600; \$1.14—"It Happened To Jane" (Col) and "Two-Headed Spy" (Col). Fine \$6,500. Last week, "Face of Fugitive" (Col) and "Verbotten" (Rank), \$5,800.

Paramount (Port-Par) 3,400; \$1.50—"Shake Hands With Devil" (UA) and "Gunfight At Dodge City" (UA). Dull \$4,000. Last week, "How To Make Monster" (AI) and "Teenage Cavemen" (AI), \$4,300.

### DENVER

(Continued from page 8)

000. Last week, "Woman Obsessed" (20th), \$7,200.

Denham (Indie) 1,584; 75-\$1—"Loving You" and "King Creole" (Para), (reissues). Oke \$5,500. Last week, "Floods of Fear" (Rank), \$5,200.

Denver (Fox) 2,432; \$1-\$1.25—"Shaggy Dog" (BV) (5th wk). Hefty \$9,000 or near. Last week, \$10,000.

Esquire (Fox) 650; 90—"Orders to Kill" (UMPO). Poor \$1,000. Last week, "My Uncle" (Cont) and "Horse's Mouth" (Indie), \$2,200.

Orpheum (RKO) 2,690; 75-\$1—"Mysterians" (M-G). Mild \$7,500. Last week, "Angry Hills" (M-G), \$4,500.

Paramount (Indie) 2,100; 75-\$1—"Young Philadelphians" (WB). Sock \$16,000. Last week, "Shake Hands With Devil" (UA), \$9,000.

### BOSTON

(Continued from page 9)

\$1.50—"Room at Top" (Cont) (5th wk). Torrida Boff \$9,000. Last week, \$10,000.

Memorial (RKO) 3,000; 60-\$1.10—"Robe" (20th) and "Deme-trious and Gladiators" (20th) (re-runs). Good \$12,000. Last week, "Man in Net" (UA) and "Gunfight at Dodge City" (UA), \$11,000.

Metropolitan (NET) 4,357; 70-\$1.10—"Woman Obsessed" (20th) and "Smiley Gets a Gun" (20th) (2d wk). Dull \$7,000. Last week, \$8,000.

Paramount (NET) 2,357; 70-\$1.10—"Date With Death" (Indie) and "Hideous Sun Demon" (Indie). Okay \$10,000. Last week, "Shane" (Par) (reissue), \$9,000.

Pilgrim (ATC) 1,000; 60-\$1.10—"Because of Eve" (Indie) and "Dangerous Age" (Indie) (2d wk). Oke \$5,000. Last week, \$7,500. "Gigantis" (WB) opens today (Tues.).

Saxon (Sack) 1,100; \$1.50-\$3—"Diary of Anne Frank" (20th) (7th wk-final). Mild \$6,000. Last week, \$5,000. "Ask Any Girl" (M-G) opens Thursday (18).

Trans-Lux (T-L) 730; 75-\$1.25—"Cat" (Indie) and "Sinners of Paris" (Indie). OK \$3,500. Last week, "Venus on Broadway" (Indie) and "Untouched" (Indie), \$3,000.

Orpheum (Loew) 2,900; 90-\$1.50—"Mysterians" (M-G) and "First Man Into Space" (M-G). Socko \$24,000. Last week, "Green Mansions" (M-G) and "Menace in Night" (UA) (2d wk), \$8,000.

State (Loew) 3,600; 90-\$1.50—"Count Your Blessings" (M-G) and "Face of Fugitive" (Col) (2d wk). Okay \$7,500. Last week, \$8,500.

### SEATTLE

(Continued from page 9)

Coliseum (Fox-Evergreen) 1,187; 90-\$1.50—"Room 43" (Indie) and "No Place to Land" (Indie). Good \$8,500.

Fifth Avenue (Fox-Evergreen) 2,500; 90-\$1.50—"It Happened to Jane" (Col) and "Bandit of Zebor" (Col). Fair \$9,000 or near. Last week, "Woman Obsessed" (20th) and "Forbidden Island" (Col), \$5,200.

Music Box (Hamrick) 850; 90-\$1.50—"Sleeping Beauty" (BV), return at pop prices, and "Last Stage West" (Indie). Okay \$5,000. Last week, "World, Flesh, Devil" (M-G) (2d wk), \$5,800 in 6 days.

Orpheum (Hamrick) 2,700; 90-\$1.50—"Shake Hands With Devil" (UA) and "Gunfight Dodge City" (UA). Slow \$6,000 or close. Last week, "Pork Chop Hill" (UA) and "Guns, Girls, Gangster" (UA) (3d wk), \$5,100.

Paramount (Fox-Evergreen) 3,107; 90-\$1.50—"Some Like It Hot" (UA) (7th). Great \$7,500. Last week, \$7,300.

### CHICAGO

(Continued from page 9)

UA). Nice \$22,000. Last week, "Pork Chop Hill" (UA) (3d wk), \$14,000.

Surf (H&E Balaban) 685; \$1.25—"He Who Must Die" (Kass) (2d wk). Fine \$5,400. Last week, \$4,500.

Todd's Cinesage (Todd) 1,036; 90-\$1.80—"Al Capone" (AA) (6th wk). Boffo \$17,000. Last week, \$16,500.

United Artists (B&K) 1,700; 90-\$1.80—"Some Like It Hot" (UA) (15th wk). Dandy \$13,000 for last 6 days. "Naked Maja" (UA) opens tomorrow (Wed.).

Woods (Essaness) 1,200; 90-\$1.80—"Ask Any Girl" (M-G). Smash \$24,000. Last week, "World, Flesh, Devil" (M-G) (4th wk), \$10,000.

World (Teitel) 606; 90-\$1.50—"Lovers of Paris" (Cont). Mild \$3,000. Last week, "The Bed" (Kings) (2d wk), \$3,500.

### KANSAS CITY

(Continued from page 8)

"Hangman" (Par). Nice \$7,000. Last week, "Young Philadelphians" (WB) (2d wk), \$6,000.

Shawnee, Leawood, Dickinson, Glen, Englewood (Dickinson) 1,100 cars; 900 cars; 750; 700; 750; 90c—"Al Capone" (AA) and "Cosmic Man" (AA). Giant \$16,000. Last week, "God Created Woman" (Kings) and "The Bed" (Indie) (2d runs), \$11,000.

Uptown, Fairway (Fox Midwest) 2,043; 700; 85-\$1—"Shaggy Dog" (BV). Fifth week at Uptown, third at Fairway. Great \$11,000; holds at Fairway. Last week, including Granada's second week, \$15,000.

Granada (Fox Midwest) 1,217; 75-\$1—"Al Capone" (AA). Big \$6,000, making picture especially strong playing in six theatres day-date. Last week, in combo with Uptown and Fairway.

## Drive-Ins Want Shorter Films

Minneapolis, June 16.—Plagued by daylight saving time in a northerly latitude where, for them, there's an excess of daylight even when normal central standard time prevails, this territory's drive-in theatres operators are framing an appeal to Hollywood to "have a heart" and curb "the present spree of excessively long features."

It's pointed out that pictures of less than two hours running time are becoming a rarity again and that many releases even run considerably longer than two hours. The feeling among the ozone impresarios is that Hollywood is "going overboard" in making more longer opuses than ever before.

A point has been reached where many drive-in patrons with younger children feel they can't even remain through the feature picture's single showing because, generally, the hour gets so late before the film is much more than half-finished, according to Reno Wilk, Triangle Outdoor Theatres circuit general manager.

For that matter, too, the husband-father who has to go to work the next morning on his own part dislikes getting to bed so very late, he points out.

### MINNEAPOLIS

(Continued from page 9)

week, "Around World in 80 Days" (UA), \$4,500 at 85-\$1.

State (Par) 2,200; \$1-\$1.25—"Say One for Me" (20th). Impressive cast lineup and looks wow \$16,000. Last week, "Young Philadelphians" (WB) (2d wk), \$6,000.

Suburban World (Mann) 800; 85—"Mad Lidi Island" (Indie) and "Silken Affair" (Indie) (2d runs). Okay \$1,500. Last week, "Too Many Crooks" (Indie) (2d wk), \$1,400.

World (Mann) 400; 85-\$1.25—"Case of Dr. Laurent" (Indie). Good \$5,000. Last week, "Room at Top" (Cont) (3d wk), \$3,500.

### TORONTO

(Continued from page 8)

Holding steady at \$7,000. Last week, ditto.

Towne (Taylor) 695; 75-\$1.25—"Room at Top" (Cont) (3d wk). Sensational \$9,000. Last week, \$9,500.

University (FP) 1,156; 75-\$1.25—"Compulsion" (20th). Very Big \$10,000. Last week, "Watusi" (M-G), \$4,000.

Uptown (Loew) 2,743; 75-\$1.25—"Green Mansions" (M-G) (2d wk). Holding nicely at \$7,500. Last week, \$10,000.

### BUFFALO

(Continued from page 9)

\$7,000 or near. Last week, \$7,500.

Paramount (AB-PT) 3,000; 70-\$1—"Angry Hills" (M-G) and "So Little Time" (Indie). Dull \$7,000. Last week, "Man in Net" (UA) and "Hangman" (Par), \$6,500.

Teek (Loew) 1,200; 70-\$1—"Doctor's Dilemma" (M-G). Poor \$2,000. Last week, "Some Like It Hot" (UA) (11th wk), \$2,600 at \$1.25 top.

Cinema (Martina) 450; 70-\$1—"Farewell To Arms" (20th) (reissue). Mild \$1,200. Last week, "Uncle Tom's Cabin" (Rep) (4 days) "Farewell To Arms" (20th) (reissues), same.

### PHILADELPHIA

(Continued from page 8)

"Love Is My Profession" (Kings) (4th wk). Neat \$3,900. Last week, \$4,200.

Trans-Lux (T-L) 500; 99-\$1.80—"Love Is Splendored Thing" (20th) and "Three Coins in Fountain" (20th) (reissues) (2d wk). Good \$3,500. Last week, \$3,800.

Viking (Sley) 1,000; 75-\$1.80—"It Happened to Jane" (Col). Trim \$12,000. Last week, "Thunder in Sun" (Par) (2d wk), \$4,000.

World (Pathe) 604; 94-\$1.80—"Tides of Passion" (Indie) (2d wk). Dull \$2,000. Last week, \$2,500.

### Starlets Obsolete

(Continued from page 5)

versal sales and publicity staffers all over the place.

On the basis of his new experience, Robinson asserted that he felt that, in general, not enough time is being spent in pre-selling a picture. He contended that a good picture required a promotion launching of at least a year before release. He deplored the fast playoffs of most pictures, contending that millions of dollars are lost every year because pictures are "in and out before the public gets a chance to know about them." His talks with theatre men and his visit around the country, he added, are also providing him with a new outlook as a writer.

Robinson, a film writer for 32 years, declared that pay-TV is inevitable. "You can't stop it no more than you can stop the sun from rising." He predicted that grosses accruing from pay-TV would make today's blockbusters "look like failures."

### Nobody Counts

(Continued from page 3)

has lost some of its control and the producer now is in a better position to defend his production against editing.

It took a great deal of convincing to get George Stevens to agree to a cutting job on his "Diary of Anne Frank," which runs 170 minutes in the roadshow version. Now being switched to continuous performances at regular prices, 20th is reported lopping off 30 minutes from the running time, partly because the original length just doesn't fit in with ordinary exhibitor requirements and create that turnover problem.

Apart from the practical aspect, the distributors say the overtime releases also tend to be slower than they need be and tighter editing would improve them. This was the argument with "The Big Country," which ran 166 minutes. A good deal of pressure was exerted by the UA homeoffice to have the film trimmed down, but to no avail.

#### Some Examples

Here's the running time of some of the more recent pictures and others going into release: "John Paul Jones," 126 minutes. "The Horse Soldiers," 120. "Say One For Me," 120. "Auntie Mame," 143. "Home Before Dark," 137. "The Last Hurrah," 121. "Middle of the Night," 120. "The Nun's Story," 149. "Roots of Heaven," 135. "The Tempest," 125. "Young Philadelphians," 136. "Warlock," 121. "The Naked Maja," 111. "The Buccaneer," 121. "Some Like It Hot," 120. "A Hole in the Head," 120. Even the "Spirit of St. Louis," notable for little action, ran 133 minutes.

Producers, when confronted with questions on picture length, tend to argue that there should be no arbitrary limitation on running time; that a film should be only as long as it takes to tell the story. However, it's the impression in New York that there has formed in the minds of producers a definite concept of a connection between length and status.

"Ten Commandments" ran 219 minutes and "Ben Hur" will be at least three hours. Considering how much footage has been shot on Marlon Brando's "One Eyed Jacks," there appears to be little question that that film, too, will hit an extraordinary running time.

What some of the homeoffice execs are wondering is whether this trend towards long running time doesn't represent an obvious area for production economies. Not only are there added print costs, which on color films can run quite high, but, with a specific limit in mind, the question arises whether budgets couldn't be substantially reduced and unnecessary footage couldn't be eliminated.

There was a time when the costs of Hollywood's pronounced drive for perfection were easily absorbed. Today, with the efforts to curb extravagance, New York execs are wondering whether the production end could not function with greater efficiency, without reducing the overall value and impact of the product.

### TOHAN'S ITALO IMPORT

Tohan Pictures, in which showman Tom Brandon and drug manufacturer Herbert Steinman are partners, has acquired the Italian "Holiday in Ischia" for U.S. release.

Produced by the Rizzoli outfit, the film is in color and stars Vittorio DeSica and Nadia Gray. It's tagged as a light comedy.

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# SPECIAL PROBLEM: TV FORMATS

## Tebet Tackles the Talent

David Tebet, a general program executive at NBC-TV for three years, is now going to direct his attention to the "coordination and selection" of major talent for the web. In short, Tebet, who's always been more or less in talent-seeking for NBC, is going to work on getting frontiers for the batch of tv specials in '59-'60.

At the same time, Richard A. Kelly becomes NBC-TV manager of casting, talent and contract administration. He was senior unit manager of the web's bigger stanzas. Under the new setup, "increased attention" will be given coordination and procurement of talent, with Kelly and Tebet keeping a close liaison.

## SAG-AFTRA & the 'Cole War' Merger; Each Camp in Opposite Direction

A most unusual situation was posed last week when the Screen Actors Guild and the American Federation of Television & Radio Artists jointly announced that they had found the man to investigate the means of merging the two unions, which until not too many weeks ago were at each other's throats.

Observers sized it up this way: AFTRA brass is most anxious to have the findings of veteran labor consultant David Cole come out in favor of merger; SAG brass appear to be just as anxious, although this is hardly discussed in the open these days, to have Cole's findings come out against merger. This is considered the most crucial period in the longstanding battle for control between SAG and AFTRA.

This is especially odd because the two unions—AFTRA, which is doing the pressing, and SAG, which is being pressed by a substantial portion of its membership (many of them also members of AFTRA)—have agreed to split the expense of hiring Cole right down the line. That means right down to the last detail of any research that the salaried Cole has to do to determine the feasibility (or otherwise) of an AFTRA-SAG merger.

Together, the two labor groups worked for many weeks to find the right party to handle the study and the report that eventuates from it. Cole, a former director of the Federal Mediation and Conciliation Service and currently the permanent AFL-CIO arbitrator of "no raiding" squabbles by member unions, was chosen after AFTRA and SAG ran through a list of 10 names, ranging from pure research outfits to academicians and business consultants.

When queried as to what his union might do in the event Cole finds that a merger is impossible or at least impractical, an AFTRA spokesman replied: "He can't find (Continued on page 36)

## ABC-TV 'Jubilee' Gets '59-'60 Slot

ABC-TV has decided to reinstate "Jubilee U.S.A." as a 1959-60 entry on the schedule. For weeks, the network has been weighing whether to go ahead next fall with a year-round sports format in the Saturday 10-11 p.m. anchorage, but with a half-hour-a-week order from farm equipment maker Massey-Ferguson just sitting and waiting for network approval, ABC decided last week to use "Jubilee" instead of sports.

The corporate weekly musical will continue running an hour, with Massey-Ferguson picking up half. That's the only definite piece of fall biz so far, but ABC is figuring on participation buys by another "Jubilee" regular, Williamson-Dickie Overalls. But even with the Williamson-Dickie one or two spots a week, live musical will still have some sponsor vacancies in the 60 minutes.

"Jubilee" is temporarily holding down the 8-9 Saturday slot on ABC-TV, but is being replaced in the fall at that hour by "High Road with John Gunther" and "Leave It to Beaver," two-half hours sponsored by Ralston-Purina.

### Minister's Teleplay

Blanche Gaines, writers' representative, has come up with a Methodist minister and sold his first television play. He's Theodore Simonson, formerly of Pennsylvania and now living in Delaware. He's in his early 30s.

"General Electric Theatre" has bought his "Absalom, My Son" and will telecast it on the CBS-TV show next fall.

## Susskind Again: Some TV Buyers Don't Look at It

Minneapolis, June 16. Here to address the American Advertising Federation national convention and still harping on the need for television programming improvement, David Susskind charged in a newspaper interview that "the men who buy some of the tv shows figure it's beneath their dignity to watch them."

Instead, these men "go off to a good movie or to a concert, but figure the tv shows are all right for others," according to Susskind. "That's ridiculous," Susskind was quoted by Morning Tribune byliner David Lee. "Those men are dead wrong. And those shows aren't selling their products at all. 'Tales of Wells Fargo' has been in the Top 10, but Buick has cancelled it. It's apparent the show wasn't selling cars."

"People aren't in a trance. They aren't indifferent to the junk they're getting on tv."

"One of tv's desperate curses is the psychopathic focus on ratings. The time has come to make a quality assessment of the audience. Susskind feels 'now is the time for all good men to come to their tv sets' aid."

We're desperately overdue for new formats and new faces on tv. We have to dig down and find something stimulating which will include drama, good topical satire, original music and theatre-in-the-round," Susskind believes.

"Advertisers will have to adjust to new formats in tv," Susskind declared. "They've got to care more about the climate in which they put their selling message."

In his talk to the Federation, Susskind emphasized that he regards the tv medium as more than a private business with a fat profit to be drained off, and he warned the association it may devolve upon it to take a similar view. He called upon advertising executives to "see the light" and recognize their responsibility to improve video.

"Sponsors and agencies will have (Continued on page 38)

### 'Seaway' Sold to Gem

Gem Razor division of A-S-R Products Corp. will bankroll the NBC-TV one-hour news special on the St. Lawrence Seaway opening, June 26 from 8 to 9 p.m., out of Chicago.

Program will be used as part of promotion for Gem's pushbutton razor-Aero shave cream offer.

## AND THE NAMES TO GO WITH 'EM

By ART WOODSTONE

Because of all those tv specials for the 1959-60 season, tv is suffering from a new and terrible anxiety complex. A host of sponsors have already bought time periods for the big stanzas, but in most cases they have yet to find formats and, even worse, find the performers to go with them.

Both performing and writing talent comes high, when it comes at all. It's a real seller's market, and networks, agencies and indie producers are engaged in a mad and so far relatively unsuccessful race to get what's available.

This second look at the big up-beat in one-shots (approximately 250 of them) reveals these serious flaws, making it appear to a number of observers that the interest by sponsors and networks in tv specials rapidly outdistanced the industry's capacity to make something special of them.

There are a host of specials which—days and weeks after time for them was actually purchased—have not yet been "officially" announced. Withholding of information at the source is generally attributed to the fact that the sponsors and their producers don't have very much in the way of program content to announce.

3 of 8 Sets, Etc.

Here's a list of some purchases which serve as a partial indication of the talent problems being encountered: Pontiac bought eight specials on NBC; three of the eight are "set," which, it is assumed, means that both stars and format are irrevocably established. Of five Chrysler specials, scheduled for NBC, one of them is set. NBC has 39 hourlong shows targeted for Sunday nights and of the 39 programs, most of them designed to carry dramatic originals, six are set. The dramas, incidentally, seem to be less of a problem for the networks, et al., than the music-variety specials, because "star names, while important, aren't thought to be as vital as big-name frontiers for the 'bookless' shows."

In the case of the Art Carney specials, four of them to be dramas, Talent Associates, the production company handling the video programs for AC Spark Plug and United Motors, has one of the eight set to go, without any further hitches. This was the unofficial count as of early this week.

Esther, Marlene?

Though the problem seems to be mostly NBC's and its sponsors of specials (simply because that web plans to do the most), CBS-TV hasn't been entirely free of problems in the one-shot area. This fact is suggested by the original reports emanating from the bankroller's camp that Esther Williams and Marlene Dietrich were to front various of the Revlon shows on CBS, but neither deal is anywhere near firm. This leaves room for speculation that Revlon, having bought a series of 20 time slots on (Continued on page 36)

## Len Bernstein's Sept. Eurovision

Eurovision video network in 12 European countries will carry an hourlong concert by Leonard Bernstein and the N.Y. Philharmonic from the Venice Festival on Saturday, Sept. 26. It reportedly will be the first U.S. program telecast on the overseas tv chain.

Special program will include an analysis and performance of "The Age of Anxiety," a symphony written by Bernstein. Video concert is scheduled during Bernstein's extensive tour of Europe and the Middle East, including performances in Athens, Belgrade, Moscow, London and other foreign capitals.

## Doerfer Warns Congress Against Ban On FCC Off-the-Record Gabs In Its Rule-Making Proceedings

### Trendex Top 10

(Week of June 1-7)

Summer on Ice... (NBC)	33.3
Gunslinger... (CBS)	28.0
Rifleman... (ABC)	26.7
77 Sunset Strip... (ABC)	24.9
Danny Thomas... (CBS)	23.7
Ann Sothern... (CBS)	23.0
Playhouse 90... (CBS)	22.0
Red Skelton... (CBS)	22.0
Zane Grey... (CBS)	21.6
Hitchcock Presents... (CBS)	21.4

Federal Communications Chairman John C. Doerfer warned Congress today (Tues.) against clamping on any wholesale bar against ex parte or off-the-record contracts in FCC proceedings.

He led off a round table discussion before the House Legislative Oversight Subcommittee with the statement that if this were done, FCC's functions might as well be handed over to the courts. Doerfer emphasized that he had no quarrel with those who sought to protect adjudicatory proceedings involving channel awards from influence peddlers.

But Doerfer insisted that no inflexible barriers be raised against off-the-record representation in rule-making proceedings involving general problems rather than something specific such as a channel contest.

All-star broadcasting cast faced Rep. Oren Harris (D-Ark.) and his subcommittee today for a round-table discussion of what new laws the Federal Communications Commission needs to make it scandal-proof.

Aim of Harris group is to write a new set of laws to close those back doors influence peddlers entered to set off sensational Harris subcommittee investigations last year.

Prelude for this goal is this week's series of "panel discussions" with Government, lawyers in private practice and leaders of industry to talk over reforms needed in all federal independent regulatory agencies. The series opened yesterday (Mon.) with Civil (Continued on page 38)

## Chrysler Nearing NBC-TV Deal For 5 Friday Hours

Chrysler Corp. is on the verge of buying five Friday 8:30-9:30 slots on NBC-TV next season. Official closing of the deal will give the network 30 hours sold in the time period, designed to house a series of high-budget music and variety specials for different sponsors.

Star lineup for the Chrysler shows has not been mapped out and that reportedly is what is holding up finalization of the contract.

However, Dick Linkroum's tv special sales operation at NBC has obtained firm pacts from AC Spark Plug and United Motors (both General Motors divisions) for eight Art Carney specials, from AT&T for 13 music shows, from Buick for a Bob Hope special, from Pontiac for two variety shows, from Coca-Cola for one show and a half sponsorship from du Pont for still another hour show, this one probably to star Jimmy Durante.

## WGR-TV Sends Apology To Negro Hustled Off Floor on 'Dance Party'

Toronto, June 16.

Ordered off the floor of WGR-TV, Buffalo, because he was dancing with a white girl during "Dance Party," Clayton Johnson, Toronto-born Negro, has received a letter of apology from Van Beuren DeVries, station manager.

(Pat Fagan, who is emcee of the Saturday series, gave his refusal following phonocalls of protest from viewers.) DeVries' letter said: "In connection with the incident of WGR-TV, Buffalo, I have been informed of and have read certain statements made by one of our employees that are not in keeping with this station's policy. I personally regret the hasty action on the part of this individual and want you to know that the action he took was done on his own initiative and did not reflect the policy of management. We indeed regret this matter and you have our apology for any embarrassment caused by this treatment."

The Negro's father, Leonard Johnson, a sleeping car attendant, had threatened to create an "international incident" by asking the union of Canadian Pacific Railways (Toronto Division) to protest the Buffalo station's action in shunting his son off the floor. He said: "On behalf of Clayton and all Canadians who believe in democracy, we accept this apology. It was the spontaneous reaction of Canadians (both white and colored) that brought about this apology and I wish to thank them for expressing their resentment against this discrimination."

## Latin-Am. Org Set By Cagan, Ex-NBC

Leon Cagan, who departed the NBC International fold last week after marked policy differences with network brass in N. Y., is going into business for himself in Latin America.

Cagan, former president of NBC's Mexican sales-management subsidiary, and head of that web's whole Central American operation, is launching Teleradio Asociados S.A., an outfit which intends getting into all phases of broadcasting—from repping Mexican radio-tv stations and handling Mexican, Central and South American telefilm distribution to personal management of performers.

Meantime, it's reported that NBC International has chosen All-star MacKenzie as Cagan's replacement. MacKenzie has been tied up with RCA Argentina.

Cagan is dicker with ITC, the Jack Wrather organization, to handle telepic sales for it in Mexico. And Cagan, on the other end of his "all around" operation, has signed Katyna Ranieri, an Italian thrush, as the first of those he'll handle in "international management."

Cagan will open offices in Mexico City.

## Trapnell Vice Huggins As 'Maverick' Producer

Hollywood, June 16.

Coles Trapnell succeeds Roy Huggins as producer of Warner Bros. "Maverick" vidpix series. Latter recently bowed out of ABC-TV oater to assume a key spot in WB's newly established exploitation film division.

Trapnell previously was story editor on "Alcoa-Goodbye Theatre" at Four Star before series shifted to Screen Gems, and while at FS also was producer-story ed on "Four Star Theatre" and "Stage 77" series.



# N.Y. Judge's Closed Lid on Grand Jury TV Quiz Presentment Cues Resentment By Latter; NBC-TV Favors Release

The \$64,000 question this week shaped up as a beast among the bailiffs, barristers and bondsmen. The question to be answered dealt with the 26-page, 12,000-word New York grand jury presentment about the hanky-panky goings-on behind the scenes of erstwhile tv quizers. Would the presentment, handed up last week to General Sessions Judge Mitchell D. Schweitzer, remain sealed or would it see the light of day.

Judge Schweitzer said he'd hear arguments from the District Attorney's office before June 26 regarding the release of the document's content. Asst. Dist. Atty. Joseph Stone told Variety this week that a date for the hearing was not yet set but that the proceedings would involve both oral and written arguments.

The attempt to have the presentment impounded was instigated by attorneys representing "The \$64,000 Question" and "The \$64,000 Challenge." J. Norman Lewis, of Lewis, Durante & Bartel, said his firm filed a brief several months ago objecting to the upcoming presentment. Attorneys for other quiz shows under fire also submitted similar briefs.

Some lawyers regard a presentment as an unfair instrument. "Since you are not indicted for doing anything illegal, you do not have your day in court to defend yourself," a lawyer pointed out. A presentment is a finding by a grand jury which calls attention to illegal activities but doesn't carry an indictment. Ordinarily, it is directed against public officials.

"If you're called a thief, you can defend yourself in court," a lawyer said. "If you are acquitted, you're vindicated. But with a presentment, you don't have any recourse."

## Foreman Speaks Mind

Louis M. Hacker, foreman of the grand jury and former dean of the School of General Studies at Columbia Univ., was indignant when he learned that Judge Schweitzer planned to seal the tv quiz document. Other members of the grand jury joined Hacker in opposing the covering of the presentment. The jury's had sat for more than 150 hours and listened to more than 200 witnesses among them quiz contestants, program builders, network execs, and they felt that their work should not now be hidden under a judge's

Continued on page 36

## Walliser Quits MBS

Blair Walliser has resigned as exec. v.p. of Mutual, a post which he occupied for over a year.

Walliser plans to get into the field of station operation and has joined a group seeking radio outlets in the Connecticut area. Prior to joining MBS, he had been associated with John W. Shaw agency as an account supervisor for Colgate.

## Weekly Quiz: Who Gets Robinson's Post at CBS-TV?

With CBS-TV prexy Louis G. Cowan on the Coast until tomorrow (Thurs.), a decision on a new program boss for the network will be delayed at least until then or longer. The name of Tom McDermott, the Benton & Bowles radio-tv exec who was first offered Hubbell Robinson Jr.'s former program department stripe at CBS, is fading from the sweepstakes lineup, but four others are reportedly being considered for the job.

Two are agency executives: a la McDermott and the other two are in the CBS camp. CBS is understood talking to Tom McAvity (ex-NBC) of McCann-Erickson and Danny Seymour of J. Walter Thompson. Then there's William Dozier, CBS Coast program chief, and Mike Dann, of the New York program department, who are at least back-runners in the race.

McDermott was offered the CBS top program post almost directly after Robinson quit three weeks ago. It was felt within CBS that the longer he deferred an answer, the less the chance that he'd shift from Benton & Bowles.

## DEINTERMIXTURE IN IND. UPHELD BY HIGH COURT

Washington, June 16. Supreme Court yesterday (Mon.) in effect upheld the Federal Communications Commission's deintermixture of Evansville, Ind., area. It declined to review an appeal by Owensboro (Ky.) On the Air Inc., applicant for Hatfield, Ind., Channel 9, based on contention that the FCC failed to give adequate opportunity for protests.

FCC deleted Channel 9 from Hatfield and assigned it to Evansville in a move to shift commercial outlets in Evansville area to UHF. Court of Appeals sustained FCC's action last year, holding that Owensboro failed to prove it sustained legal injury.

Action leaves it up to Congress where numerous bills to amend the controversial Section 315 of the Communications Act are pending. In today's action, four commissioners — Robert T. Bartley, Robert E. Lee, Frederick Ferd and Rosel H. Hyde — voted to stick by the Dally decision.

Chairman John C. Doerfer and T. A. M. Craven dissented. John Cross dissented in part and concurred in part. Formal opinion was not to be made available until tomorrow (Wed.).

## DAILY ON SCHOOL BOARD

Tilton, N.H., June 16. John C. Dally, v.p. of ABC and since 1950 moderator of the CBS-TV "What's My Line?" has been elected to the board of trustees of the Tilton School, where he was graduated with the class of 1930. Dally, a native of Johannesburg, South Africa, lived in nearby Lacomia while attending the local prep school, and upon graduating, received a scholarship to Boston College.

## Writers-Directors Via Frank Cooper Makes TV Look Real Live in '59-'60

More than a dozen writers and directors have been set by the Frank Cooper agency for a flock of live musical and comedy video shows this fall. It shapes up as a particularly big season for this brand of programming, Perry Lev, head of company's tv programming, said this week.

Among the writing assignments set are Will Glickman and Billy Friedberg, Perry Como show; Coleman Jacoby and Arlie Rosen, Garry Moore show; Sid Zelenka, former Jackie Gleason and Phil Silvers scripter, for four Sid Caesar specials on CBS-TV.

Other writing deals set by the agency are for Ervin Drake and Zelenka to do an ABC-TV "Golden Record" hourlong musical in the fall, and A. J. Russell to script a 60-minute Gleason film series, a CBS-TV pilot, also for the fall.

On directorial front, agency set Dave Geisel for a Dick Clark musical special on ABC-TV the end of this month; Geisel will also direct a Timex musical special from Miami on Nov. 11. He's scheduled to direct the fall Pat Boone show. Dan Lounsbury, former exec producer of "Telephone Hour," will produce the Boone show.

## WHAS Cuts Tie With CBS Radio; New Net in View

Louisville, June 16. Another CBS Radio affiliate—this time WHAS—decided to bow out and join what appears to be shaping up as a new web known as Radio World Wide. Victor A. Sholis, veeep and general manager of WHAS, said he was displeased with what he described as CBS Radio's price-cutting and decreased programming standards. Louisville station joined the network in 1932.

Sholis said that Radio World Wide would consist of stations owned by General Electric, Travelers Insurance, Newhouse newspaper chain, WJR, Detroit; KFI, Los Angeles; and Worcester (Mass.) Telegram. Web was currently in the process of formation.

Break between WHAS and CBS Radio doesn't become effective until middle of next month. Station's affiliation with CBS-TV, however, will not be affected.

## Hayes Statement

Arthur Hull Hayes, prexy of CBS Radio, yesterday (Tues.) took issue with Sholis' explanation for scrambling the network. Hayes said that WHAS' departure was not unexpected and that it "had previously indicated unwillingness to abide by the decision of the overwhelming majority of our affiliates." Hayes said the web's program consolidation plan had been accepted by 90% of the stations on the network and that 13 additional stations had joined since PCP was announced.

Hayes maintained there had been no changes in the network's basic rates to advertisers since it issued its last rate card on March 10, 1957.

## CBS' Parade of the O&O Veeps

Fifteen veep stripes were distributed yesterday (Tues.) in the CBS Radio and CBS-TV station divisions. New v.p.'s are the general managers of CBS-owned radio outlets, CBS-owned tv stations, CBS Radio Spot Sales, CBS-TV Spot Sales and the Director of CBS-TV Station Services.

Sign painters, effective immediately, are putting veep billings on the doors of H. Leslie Atlass, WBBM-TV, Chicago; E. H. Shomo, WBBM Radio, Chicago; Clark George, KNXT, and Fred Ruegg, KNX Radio, Los Angeles; John Schneider, WCAU-TV, Philadelphia; Frank Shakespeare Jr., WCBS-TV, and Sam J. Slate, WCBS Radio, New York; Eugene B. Wilkey, KMOX-TV, and Robert

Hyland, KMOX Radio, St. Louis. Also Thomas Y. Gorman, WEBE Radio, Boston; Maurice E. Webster, KCBS Radio, San Francisco; Harvey Struthers, station services, CBS-TV Stations Division; Bruce Bryant, CBS-TV Spot Sales; and Milton F. Allison, CBS Radio Spot Sales.

New veeps will report, respectively, to Jules Dundes, v.p. in charge of station administration for CBS Radio, and Craig Lawrence, v.p. of CBS-owned tv stations, on CBS-TV Spot Sales.

Arthur Hull Hayes, prexy of CBS Radio, and Merle S. Jones, prexy of CBS TV stations, said the promotions would give the men a chance to participate in overall company management as well as provide them with more autonomy in local operations.

## Madison Ave.'s Out-of-Town Rating

Minneapolis, June 16.

Results of a survey taken in the sticks to determine how the slick tv commercials get through to the average American family, revealed at the American Advertising Federation convention here, show that New York's Madison Ave. may need some better public relations.

The survey, for example, included Sauk Centre, Minn., the original "Main Street, U.S.A.," where natives were pressed for an answer to the question of what they thought about "Madison Avenue, New York," and the replies often contained the words "snobs" and "high society."

Jean Rindlaub, of BBDO, told the gathering that one Sauk Centre family identified "Madison Avenue" as "that's where they hold the fights."

Miss Rindlaub says she found in the survey that the American family in the smaller cities thinks that some advertising aspects are unpleasant.

"They say they like news about new products, recipes and pictures, especially pictures of food," Miss Rindlaub said. "They say they also like the funny ads."

The survey indicated that the nation's most popular pastime currently is working crossword puzzles, instead of tv, according to Miss Rindlaub.

## RCA Working on 2 Fronts to Bally Color—Buys on NBC, Up in Studios

### KQED's Record Auction

San Francisco, June 16.

KQED, Frisco's ETV station, netted a record \$42,500 in its five-day tv auction last week, up 30% from the previous year. In all, some \$66,000 worth of donated merchandise was hammered down by volunteer auctioneers, including many of Frisco's leading citizens.

Money is used to keep the ETV outlet on the air.

Anxious to prime the pump for its own big tint push next season and to provide subsidiary NBC-TV with a sponsorship break on its new live specials, etc., RCA is eyeing several spots on the web's spectrum for the 1959-60 season.

RCA has an order in for at least six half-hours (for just the part of the season that runs until Jan. 1) on the NBC series of tinted-up drama originals, which are slated for the Sunday 8-9 period next season.

Set-manufacturing RCA is also in already for a half-sponsorship (at about \$260,000 for time and talent) of Talent Associates' "Moon & Sixpence." The Somerset Maugham adaptation was tentatively set for Tuesday, Oct. 6, on NBC-TV, but it might yet change the time slot to some other day next autumn.

Also, RCA is considering an additional buy of undetermined duration and breadth in the NBC television show "Bonanza." Another report is that instead of "Bonanza," RCA may buy half of the every-week half-hour "Trouble-shooters." Philip Morris owns "Trouble-shooters," headed for NBC Friday at 8 p.m., and the cig company is seeking a co-bankroller. "Trouble-shooters" is expected to be in black-and-white, and unless production plans are altered, such a buy by RCA would probably be for radio receivers, transistor sets, etc.

Meanwhile, to further the parent RCA's color aspirations (with 57 more tint hours next season that last), NBC is in the process of converting the remaining two of its four Burbank studios on the Coast into fullscale color operations. One of the two studios is now partly arranged to produce color shows, so that it requires only a limited amount of further work on NBC's part to complete the conversion, but to make the other one a completely equipped color operation, NBC will have to start from scratch.

When the web is finished (some time before next September), it'll have nine studios equipped for tint programming. Five will be in N.Y. (two in Brooklyn, and the Ziegfeld, Colonial and 3-K in Manhattan) and the four on the Coast.

## Purex Buys 'Who Pays?' For NBC-TV Summer Ride

Purex, increasing its summer-time network tv buys, this week placed paneler "Who Pays?" on NBC-TV in the Thursday 8-8:30 slot. Stanza begins July 2 for Purex, which last week bought "Lucy" reruns for a hot weather CBS ride Fridays at 8:30.

"Pays" pushes "Lawless Years" from its present slot back to 8:30 on Thursdays for the remainder of a 26-week ride on NBC.

"Pays," a Lester Lewis package, has in the panel Cedric Hardwicke, Celeste Holm, Gene Klavan and guests.

### CBC's 'Beyond' (Alcoa)

Canadian Broadcasting Corp. has bought ABC Films' "One Step Beyond," currently on ABC-TV under title of "Alcoa Presents." Kickoff date on CBC is Tuesday (23) in the 8 to 8:30 p.m. slot. Same series also has been sold in the Australian market. CBC deal was negotiated by Colm O'Shea,

## Gen. Mills' 2 Webs For 'Lone Ranger'

The "Lone Ranger" series again has been picked up by General Mills for a two-network spread. Series, owned by the Jack Wrather Organization, is telecast on ABC-TV in 82 markets and on CBS-TV in 66 markets, with General Mills, its sponsor since radio days, picking up the tab.

Series for next season will be telecast first-run on ABC-TV Sundays at 5:30 and second-run on CBS-TV Saturdays at 3 p.m. The two-web spread doesn't take in the southeastern section of the country. There the series is sponsored in a regional spread by American Bakeries in 22 markets.

The Wrather Organization plans production of fresh episodes later this year.

# NEWSGATHERING A LA WEBS

## Trans-Atlantic TV Test Today (Wed.)

Preliminary tests of transmission of tv film between Britain and North America will be made today (Wed.) with the BBC, Canadian Broadcasting Corp. and AT&T cooperating. If the tests are successful, NBC-TV tomorrow (Thurs.) will transmit newsreel pictures, expected to run about 60 seconds, showing the departure of Queen Elizabeth from London Airport on her way to the official opening of the St. Lawrence Seaway.

Presentation of the film will be seen here three hours after shooting and four hours before the Queen's arrival in Newfoundland. NBC-TV will air the film for first time on trans-Atlantic cable, usually employed for overseas phonecalls, in a 15-minute special starting at 10:15 a.m. Overseas portion will be fed to NBC-TV by CBS and will include a description of the electronic equipment invented by the BBC engineers. NBC said the other webs could have the special program, if it so desired, after it had first telecast the event.

BBC's accomplishment in designing the equipment, which opens up limitless possibilities for overseas live telecasting, was hailed by Prime Minister Harold Macmillan. He saw the equipment for the first time during a visit this week to the London studios of BBC.

## Sponsor Interest Cues Full Season Of 39 Shows for NBC-TV Sun. Hour

NBC-TV has decided definitely to do a full series of 39 hourlong programs next season in its Sunday 8-9 p.m. slot. Original plan was to do just 16 programs, which would have brought the network up to the end of 1959, and then quit—unless sufficient sponsorship interest was shown to continue with another 23 shows.

Network has in the past few days received assurances that at least nine of the 23 vacancies in 1960 will be filled with sponsors, so it's decided to give the official greenlight to a whole season full of mostly live dramas in the Sunday time. Rexall Drug and Equitable Life Assurance are committed to four apiece in '60 and AT&T is in for one show next year.

Where the Sunday dramas are concerned, NBC salesmen have been scarcely active a month, but they've assured the network that a good part of the 1959 shows will have sponsor backing. Thirteen of the 16 shows in 1959 have part or full sponsorship, which gives NBC a tally of 22 (partly or wholly bought) out of 39 on the full season. This

With sponsor prospects rosy, NBC program brass is pushing ahead on the talent end of the Sunday night live drama picture.

Web will lead off the season, Sept. 20, with a show directed by John Frankenheimer. Latter is still to decide on the script. But the coup of the week was the deal NBC closed with Budd Schulberg. Schulberg sold the network rights to a two-part adaptation of his novel, "What Makes Sammy Run?" He and his brother Stuart are supplying the adaptation which is already completed.

Buy of the Schulberg package (rights and adaptation), for an undisclosed but "fancy" figure, delays indefinitely the Schulbergs' plans to convert the novel into a motion picture. Two-part will be presented on NBC the Sundays of Sept. 27 and Oct. 4.

Another hour dramatic original will be directed by Alex Segal. The Segal and Frankenheimer shows and probably "Sammy" will go before the color tape cameras this summer.

## Swiss Watch Co.

### Grabs 'Grammy'

An hourlong live telecast by NBC-TV, built around the record industry's "Grammy" awards and sponsored by Swiss Watch Co., will be aired on Sunday, Nov. 29. Web has not pinned down the cast for the musical, but it will be chosen from among the winners of the recent "Grammy" awards, a set of laurels given by the National Academy of Recording Arts & Sciences.

An earlier attempt to sell a "Grammy" showcase for next season (reportedly to a major bottler) fell through. Swiss Watch deal was closed by Cunningham & Walsh ad agency. Time slot will be 8 to 9 p.m.

### Second 'Oz' SRO

CBS-TV will do a two-hour repeat of "Wizard of Oz," the 20-year old Metro film, as pre-Christmas fare and already has hung up SRO sign.

Benrus Watches and Whitman Chocolates will share sponsorship of film which the web will carry Sunday, Dec. 13, from 6 to 8 p.m.

"Oz" was first presented on CBS-TV on "Ford Star Jubilee" Nov. 3, 1956.

## Aussie Looms Big In Foreign Orbit Of MCA; Mex, Too

MCA TV apparently is becoming more active in the foreign field. The foreign operation, headed by v.p. T. J. McManus, always has been tight-lipped about its activities.

Recent MCA TV moves in the foreign direction indicate a big push in Australia, but the company declined comment on the Aussie situation and other areas.

According to reports, MCA TV recently sold the hourlong "Riverboat" series to ATN, Sydney, and GTV, Melbourne. "Riverboat" will debut this fall on NBC-TV. Other series sold in Australia, these to TCN, Sydney, and ATV, Melbourne, include "Bachelor Father," "Hollywood Star Playhouse" and "Restless Gun."

MCA TV reportedly is pitching the following series to Australian tv interests: "Coronado Nine," "SA 7," "Pete Kelly's Blues," "Johnny Staccato," "Shotgun Slade" and "D.A.'s Man." Renewals in the Australian market are being sought, according to reports, on "State Trooper," "Wagon Train," "Wells Fargo," "Leave It To Beaver" and "Alfred Hitchcock Presents."

In Britain, it's understood MCA TV secured a renewal on "Wagon Train." Same series is being offered in the Latino market. Sold in Mexico, according to reports, are "Alfred Hitchcock Presents" and "Mike Hammer," with a deal set to close on "M Squad."

### Lichtenstein WNTA Mgr.

Irv Lichtenstein becomes station manager of WNTA-AM-FM, Newark. He'll report to the radio-tv outlet's general manager Malcolm C. Klein.

Lichtenstein was with the parent National Telefilm Associates as director of merchandising and licensing. Before that he was with ABC Radio as director of promotion.

## RADIO PRESS AS GLOBAL INDIE

By JO RANSON

It's as five-cents plain as the ears on the front page of a daily gazette that more radio stations, giant-powered as well as one-lungers, are splashing hard news and actuality stories in greater abundance throughout their broadcast schedule.

Much of this news has been accelerated because of the recent arrival of independent radio news-gathering agencies which provide supremely professional, network-type coverage for astonishingly low service charges.

In the vanguard of this comparatively new and virtually indispensable service to forward-looking stations is Radio Press, which got underway last November with two subscribing stations and currently is feeding an avalanche of news, documentaries and other specials to some 50 outlets nationally.

Bouncing like a jai alai ball, Radio Press recently moved into considerably expanded quarters in New York and surrounded itself with a bewildering array of electronic equipment for the reception and transmission of teletypes messages, cable copy and other new-fangled communication processes made possible by RCA, Press Wireless and AT&T.

Executive setup at this radio newsgathering centre consists of George Hamilton Combs, prexy, as well as commentator; Donald Hirst, secretary-treasurer; Lloyd Garrison, news and operations manager, and a roster of accredited correspondents around the world who frequently rank in size, daring and news evaluation with the electronic era prototypes of Richard Harding Davis, Floyd Gibbons and Ernie Pyle.

### Major Outlets

Subscribing stations to Radio Press, which offers two transmissions daily and one each on weekends, include such leaders as WGN, Chicago; WHDH, Boston; WFIL, Philadelphia; WJR, Detroit; WWDG, Washington; and WIBC, Indianapolis. Radio Press assures its subscribers of no less than 92 news stories every week, but the average to date has been nearer 120 stories. Equipped with multiple phone feeds, it can also transmit big story breaks to its subscribers at any hour of the day.

Outfit has been feeding news to subscribers in what it describes as "in bulk" for immediate taping. Stories are sent from a master reel with five-second pause between each spot to allow for editing and cueing. Each transmission is preceded with a "billboard" of what's in store. Most subscribers get their material via an AT&T "C" line while others are fed by multiple feed telephone equipment. Stations take Radio Press' feeds directly off the line by tape.

(Continued on page 35)

### 2 Out, 2 Safe on '2d'

Hollywood, June 13. "Playhouse 90" went through the unprecedented experience of losing both its leads for its June 21 drama, "The Second Happiest Day," last week when both Jack Lemmon and Joan Collins pulled out of the Peter Kortner production. They were replaced by Tony Randall and Margaret O'Brien.

Web took the blame for having announced them before contracts were signed. Lemmon had agreed to do the role earlier over trans-Atlantic telephone, but on his return he nixed the deal because of "commitments." Miss Collins said "no" after reading a revised script.

Stephen Gethers wrote the adaptation of the 1953 John Phillips novel. Ralph Nelson will direct. Others in the cast are Judith Anderson, Fay Wray, Jack Mullaney and John Lupton.

## Propose Fed'l Spectrum Authority To Cut Through Allocations Smog; 'Action Now' or More Study Posed

By JAY LEWIS

Washington, June 16.

Biggest question panelists left behind last week for House Communications Subcommittee to wrestle with on its own was:

Should some kind of positive action be taken now to help iron out the spectrum tangle, or should more studies be launched.

This emerged as the major battleline among the 13 Government and industry panelists called together by Rep. Oren Harris (D-Ark.) for a two-day roundtable on the problem.

Contention of the "action now" school was that further study would be futile unless some means were set up beforehand to give its recommendations effect.

Spearheading this viewpoint was the Electronic Industries Assn., which proposed a Federal Spectrum Authority to allocate between Government and civilian users of the airwaves. The proposed agency would also be charged with the task of bringing up to date immediately all technical information on the spectrum and would conduct long-range studies on its use.

FCC Commissioner Robert Bartley, A T & T, and members of the Special Advisory Committee on Telecommunications (Cooley-Committee) set up last fall wouldn't go this far. But they favored the Cooley Committee recommendations (as embodied in a bill by Rep. Oren Harris) for a three-man permanent board charged with bringing order to the Government's use of the spectrum and conducting an overall spectrum probe as well.

On the other side of the fence were the major broadcasting organizations and the Government (Office of Civil and Defense Mobilization and Defense Dept.).

OCMD and Defense Dept. officials backed the Administration's plan for a Presidential study commission to go over the whole problem before any organizational moves are made.

National Assn. of Broadcasters and Maximum Service Telecasters agreed that action now would be premature but insisted that any studies undertaken should be by Congress rather than an executive branch commission.

Beyond this immediate issue, there was widespread agreement that the present spectrum setup is out-of-kilter with the times.

FCC Chairman John C. Doerfer

(Continued on page 38)

## Aurthur Cleared In Bradbury Suit

Hollywood, June 16.

Federal Judge Leon R. Yankwich found for Robert Alan Aurthur in denying plagiarism charges brought by Ray Bradbury. He claimed Aurthur had pirated from Bradbury's book, "Fahrenheit 451," a short story, "The Fireman," for teleplay, "Sound of Different Drummers," telecast over CBS-TV's "Playhouse 90" in 1958.

In ruling against Bradbury's demands for \$50,000 exemplary damages and all profits from teleplay, Judge Yankwich also denied attorneys' fees.

### PGA by CBS-TV in Aug.

PGA golf tournament will be done by CBS-TV in two special pickups from the Minneapolis Golf Club Aug. 1 and 2.

Web will carry the event Aug. 1 from 5:30 to 6:30 p.m. and on final day as a 90-minute show starting at 5 p.m.

Hole-by-hole callers are not yet set.

### ARB Multi-City Top 10

(Week of June 8-14)

Ball-Armaz	CBS	25.2
Gunsmoke	CBS	25.0
77 Sunset Strip	ABC	24.4
Have Gun	CBS	24.3
What's My Line	CBS	22.9
App. Sothern	CBS	22.1
Ed Sullivan	CBS	22.0
Alfred Hitchcock	CBS	21.4
Danny Thomas	CBS	20.6
Markham	CBS	19.2

## 'Greatest Show' As Hour Series; Weis-North Deal

Hollywood, June 16.

Director Don Weis has firmed a deal with John Ringling North for production of an hourlong teleseries titled "The Greatest Show on Earth" and using the Ringling Bros., Barnum & Bailey Circus and its star performers.

Weis, currently directing "The Gene Krupa Story" at Columbia, hopes to start filming a pilot late in September. He intends to format the show with a top star and three running characters, and will begin negotiating for the star as soon as possible. Meanwhile, he's already had talks with CBS-TV on the property.

North retained television rights to the title when he made the picture deal with Paramount and Cecil B. DeMille, and has awarded it to Weis for use in the teleseries. Weis and North are presently working out details of a shooting schedule involving catching the circus on the road during its tour and in Los Angeles in order to build up a backlog of stock footage. Weis envisages bringing in stars of the circus during the lay-off season for special scenes when needed. Production pattern would involve extensive use of the stock footage backlog but also special location trips during actual production as needed.

Weis said the property has met with excellent reaction, due to the hour length and to the "spectacular" elements that make the show akin to network specials even though it will be a weekly program. He'll produce and direct the pilot, then will revert to producer status on the remainder of the series.

### KINTNER ON A KITE

Leaving in July to O.O. NBC's O'seas News Bases

NBC-TV prexy Robert Kintner will be winging out July 9 on a month-long tour of the network's overseas news facilities. Board chairman Robert Sarnoff said the junket has been in planning stage for about a year.

By then, the network selling-programmatic schemes for fall should be about ready, and Kintner will make an "inspection" circuit of news bases at Hong Kong, Tokyo, New Delhi, Cairo, Athens, Rome, London and Paris. He's slated to return to New York Aug. 14.

### Chas. Isaacs Joins Dinah

Charles Isaacs has joined writing staff of the Dinah Shore show for next season.

Isaacs recently completed his writing-producing assignment at Metro-TV.



## Tall (Story) in the 'Saddle'; ABC-TV's Win (?) Via L&M, Which Exits 'Deputy'

After a week of high confusion on all sides, Liggett & Myers has cleared the air on a couple of fall network situations.

Oater "Black Saddle," involved in a frenetic pull-and-haul between NBC-TV and ABC-TV, is now definitely slated for ABC Friday at 10:30 p.m.

It was McCann-Erickson, L&M's agency, on Monday which said the ABC deal was accepted, but by Tuesday ABC's hopes were up again when it was reported that L&M couldn't get the 10:30 ABC clearance it wanted. And with this news, confusion reigned again.

Also, the cigaret firm has decided not to sponsor half of the \$50,000-a-week "The Deputy" on NBC Saturday at 9 p.m.

As late as Friday, both NBC and ABC prexy Oliver Treyz were insisting they had "Saddle" in the stable. Mixup had its beginning way back in the spring of '53 when L&M bought "Saddle" for the NBC Saturday 9 p.m. slot for the '53-'54 season. When Kellogg bought "Deputy" this spring on a firm 52-week commitment for next season at 9 on Saturdays, NBC bumped "Saddle" offering L&M 7:30 Thursday. In hopes of keeping an alternate half-hour on NBC, L&M tentatively decided to move "Saddle" to the offered 7:30 Thursday time. Meanwhile, company and agency McCann-Erickson had ordered the 10:30 Saturday time on ABC, with the understanding that "Saddle" would most likely be the entry.

And at the same time, Kellogg figured it might be a good idea to sell off half of the expensive "Deputy" to the old sponsor of the NBC Saturday 9 p.m. slot, namely L&M. But negotiations came to a standstill over "conditions of purchase." L&M wanted to buy less than 52 weeks. Kellogg wanted the eagle firm to buy the show from agency Leo Burnett instead of MCA. It was no deal either way.

Now L&M is mulling California National Productions' "Not for Hire," a soldier story fronted by Ralph Meeker, for 7:30 Thursday night on NBC, using the coin slated for the slice of "Deputy."

## WOR-TV's Cuban Baseball Post-U.S.

Cuban baseball league games will be telecast by WOR-TV, N.Y., following the completion of the baseball season in the U.S.

Station made a deal for the games, which will be on tape, with Max Cooper Associates, Chicago-based syndication outfit. Many American big-league fans in Cuban league following the end of the U.S. season. Another factor, which was minimized by station execs, is that there is a large Spanish-speaking population in N.Y., many of whom are followers of the Cuban league.

Package sold by Cooper promises delivery of one baseball show per week on tape, length of show is one-and-a-half hours. Sportscaster Al Helfer did the pilot, but a regular sportscaster is still to be selected.

## New Deal on TV 'Malone'; Carol Irwin Producing

"Young Dr. Malone" will become an NBC-TV production package starting Monday, June 29, with Carol Irwin producing for the web. Mr. Irwin was formerly with Young & Rubicam where she headed the daytime radio dept.

Julian Funt is withdrawing as writer of the soap effective June 26. Miss Irwin is interviewing new writers for the assignment. Cast remains the same.

Program began on tv in December, 1958, and was formerly produced by the Compton agency.

Charlotte, N.C.—Douglas G. Bell, formerly assistant program director-production supervisor of WBT, switched to same post at WIST here.

## Cal. Kills 'Subliminal'

Sacramento, Cal., June 16. A committee of the California Legislature last week killed Sen. Richard Richards' bill prohibiting subliminal tv in the state.

The action of the Assembly committee reversed an earlier stand on the Los Angeles Democrat's measure. Richards came after a Garden Grove, Cal., psychologist, Robert E. Corrigan, claimed the public was misinformed about subliminal tv ads. Corrigan added the technique probably wouldn't work, anyway.

The State Senate already had passed the bill.

## Frank Blair Bids Admen Correct 'Mistaken Image' Of 'Shady Manipulator'

Chicago, June 16. Advertising men must do something to correct the mistaken image of being shady manipulators, Frank Blair, NBC newsmen, told an audience of the Outdoor Advertising Assn.'s 61st convention in Chicago.

"There's one school of thought that says the advertising industry shouldn't try to correct the image, that, given time, it will be replaced by a more favorable impression if we keep our mouths shut," Blair said.

He branded this theory as "non-sense" and said that advertising has turned enough cheeks already. However, he warned, nothing will correct this image as long as practitioners in the various advertising media blast each other unmercifully.

Blair criticized the anti-tv campaign in the current magazines which proposes that "Doing Beats Viewing."

"The obvious idea behind this campaign is to make people feel guilty for watching television and to put across the premise that watching television is a waste of time. If you are really intelligent, you prefer reading. If you're stupid you prefer television."

Blair quoted NBC board chairman Robert Sarnoff and ad agency head Emil Mosul for recent statements they have made deploring the squabbling among various media in advertising.

All this squabbling can help lead to greater Government control of advertising, Blair said.

"Is it too much to ask that the advertising media stop fouling their own nests? I hope not," said Blair.

## Protest Microwave Grant To Add Texas Telecasts

Tyler, Tex., June 16. A formal protest to the granting of a microwave system which would bring at least one additional television program schedule to Tyler and Jacksonville was filed with the Federal Communications Commission.

Marshall Pengra, manager of KLTW here, said the grant awarded the East Texas Transmission Co. has been formally protested by the local tv outlet, which operates on Channel 7.

Glenn H. Flinn, co-owner of the transmission company who resides here, said his firm's attorneys would answer the protest soon and that the FCC must decide the issue by July 1.

The transmission firm now receives programs from several television stations on its community cables in Tyler and Jacksonville.

## Woo USSR on U.S. Telepic in Moscow

Talks are underway with the Russians here on the possibility of U.S. television coverage of the Yank exhibition opening July 25 in Moscow's Sokolniki Park. Vice President Richard M. Nixon will be ranking American there.

Turner Shelton of U.S. Information Agency disclosed in an interview that he has, at the request of an unnamed U.S. tv network, entered negotiations with the Russian Embassy to obtain permission for web to make a one-hour film show of the event. Under proposed deal, the web would make its films available to Russian tv, too.

## Ackerman in 3d Term As Prexy of L.A. ATAS

Hollywood, June 16. Harry Ackerman was reelected prexy of L.A. chapter of Academy of Television Arts & Sciences for an unprecedented third term. New panel also is composed of:

Fred deCordova, reelected 1st vp; Louis F. Edelman, 2d vp; June Lockhart, reelected secretary; Fred W. Berger, treasurer.

Elected to national ATAS board of trustees: Ackerman, deCordova, Gail Patrick Jackson, Loren Ryder, Rod Serling. Reelected: Fenton Coe, Edelman, Paul Weston, Jane Wyatt, Wayne Tiss.

## Order Continuance In Beaumont Case

Beaumont, Tex., June 16. A Federal Communications Commission hearing examiner ordered the Beaumont Channel 6 television case continued until July 13. Continuance was granted at request of Leonard H. Marks, Washington attorney for the Enterprise Co., to permit development of rebuttal testimony.

The case was remanded to the FCC on an appeal by the Enterprise Co., after the FCC had granted the conflicting application of Beaumont Broadcasting for Channel 6. A third applicant, KTRM, had negotiated an agreement with Beaumont Broadcasting for reimbursement for its expenses, and had subsequently withdrawn its application. Enterprise contended that the expenses incurred by KTRM had not been sufficiently accounted for. The original itemized list, presented to Beaumont at the time of the agreement, was not available.

Sole witness at the two-hour hearing was Jack Neil, prez of KTRM, who presented a reconstruction of the itemized statement. Both George S. Smith, Washington attorney for Beaumont Broadcasting, and David R. Krush, counsel for the broadcasting bureau of the FCC, said they were satisfied that Neil's testimony provided sufficient grounds for a ruling.

Smith called the additional delay in settlement of the case "unconscionable."

## Southern B'casters Co. Amends File to Take In Tri-City N. Car. Area

Winston-Salem, N.C., June 16. Southern Broadcasters, Inc. of Winston-Salem, one of four applicants for television Channel 8 in the Winston-Greensboro-High Point area, has amended its application to provide for studios in all three cities.

The company proposes to install equipment and transmit programs from each city, not just Winston-Salem.

J. W. Coan of Southern Broadcasters said the company would transmit programs from all three cities from a single facility to be located near Handelman in Randolph County.

The Southern amendment was filed several weeks ago but was just announced by the FCC in Washington.

Hearings on the channel assignment are not expected before late summer and it may be early 1960 before the allocation is made.

Others applying for the channel, which is being moved to the Tri-Cities area, are Jefferson Broadcasting and Tri-Cities Broadcasting of Greensboro, and High Point Television Co.

## TV-Radio Production Centres

### IN NEW YORK CITY . .

Jane McArthur, currently in Thornton Wilder's "Our Town" at Circle in Square Theatre, joined the cast of CBS-TV soap "As the World Turns" . . . Lorraine Hansberry, author of "Raisin in the Sun" legit, signed by Dore Schary to do an original for first of his 90-minute Civil War specials for NBC . . . Walter Cheetam, WCBS Radio director, back on the job after three-week vacation-biz trip to Italy, Spain and France.

Oscar Katz, CBS-TV veep of daytime programs, back after week's biz trip to Coast . . . Mari Lynn, legit actress, played lead role in "Ray Baker Story," upcoming segment filmed for "The Lawless Years" at MGM Studios . . . "Big Payoff" hostess Bess Myerson to Atlantic City to preside at opening of La Concha Hotel, June 28 . . . Robert Culp of CBS-TV's "Trackdown" was in St. Louis for Smirners gathering last weekend . . . Betty Furness chalked up her 10th anni as Westinghouse's commercial speller last week on CBS-TV's "Westinghouse-Desilu Playhouse" . . . Jack McGiffert, producer of "Camera Three," away this week at Fire Island . . . Lester Cooper, writer for CBS-TV's "Eye on New York," doing special script job for "Mrs. America" pageant on web Saturday (20), originating in Fort Lauderdale. Fran Allison will be on the show . . . Edward F. Lethen, who exited CBS-TV several weeks ago as director of sales development, has become project director of Pilot Markets Inc., publishers for Collegiate Associates for Market Measurement . . . "Armstrong Circle Theatre" renewed on CBS-TV for fifth straight year . . . George Condon, director of press info for WBBM-TV, Chicago, back in Windy City after trip to N. Y. . . Alice Necker, assistant film manager, WCBS-TV, to Dayton and Chicago at end of this month for holiday . . . Paul Tripp making his 14th appearance at Robin Hood Dell in Philadelphia, July 8, narrating and singing with orch under direction of Alexander Hilsberg, regular conductor of New Orleans Symphony.

Herbert Strauss, onetime production exec for Jan Murray's Jantone Enterprises, is moving into the Dick Clark orbit (via Clark's Drexel Productions) to work on development of new properties . . . Gabber Bill Shipley, released a few days ago from the hospital after a three-week convalescence (from a horseback accident), has already done six Firmin commercials on videotape . . . Gene Klavan of Klavan & Finch on WNEW, ex-assistant editor of Coronet, doing an article on deejays for the mag . . . Henry Brown and Bennett Lund are new MGM news supervisors . . . Alan Hartwick appointed assistant general counsel for Metropolitan Broadcasting Corp., (WNEW).

Herb Saltzman, merchandising director for WOR and WOR-TV, to the Coast for a series of business confabs . . . WLEE, Richmond, is the second Tinsley station to become an affiliate of MBS. Other one is WTHB, Baltimore. Outlets are owned by Thomas Tinsley Jr. . . . Galen Drake is subbing on WOR for vacationing Dorothy Kilgallen & Dick Kollmar, who have the morning "Dorothy & Dick" show . . . WPIX, N.Y., celebrated its 11th anni on Monday (15).

Paramount's Continental chieftain John B. Nathan returns to his Paris base over the weekend, having come to the U.S. for the commencement ceremonies attendant to his son John Jr.'s graduation from Harvard.

Jim Backus subs for vacationing Dave Garroway on NBC-TV's "Today" July 20-31. Arlene Francis pincheits following two weeks, Aug. 3-14 . . . Harve Fishman, an original "Quiz Kid" queen, Lou Cowan, do you recall?, is the author of "The Sophomore They," featuring Donald Cook and Joan Bennett, skedded for David Susskind's "Too Young To Go Steady" tomorrow (Thurs.) on NBC-TV. Fishman is married to Joan Harvey of "Make a Million" and previously was staff associate producer on CBS. He also does "Miss America Contest" in Atlantic City for CBS . . . WRCA-TV salesman Arnold Starr and wife got themselves a Bermuda weekend prize as result of station sales contest . . . Cedric Fredericksen, news editor for Armed Forces Radio and former newspaper and mag writer, named to writing staff of National Educational TV-Radio Center . . . "Open Mind," WRCA-TV's pubsubverce program, upped from half-hour to hour starting Sunday (21) at 1 p.m. Richard D. Heffner continues as moderator and producer, with Eleanor Riger assistant producer . . . Nancy Sheridan playing short run on CBS Radio's "Couple Next Door" . . . Lynn Loring into CBS Radio's "Ma Perkins" and Paul McGrath into "Second Mrs. Burton" . . . Ina Bradley and Victor Gilbert to interview opening night VIPs at Westport (Conn.) Country Playhouse on WMMM, new Westport outlet, starting tomorrow (Thurs.) . . . Liebmann Breweries to sponsor WRCA Radio's "Rheingold Summer Serenade" for ninth consecutive year. Show, which offers Guy Lombardo & Royal Canadians, begins June 22 (Monday-through-Friday) for 12 weeks . . . Coe Norton, prexy of Magicians Guild of America, has lead in "Great Carlini" on NBC-TV's "True Story" June 27 . . . Groucho Marx's daughter Melinda joins her father in N.Y. Friday (19) . . . NBC Radio's "Monitor" celebrating fourth anni this week. Special anni show, "Monitor: Inside Out," had staffers describing behind-the-scenes operations. Al Capstaff, who was exec producer of "Monitor" before he became veep in charge of NBC Radio programs, still exercises general supervision. Marx Loeb is producer and Burroughs H. Prince, managing editor.

Bill Weinberg has moved into the William Schuller Agency as tv model rep . . . Will Jordan appearing for the 15th time on Ed Sullivan's Sunday night (21) . . . Church & Dwight, manufacturers of Arm & Hammer baking soda, has bought a schedule of spots on MBS for the summer, via J. Walter Thompson.

IN HOLLYWOOD . .

Bob Finkel will prow around Europe in July to round up talent for French and Italian shows on the Dinah Shore-line, over which he is the cue-master . . . The rumor is running strong that Pat Weaver will give up all his consultant jobs for a berth with big business, Planing back and forth between Albany, N.Y. (Gov. Rockefeller) and Honolulu (Henry Kaiser) has kept him airborne most of his waking hours . . . Art Linkletter passed up Moscow for a filming of "People Are Funny" because the Soviets allegedly worked their double-cross (vulgar for veto) overtime. After producer Irv Atkins had all visas in order, the big red nyet was stamped on their applications for entry. Linkletter's next move will be "The Secret World of Kids" . . . Phil Weltman of the William Morris office making his 17th trip to Hawaii. If they ever open an agency on the island, you know who'll run it . . . John Swallow ended his long affiliation with Jimmie Fidler and will freelance . . . Felix Adams of Radio Recorders in Honolulu from ulcer surgery . . . Ollie Treys's daily schedule: breakfast at 6:30, dinner at 10 . . . Bob Crane, KNX shellac flipper, will get a CBS Radio network ride in the fall . . . When Joe Rines and his bride (Portland Hoffa Allen) planed into Honolulu from Tokyo, a State Dept. limousine was awaiting them. Seems that Rines was friendly with Christian Herter when latter was Gov. of Mass. and his orchestra played for the social functions in Boston.

IN CHICAGO . .

WBBM-TV sales manager Frank Atlas off to Europe for three weeks . . . Perry Como due in Friday (19) to huddle with sponsor Kraft . . . Ward L. Quaal, veep-general manager of WGN Inc., in Washington participating in the FCC House Interstate Commerce Committee forums . . . WMAQ sales manager Rudi Neubauer celebrates his 30th anni with the station today (Wed.). Started as an office boy in 1929

(Continued on page 24)



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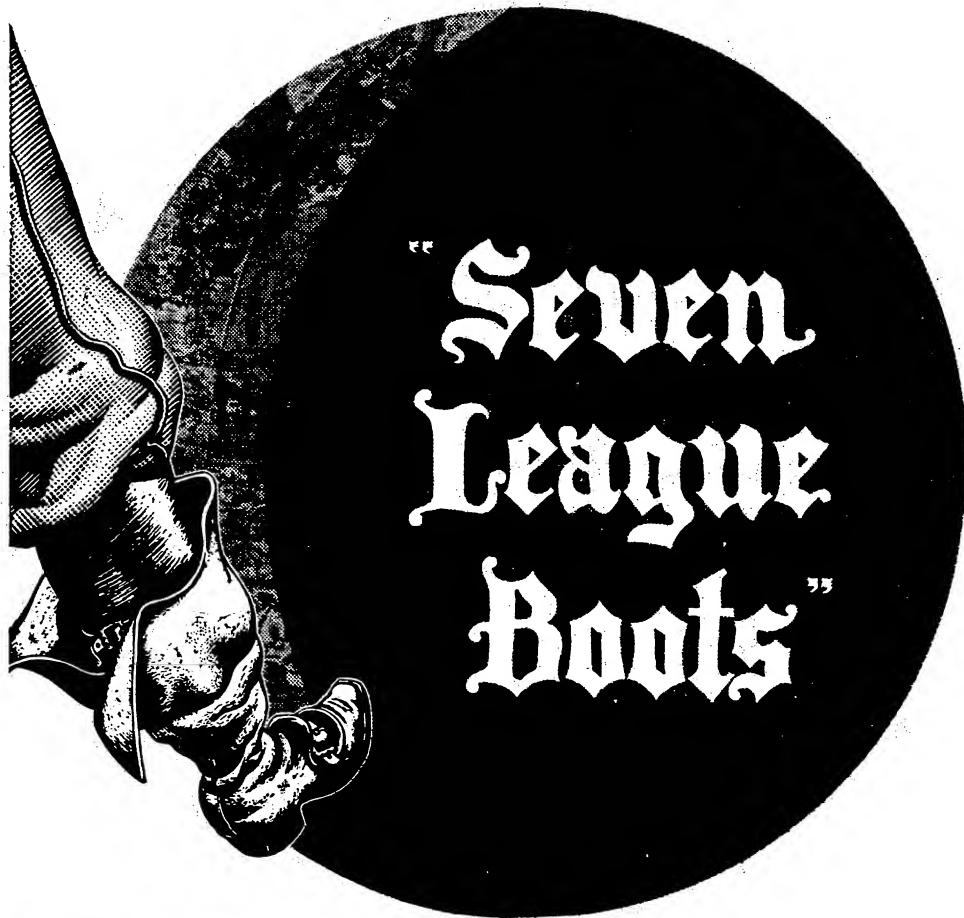
**WNBP-TV SCRANTON-  
WILKES BARRE**

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## Tele Follow-Up Comment

### Sam Levenson Show

Sam Levenson, who is currently working a rich lode comprising interviews with vaudevillians of the Keith-Albee era, had a sitting with Paul Baker and Frank Fay on Monday's 16 CBS-TV session. Both were top earners in the field during their day, both had different styles and both were regarded as among the tops of their art. Under these circumstances, their casual tribute much to any gab session simply by reliving an era that was rich in theatrical lore.

Unfortunately, the format of the show seems very much against taking on two personalities. It was virtually impossible to create any kind of atmosphere, when either one of them got going, there was the necessity for a commercial or a station break. The gong stepped on a Fay gag; from then on, apparently, they felt it best to speak in short sequences.

Both lads did show that they retain agile minds that can still quarry a gag out of any situation. They know the old lines and can modernize them to fit present-day needs. Baker, for added measure, squeezed out a briefie on the stomach Steinway, and Fay gave a sampling of his interpretation of pop songs.

### Playhouse 99

In "Project Immortality," author Loring Mandel achieved that rare combination, a dual story line blending a stimulating intellectual conflict with a powerful emotional one. Peter Kornblum turned in the best production yet, with director Fielder Cook and a brilliant cast headed by Lee J. Cobb providing a splendid performance on CBS-TV's "Playhouse 99" last week.

Mandel set up the premise this way: Cobb, a scientist's genius with a huge zest for life, is dying of leukemia. The Defense Dept. is developing a computer project that it hopes can capture the pattern of thought of a man—immortalize his mind and put it to work after he's gone. Cobb gradually allows himself to become the piece of the experiment, and finally because he has both moral and intellectual doubts about it, and because it will prevent him from enjoying his final days with his family and in his part in "Project Immortality."

The Government's informant is Kenneth Haigh, a brilliant, hard-headed but sober and humorless mathematician who intrudes himself upon the house of Cobb and becomes more and more depending on Cobb's line in a talent for self-education. The conflict lies in his intrusion on the family—a strong understanding of the heavily played by Geraldine, a trouble-d, sensitive girl, played with perception by Michael Landon, and a biting but comical daughter, captured with flair and style by Patty McCormack.

In the end, perhaps all the pieces don't fit together satisfactorily. The machine work, for one thing, and the somewhat seems offbeat to the dramatic and intellectual characterization that Cobb has built up over the 99 minutes. The tone of impending death is morbid, too. But Cobb has won his battle over Haigh's mind, convincing him at last that there's more to living than science and work, that a man's mind cannot be captured in its entirety. And there's a powerfully moving confrontation scene between Cobb and Landon, who's run away from home in his father's final days because he can't bear to watch him die without being able to help him.

Cook and the cast did a remarkable job. The director, for one thing, made the family unit and the type of life they lived, along with their attitude toward Cobb's death, a believable thing. Cobb was superb, conveying the manner, outlook and way of life of a lovable genius convincingly and masterfully fading away as he became progressively sicker. Finally, Haigh, in the role of the intruder, was excellent in portraying an essentially likable man who must get along with people who have to resent his presence. Emotionally and intellectually, it was one of the most satisfying "Playhouse 99" entries of the season.

### Lux Playhouse

The production of Gisèle MacKenzie from a script by a former show girl like a Sakis Vreones. True, she had stronger make-up than usual, but I put her by the back of the head in this "The Kiss and the Kissable" on CBS-TV that hopes to become a

going series, but her talent for lighter situation fare is undoubted. She could well fall in line behind Lucille Ball, Ann Sothern and a scant few others who have cut it in the comedy field. She is perhaps one of the most versatile femmes on the electronic time and a second outing with brighter lines and punchier situations could charm show-shoppers.

For the romantic interest, the choice of John Forsythe was a prudent one. He's a heart-pounding and knows his way with a comedy line. The situation involving them, he as a flying colonel and she a mag writer, had some airy moments with most of the humor provided by a pair of nosy kids, Gordon Gebert and Mike Pollard, and a housekeeper, Kathleen Freeman, who interrupted every romantic flurry. Funniest bit, which didn't need the laugh track, was the searching of Miss MacKenzie and Forsythe through a drive-in for the kids who supposedly overstayed their leave but never left home.

Peter Tewksbury directed with a brisk comedy flair and got good performances from the seconders. Lux commercials had strong femme appeal.

### Alcoa Presents

They don't come any weirder than this series of weirds. All one needs to do is to let his imagination run amok and have a night-marish good time. This issue of "Alcoa Presents" on ABC-TV last week (9) had all the bizarre shadings of a wild flight of fancy and put the viewer on his own devices to come out of the hazy confusion.

The viewer, however, is warned that he's being taken one step beyond reality and in this episode there was the little man who wasn't there, a phantom rider who drove a jockey to lethal distraction. In the early footage it's quite understandable that the young jock is jilted by his girlfriend to take the vows with the older jock and his mentor. The apprentice wreaks his vengeance by causing the other to lose a race and the big bad he bet on himself. They compete again in another stage and the young jock loses the race when he's supposedly bumped by his rival. But the pictures show that it couldn't have happened because the older jock was killed months before. No one will believe his story and he's hustled off to the booby hatch a mental wreck.

Ben Cooper as the young jock and Walter Burke as the rider making his last race carry out their assignments with a semblance of conviction. Others in the cast are well fitted to their secondary role. John Newland, who doubles as a director-narrator, strives with some success to unravel the tangled skeins.

Helm.

### Late Weather & Sports

Latest in a long line of sports-casters on WCBS-TV's (N.Y.) "Late Weather & Sports" is Bert Lee Jr. Seen twice last week, on Tuesday and Wednesday (9-10), he was erratic. On Tuesday, he found it difficult articulating the late sports news in the quick way demanded of him. On the other hand, on Wednesday he left a decidedly favorable impression. Either he simply cut out extraneous story matter, so that he could slow down, or he just learned how to read fast.

In addition to the technical ability shown the second night, Lee's pleasant personality showed through.

### NATIONAL OPEN GOLF

With Bud Palmer, Chick Hearn, Ray Scott

Producer: Perry Smith  
Directors: Jack Dillon, Ted Nathan-son

90 Mins., Sun. (14), 4:30 p.m.

EASTMAN CHEMICAL PRODUCTS

NBC-TV, from Mamaroneck, N.Y. (Doherty, Clifford, Steers & (Shenfield)

NBC-TV's coverage of the National Open on Sunday (14), putting on the last three holes of the third day's competition some of the best names in golf, was quite interesting. It was a good buy for Eastman Chemical, with its line of clothing fabrics, etc.

Network and the colfers had a rough break on Sunday, when the telecast was really supposed to have been aired. The old drill, "inclement weather," which winds,

### PERRY PRESENTS

With Tony Bennett, Teresa Brewer, Four Lads, Hans Conried, Mitchell Ayres, others

Producer: Ray Charles

Director: Stan Harris

Writers: Allan Sherman, Joe Cook, Andy Rooney

60 Mins., Sat. 8 p.m.

Participating

NBC-TV, from New York

With Perry Como on the sidelines for the summer, a trio of nitery stalwarts have pitched in to headline a variety show for the interim period in a slot he vacates for Wednesday in '59-'60. Tony Bennett, Teresa Brewer and the Four Lads have combined in what is essentially a display of singing for 60 minutes, with very little else.

The elements that constitute variety were entirely missing. The show cries for comedy, a bit of enlightening or amusing gab, more dancing, more movement, more of everything else except singing, of which there is a surplus. Also, a missing item is imagination.

The principals delivered well—that is, they did their chores as outlined for them, and were on virtually all the time, with only brief respites. After a while, it became an endurance contest between Bennett and Miss Brewer as to who would make greater imprint. The Four Lads, with somewhat less to do, seemed to have an edge because of the comedy content of a pair of their numbers.

Hans Conried acted as an emcee in this matter, giving the show an almanac format, which wasn't much of a help. There was one dance sequence choreographed by Louis Da Pron which, while imitative, had a lot of merit. Mitchell Ayres is a competent musical director.

Jose.

### DISNEYLAND '59

With Walt Disney, Art Linkletter, others

Producers: Disney, John Green

Director: Hamilton S. Luske

Writer: Larry Clemmons

90 Mins., Mon. (15), 7:30

EASTMAN KODAK

ABC-TV, from Anaheim, Cal. (live, film)

(J. Walter Thompson)

No matter what he touches, it seems, Walt Disney can make it theatrical—even a long trailer for Disneyland Park, which he owns and in which "his" network, ABC-TV, has a substantial equity. On Monday (15), he did another of those TV programs all about the park. Vice President Nixon was there to plug the virtues of Disney's layout and his newest futuristic thrill ride, billed as "America's first monorail." Meredith Willson was there to baton "76 Trombones" during a pretty fair parade, in which half of Hollywood's video cowboys pranced on their pinto chargers.

It's amazing what Disney has done at Disneyland. While the kids must have been bug-eyed over the parade, it was nothing else (which is unlikely) adults could view on the 21-inch screen the technical brilliance brought by Disney & Co. to not only a monorail but to his brand-new fleet of "atomic submarines," the park's underwater tour, a miniature Matterhorn and the pro-climbers who scramble up and down its sheer walls.

The cartoon-TV-playland entrepreneur didn't miss a trick in tantalizing the viewer to go to Anaheim. Actually, it's difficult holding the obvious commercialism of one long trailer against Disney, since it was a dandy even in its simplest parts.

Art Linkletter narrated the parade and subsequent tour, which means he was effectively out of all get out and he managed to insert a trailer of his own—plugging "House Party," his CBS show.

Live camerawork was so-so, except for momentary flashes of great ingenuity—such as the brief closeup of an ecstatic boy watching the parade.

Art.

heavy rains, mudfalls), forced NBC to cancel the Saturday stanza. Instead, the telecast covering the last three holes of the tourney at the Winnet Foot Golf Club up in Westchester were delayed 24 hours. To take care of the Saturday crisis, NBC inserted some tape footage of play earlier in the day.

Chick Hearn, Ray Scott and Bud Palmer, latter doubling on blurbs, each covered one of the last three holes. Aided by some satisfactory camerawork, which had to cut through the Sunday mists over Winnet Foot, the commentators gave the background and stroke-by-stroke in quiet, professional style.

Art.

## Foreign TV Reviews

### THE WIDOW OF BATH

With Fay Compton, Guy Rolfe, Barbara Murray, John Justin, Peter Sallis, Arthur Shepherd, Jennifer Wright, Malcolm Keen, George Roderick, Walter Horsbrugh

Producer: Gerard Glaister

Writer: Margot Bennett

Designer: Roy Oxley

Film Cameraman: A. A. Englander

Film Editor: Ian Callaway

30 Mins., Mon., 9:30 p.m.

BBC-TV, from London

More often than not, BBC-TV plumps for the conventional kind of whodunit for its six-skein thriller serials. This one's arrestingly different, to gauge by Part I, having some faint cousinship with those old Warner Bros. films of the "Maltese Falcon" school but given a strong English atmosphere. It's good and promising.

Setting for the introductory malarkey was a seaside town. Hugh Olden (John Justin), meets some old buddies who clearly did him a spot of no-good a few years back but from whom he doesn't shy, even if he doesn't exactly welcome them. Seems he may still have a crush on Lucy (Barbara Murray), now married to ex-justice Gregory Bath (Malcolm Keen). He accepts the tendered invitation to Bath's home and stays, largely against his will, while Lucy and a couple of strange associates get more and more anxious—about something. Episode ends with a shot and the finding of the judge's body.

All this, and the incidental more, had one grave flaw—apart from the bafflement of the interrelationship of the characters, which may have been too confusing for some. Flaw was the casting of John Justin. Not that the actor faulted, being in fact more than competent, but that his personality and presence were far too positive for the weak, suggestible Everton. Probably when the yarn turns him into true hero, as it's doubtless destined to do, he'll slot into place admirably.

For the rest, in the acting department, high praise goes to Barbara Murray as Lucy for performance and for looking the femme fatale to a T. Everyone else played extremely well, with Peter Sallis offering a nicely-zimicked portrait of an ever-hungry, potentially dangerous slob. Fay Compton, who tops the cast, appeared only as a peering face at a window, which was another addition to the whole effect of "must see what happens next week." Production was tops.

Ernt.

### CINELANDIA

(MovieLand)

With Monica Vitti, Mario Soldati, Lello Luttazzi, Anita Ekberg, Federico Fellini, guests

Producer: Sandro Pallicini

Writer: Fernaldo di Giammatteo

30 Mins., Wed., 11 p.m.

RAI-TV, from Rome

The Italian Film Industry (through ANICA, its producer-distributor association) has finally hit upon an effective video showcase, after several misguided and misleading attempts.

New pattern generally consists of a visit to a film set and a chat with stars and director—in show caught a very interesting and illuminating one with Federico Fellini and Anita Ekberg and their "The Sweet Life" project; then a letters-from-viewers bit conducted, often with tongue-in-cheek, by Monica Vitti. Lello Luttazzi, the composer-pianist, is another show regular with his quiet but knowing chats about film music and songs (this week commenting on the tunes written for Marlene Dietrich by Friedrich Hollander, with filmed inserts); while writer-director-novelist Mario Soldati winds up each segment with some comment and a screen test of young hopefuls for another generally effective bit. This time, his test of two moppets was especially interesting, being based on an excerpt from one of his own novels, allowing for some intelligent reminiscing on his youth.

Hawk.

### HOLIDAY TOWN PARADE

With Richard Hearn, McDonald Hobley, Joe Loss orch., Carmita Director: David Southwood

55 Mins., Sat., 6:15 p.m.

ABC-TV, Remite from Morecambe

ABC-TV has replaced its network beat program, "On Boy" with "Holiday Town Parade," which each Saturday will visit a holiday resort for a combined vaude show and talent contest. In striking contrast to its predecessor, the new entry makes a minimum onslaught on the teenage audience, but seeks instead to appeal more to

the middle-aged group with its emphasis on homely entertainment. Nearly half the time of the show is taken up with a trio of contests, one to determine tv's bathing beauty queen, another seeking a fashion beauty and the third—which gives the mere males a break, seeking the Adonis of Great Britain. Emcee McDonald Hobley tried hard to infuse a degree of suspense into these contests but they were comparatively lame affairs. Interspersed with the contests were a number of specialties, with top billing to Richard Hearn in a labored slapstick routine. Carmita, a looker from Fiji, gave full play to her three-and-a-half-octave range with her rendition of "Flamingo," the Larry Gordon Dancers (7) filled a couple of spots adequately and the Joe Loss orch. gave lively accompaniment to the whole show.

Production credits were okay, but the program needs a shot in the arm if it is to succeed on the commercial network.

Myro.

## Foreign TV Followup

### Saturday Spectacular

The Alan King Show (6), taped by the star during his recent visit to London, was one of the brightest entries in Val Parnell's "Saturday Spectacular" for quite a time. King himself has a large following locally and although he played a dominant role, the honors were widely shared. Particularly prominent billing was deservedly given to John Raitt, the Broadway star who rightly cashed in on his association with "Carousel" and "Pajama Game." With great dramatic strength he repeated the soliloquy from the former, "My Boy Bill," which came over with forceful sincerity. The singer opened powerfully with "Love Is A Many Splendored Thing" and followed on to warm response with "Hey There" and "Maria," both of which were top entries.

King, who proved a droll emcee, did his familiar comedy patter and was featured in two sketches, the first of which had a Chicago speak-easy as its setting and the star appearing as Scarface Al Phoney. A roughhouse-type ballet was an interesting sequence in the item, but the humor was largely contrived. More effective was a family sketch in which Al Burnett appeared as his idle no-good brother-in-law, Marjorie Rhodes as a sponging mother-in-law, Louise Collins as a family-ridden wife and Freddie Frinton as the young son. The comedy derived from the explosive exchanges between the two sides of the family and was pretty consistent.

Included in the bill were the Clara Ward Singers with a lively spiritual; Nino Fredian & Sister with the young juggler scoring in an intricate routine; and the Pamela Davis Dancers with some brisk terping.

Myro.

### Facts and Figures

This edition of the BBC-TV series, subtitled "Inside Russia," used animated charts and designs to give statistical information about life in the Soviet Union. Just how much knowledge can be absorbed from a barrage of this kind is a matter for query; but the program certainly turned what might have been a dusty-dry current-affairs lesson into something entertaining.

With Jack de Manio as a pleasant-voiced disseminator of the data, the compilation was reasonably objective, infrequent opinion such as "their newspapers are few and far between" being balanced by "it looks as if they might get more individual attention when the numbers of schoolchildren per class in the USSR and Britain were compared. The U.S. was the third nation used for comparative purposes throughout, some emphasis being put on the fact that America's better off now, but the picture will be changed by 1970 if Khrushchev's latest seven-year plan is carried through.

Design and animation of the charts, by Alfred Wurmser, were notable for clarity and sense of humor.

Ernt.

Sunday Night at London Palladium  
Cool and assured, and very much the pro, Jo Stafford did a business-like stint of topping this Associated Television program aired Sunday (7); her technique was tops, but there wasn't great evidence of feeling as she put over four

(Continued on page 38)



**LORETTA YOUNG**  
**ROBERT PRESTON**

in

# "The Lady from Cheyenne"

with

**EDWARD ARNOLD • GLADYS GEORGE**



*This outstanding feature film...already bought by  
KGIN-TV PORTLAND, OREGON!*

FOR AVAILABILITIES CONTACT



**SCREEN GEMS, INC.**  
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.





# Traffic Stopper: Coming Battle On Video of Vestpocket Cars; On Other Madison Ave. Fronts

There's already an indication that the competition between America's new little cars will result in enough promotional flim-flam to rival the detergent, cold cure and aspirin pitchmen. With Ford, Chrysler and General Motors prepping entries for fall (along with Nash Rambler and Studebaker Lark), the skirmish should enrich the media till by \$50,000,000, with a good part of it going to tv-radio for everything from specs to spots.

Anybody's car has a good deal more copy potential than an aspirin, and the rumo's rampant as to technical innovation and styling trends among the new entries should emblazon the idea bulbs over agency creative heads. One of the persistent rumors is that Chevrolet's 'GM' Corvair will have an opposed six-cylinder engine mounted in the rear. If true, it will mark the first major mechanical change in Detroit's production in the last decade—and more probably since the inclusion of independent front suspension back in the late '30s.

As a result, Ford and agency J. Walter Thompson "apparently with inside information, or at least taking no chances, have already entered the tv arena with a commercial that revives the old industry controversy regarding front versus rear power plants. On the surface, Ford's argument could be construed as a blast at Volkswagens handled in the U. S. by Doyle-Dane-Bernbach," and Renault (Needham, Lewis & Brorby), whose rear-engine small cars have achieved remarkable success in the American market. To the auto industry, it is also an obvious brainwash against the arrival of the Corvair.

Ford's vanguard pitch is a "directional stability" commercial on NBC-TV's "Wagon Train." Blurb features two archers demonstrating that an arrow, with the weight in the front, has greater directional stability than one with the weight in the rear. From the archery course, scene shifts to a cutaway chassis being driven over a twisting road. There's narration to the effect that front mounted motor is pulling the car around turns and that it is thus more stable both in turns and on the open road. The argument about front versus rear mounting hasn't existed in the American auto business since the industry's infancy.

If the Chevrolet Corvair comes out with all of its promised features, agency Campbell-Ewald will have a bonanza of ad copy lines, and the GM car will undoubtedly steal a march on both Ford's Falcon and Chrysler's Valiant (BBDO). Both are reportedly sticking to more conventional design practices with their little cars.

And, of course, considerable in the coming battle will be the already entrenched foreign makes. Sales so far this year total an estimated 500,000. Despite the good year American cars are having, the best since adequate '57 and '58, there is no denying that imported auto sales will continue to put a dent in Detroit's fender.

## Toys on Tele

Toy makers using tv nearly doubled in '58 over '57, according to TVB. Toy and game advertisers totalled 121 last year against 64 the year before. Group's tv investment was \$3,500,900, with more than \$2,800,000 going to spot and \$681,900 in network.

## Commercial Music

First in a series of quarterly surveys from Plendome Productions, jingle firm, shows percentage of music in tv commercials among top 25 web spenders and 10 top-spending product categories in spot tv. Study shows that drug products use music least. Cars, food products and cosmetics and toiletries are among heaviest users of scored commercials.

## BBDO on Good Bad English

Copywriter John Van Dolah, BBDO, L.A., was detailed to answer a highschool student's query: "When you have a good

slogan, what makes you sure you are using good English?" His answer: "... Good English, at least in advertising, is what the most people will most understand most of the time. Also, good (or proper) English may not be as interesting enough to attract a reader or a customer for your product. ... We don't worry too much about our English except to make it sound like real people really talk."

## Revlon Changes

Initiating important changes in Revlon marketing setup, Henry Tavs, a member of prexy Charles Revson's personal staff, takes over as veep of merchandising. Post was vacated by Jack Kauffman. Ray Marcus has exited as director of marketing to head the Helena Rubinstein account at Ogilvy, Benson & Mather, and packaging director Bertram Reibel switches within Revlon. He'll go to Europe to work on firm's expansion there. Understood he'll be replaced by a packaging director from the liquor industry, as yet undisclosed. More changes are expected in coming weeks.

Switches: Douglas S. Cramer, for three years Procter & Gamble's broadcast program supervisor, moves from Cincy to N.Y. as broadcast supervisor for Ogilvy, Benson & Mather. He's also a playwright, credited with two off-Broadway productions.

Mort Kramer, formerly with McCann-Erickson as a marketing exec and copy group head, joins Benton & Bowles as an account exec.

B&B also takes on three copywriters: Virginia Graham, formerly with Young & Rubicam; Alan Johnson, formerly with McCann-Erickson; and Floyd Vandevort, former copy chief of Al Paul Lefton agency.

Lewis F. Owen, formerly at Donahue & Coe and McCann-Erickson, joins Kudner Agency as associate creative director. He'll work with Don Gibbs, senior veep and creative director.

James B. Simpson moves to p. r. department of BBDO as an account supervisor. He was p. r. director of Ellington & Co.

James N. Harvey, formerly creative group head for Coca-Cola, Oasis Cigarettes and Vaseline hair tonic at McCann-Erickson, becomes creative director and v.p. of Richard K. Manoff Inc. Agency specializes in packaged goods and reps Welch grape juice, Oakite Products, Royal Hawaiian Tuna Packers and others.

Jack Davis becomes executive v.p. of Bernard Howard & Co., broadcast reps. Davis helped found the new firm.

Two new account executives in service department of Music Makers, jingle firm: Robert Davey, formerly in CBS-TV casting department, and Gabe Longo, formerly in tv department of BBDO. Davey will cover south, southwest and Detroit and southern Ohio. Longo will cover New England, Canada and the upper midwest.

## Chicago

Chicago, June 16. D'Arcy plucked Linco Distributing Corp., with its estimated \$200,000 billings.

Grey agency has been tapped by Greyhound Corp. to handle its subsidiaries, Greyvan Lines and Greyhound Post Houses Inc.

Lawrence W. Scott, senior veep and account supervisor in the Chi office of Cunningham & Walsh, elected a director.

Anthony V. B. Geoghegan, chairman of the plans board of Young & Rubicam, upped to exec v.p. Y&R also promoted H. Kenneth Hays to associate copy director.

Wolf Magnus to Tatham-Laird's market research dept. as senior merchandising analyst.

## Philly Agencies

Philadelphia, June 16. N. W. Ayer transferring Sidney Gathrid to the Coast as production supervisor of the "Bat Masterson" vidpic series, sponsored by Hill Bros. Coffee on the NBC-TV Con-

## WBZ-TV's 'Vote Party'

Boston, June 16. WBZ-TV nabbed more than 1,001 21-year-olds at its "Party for the Vote" public service program televised live on Thursday. (11) Woody Herman and his band, vocalist Teddi King and the Four Esquires provided the dancing entertainment during the 8-9 p.m. telecast. Host Dave Maynard introduced Gov. Foster Furcolo, who with Mrs. Furcolo started off the dancing party.

"A Party for the Vote" was presented in conjunction with the Massachusetts League of Women Voters to encourage mass registration of newly eligible voters.

tract is for 52 weeks starting Oct. 1.

Otto Janssen, formerly of Carl Boyer & Associates, joined public relations staff of Gray & Rodgers. Mrs. Betty Lewis dissolving her Robertson Agency (July 1) to handle accounts on freelance basis.

Charles Ax. copy supervisor in N. W. Ayer Philly headquarters, will head the enlarged creative group being set up in agency's Chicago office.

Dean Sims, director of public relations for Arndt, Preston, Chapin, Lamb & Keen, named to the 50th anni committee of Sigma Delta Chi, national pro-journalistic fraternity.

## London Agencies

London, June 16.

Some current campaigns are hitting new highs here—including one being handled by W. S. Crawford Ltd. for Gillette Industries to launch a new razor set, with expenditure a record \$819,000; another by Wilson Advertising of Manchester, which has just taken over consumer advertising for Vae-ric Ltd. and associated companies; and a third by S. H. Benson which conducts for the Brewers Society its biggest-ever scheme on behalf of its 399-member brewing firms.

Now visiting the U.S. and Canada are Leslie Stinton and Guy Woolley of the Napper Stinton Woolley Ltd. agency. Principal calling-points are New York, Buffalo and Toronto, main purposes being to visit clients and contact associate outfits.

John Hobson & Partners to handle the advertising for Colgate-Palmolive Ltd.'s Cadum toilet soap from July 14. Account was previously with McCann-Erickson Advertising Ltd.

## Gene Barry Won't Come To 'Bat,' Does Walkout On Ziv for Three Days

Hollywood, June 16.

A contractual hassle between "Bat Masterson" star Gene Barry and Ziv ended a three-day walkout by the actor last week. Barry failed to report for filming on location last Wednesday, then didn't show up at the studio Thursday and Friday.

Exact nature of the battle couldn't be ascertained, with both Ziv and Barry and his reps refusing to discuss it. However, Barry's agents, Goldstone-Tobias, were in constant meetings with Ziv execs in an effort to iron out the situation.

Earlier this spring, Barry had set up a howl when it was revealed that NBC-TV had been considering converting "Bat" into a 60-minute series. He said the earlier shooting schedule on hourlong series would deprive him of \$100,000 in personal appearance dates set for late summer, and demanded a new contract if the hour show were actually done.

## Nashick in at Par's KTLA For Rue, Who Goes KCOP

Hollywood, June 16.

E. Robert Nashick succeeds James J. Rue as ad-sales promotion director for KTLA (Paramount Television Productions), checking in June 29 from present post as ad-promo manager of KYW-TV, Westinghouse. Broadcasting Co. station in Cleveland.

Rue resigned to become exec assistant to KCOP prexy Kenyon Brown.

## TV-Radio Production Centres

Continued from page 20

... WBBM's Joe Foss tentatively set to interview Queen Elizabeth in the pooled radio coverage of her arrival on July 6. ... WBBK lost two salesmen, Ken McDonald, who joined the Westinghouse repertory, and Ben Drake, who's moving to Florida. ... George Faber, head of CBS newsworld in Chi, transferring to Coast for new CBS assignment. ... Rolf Forsberg, producer-director at WTTW, on leave of absence to direct the San Francisco Shakespeare fest headed by two former Chi thespes, Jean Arnold and Lee Henry. Henry was once a regular on the late "Hawkins Falls". ... Bill Daily tripling next week as WNBQ director (his regular job), instructor at Columbia College and comic at the Gate of Horn. ... Script writer Bob Savage sold an article to Extension mag on St. Dymphna, patroness of the mentally ill. ... Taped replays of Stuart Brent's early morning book show on WBBK slotted for Sunday afternoons as of next week. Station is also repeating its telecast of "Science '58," pubaffairs strip done by U. of Chicago's science faculty. ... NBC press chief Chet Campbell departs this weekend for a three-week motor trip in the west. ... Sig Sakowicz broadcasting from Back of the Yards Free Fair on WTAQ July 7-Aug. 3. ... WBBK's "Polka-Go-Round" notching first anni on the ABC-TV net next Monday (22).

## IN LONDON

Richard Greene will be main supporter for George Gobel in the latter's first 60-minute Associated-Rediffusion show today (Wed.), with Tonia Bern ditto in the second program July 8. ... Conductor Carmen Dragon of the Hollywood Bowl symphony orch collects \$2,940 for two performances on BBC. ... Philip Dorte, Midlands controller of Associated Television, prepping a teenage show, "Cover Girl," weekly song-and-dance program demonstrating fashions, that starts July 1. ... Granada-TV was to introduce a new competition show, "Concentration," last night (Tues.). ... Tyne Tees TV brings up a weekly musical quiz, "Beat The Band," devised and introduced by comedian Harold Berens, July 16. ... Julie Andrews has asked out of her BBC-TV series of four programs due to start Sunday (21) so that she can give undistracted attention to "My Fair Lady." Shows will now be aired in the fall when Miss Andrews is skedded to quit the Lerner-Loewe musical. ... \$2,800 given by Associated Television to the Friends Of The Tate Gallery has been used to buy a Sickert self-portrait. ... ATV celebrated the third birthday (150th broadcast) of its "Seeing Sport" Monday (15). ... Three film directors—Jack Clayton, Tony Richardson, Alexander Mackendrick—discuss the prospects for British pictures in "Talking of Films" on BBC's Network Three today.

## IN WASHINGTON

Lester W. Lindow, Assn. of Maximum Service Telecasters exec director, has a new assistant, Arch L. Madsen, who came from WLS, Chicago. ... Patti Searight of WTOP and Mary Lois Damm of WRC, remain as prez and v.p. of local American Women in Radio & Television chapter for another year; but new officers include Mrs. Torrey Baker, National Education Assn., corresponding secretary; Kay Ferrell, WFAA, recording sec'y; and Simone Poulain, State Dept., treasurer, and these directors: Jean Rainey, Mary Ann Guyon, Nan Han-nium, Lillian Brown, Charlotte Hubbard and Ellen Wadley. ... Paul Liebler, ex-stage manager for "Jimmy Dean Show," designated tv program director for WTOP. ... Washington Star tv writer Bernie Harrison subbing on WMAA for vacationing Jerry Strong. ... Connie B. Gay hosting stag barbecue June 25 honoring Gene Autry and officers and directors of Country Music Assn.

## IN MINNEAPOLIS

Gordon Mikkelsen, WCCO Radio program promotion director, one of two candidates elected to a six-year school board term. ... Jerry Mathers of "Leave It to Beaver" and "Captain Kangaroo" to be here for Aquatennial, July 17-26. "Kangaroo" to originate from here during the celebration. ... NTA's KMSP-TV has taken on considerable number of parent body's taped syndicated shows, including Mike Wallace interviews, Bishop Sheen, Alexander Kirk, Henry Morgan, "Juke Box Jury" and "People's Court". ... Bill Furman from Campbell-Mithun ad agency joined WCCO Radio as sales research director, succeeding Cliff Kaufman who was promoted to sales promotion head. ... Jack Thayer resigned as WDGJ general manager to take similar post with KFRC, San Francisco, where he'll also be a v.p. ... WLOL disk jockey Throckmorton elected by suburban Edina-Morningside highschool senior students "King of the Twin Cities" Disk Jockies.

## IN SAN FRANCISCO

Crowell-Collier's newly acquired KEWB (ex-KLX) went on the air with stunts—reading phonebook for 24 hours, new ID jingles, plenty of r&r. ... Scott Burton's new production coordinator at KFRC. He's an ex-WISK, Minneapolis, program director. ... Tom Franklin starting a new nightly series on KGO-AM, mostly songs of yesteryear. ... New ad director at KQVR-TV, Stockton, is Scott Kemper, ex-Reitter & Orme, Sacramento. ... William Cullenward has departed KFRC to form his own Oakland ad agency. He was formerly with KCBS. ... DeeJay Art Finlay about his own (and Gordon McLendon's) "good music" KABL: "It's the only station I've ever listened to when I'm NOT working". ... New salesman at KFRC is Robert H. Dodd, ex-KOBY, ex-KYA, ex-KGO-TV. ... New all-jazz outlet, KJAZ-FM, still hasn't set a date for getting on the air. ... News commentator John K. Chapel switched from (old) KLX to KABL. ... KABL announcer Knowles Robertson lost two front teeth in Bay Bridge auto accident.

## IN CLEVELAND

Hal Morgan, after 25 years, quit WGAR disk jockey post to devote more time to tv. WGAR has a "no tv" edict for staffers. ... Kamal Kassim joins WJW as night d.j. from Detroit's WJBK. ... Pete Myers goes from WHK to disk spot on WNEW, N.Y. ... Danny Thomas comes to Lorain, O., tomorrow (Thurs.), to plump for St. Jude Hospital funds. ... Bob Hope in town for Cain Park summer theatre variety two-week stint. ... Bob Neal started new sports quiz ringing in out-of-town sportswriters and announcers to answer listener questions before WERE baseball broadcasts. ... WDOX plans to sell FM air time in day-long blocks to one advertiser per day, similar to KYW-FM plan. ... NBC "Monitor" crewman Dale Remington in from N.Y. to do Cristiani Bros. Circus tapes for net airing (20-21). ... Jeff Donnell passed through on way to Canal Fulton, O., "Bell, Book & Candle" performances. ... Peggy Cass on similar mission in "Born Yesterday" at Warren, O.

## IN DALLAS

Jack Bailey, "Queen for a Day" emcee, and Charles Jackson, "Lost Weekend" author, will address the Texas State Alcoholics Anonymous conference here June 20-21. ... KRLD-TV expects to add its second Ampex Videotape machine about July 1. ... KFJZ-FM, Fort Worth, started operating last week. Facilities are combined with the KFJZ-AM station, with the latter's program director, Dave Naugle, doubling as program director and station manager of the FM unit. ... Perry Como visits here June 21-23 with Kraft Cheesecake executives and RCA Victor record distributors. Cocktail party is set for Sunday (21) at the new Sheraton-Dallas Hotel. Press, radio and tv interviews are due June 23, before Como returns to New York.



MARLENE DIETRICH



GEORGE RAFT



W. C. FIELDS



ORSON WELLES



JEANETTE MacDONALD



DINAH SHORE



DONALD O'CONNOR

with  
THE ANDREWS SISTERS  
VERA ZORINA  
SOPHIE TUCKER

*This outstanding feature film...already bought by KTVK Phoenix, Arizona!*

FOR AVAILABILITIES CONTACT



**SCREEN GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

# THIRD ANNUAL

# V

This number, to be published in early July, will contain features of special interest to all those who are concerned with the foreign and domestic use of TV-FILMS. Here are a few of the features.

# FILM

- The Current Battle Over Video Tape
- Future Prospects for Independent Commercial Makers
- Symposium on Feature Films
- Status of Telefilm Sales Throughout the World
- Top Industrial Films for TV
- Hollywood Telefilm Production Roundup

# SPECIAL

These are just a FEW of the feature stories and charts that, combined with VARIETY'S regular news coverage, create DEMAND readership values.

Take advantage of the special exploitation values of this issue and Make Your Space Reservation Now

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CHICAGO 11  
612 N. Michigan Ave.

HOLLYWOOD 28  
6404 Sunset Blvd.

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

## NTA: Pix Wing Vs. Pix to Sell Tape

Chicago, June 16.

National Telefilm Associates' feature film division, headed by E. Jonny Graff, has drawn the sales assignment for NTA's four new tape shows, Alexander King's "Alex In Wonderland," "Mike Wallace Interviews," "Henry Morgan & Co." and "One Night Stand." Oddly enough, the feature film division's object will be to break the cinematics barrier in the nighttime hours. Graff & Co. will be trying to get stations to drop a late feature once a week for one of the tape shows. Only the Mike Wallace shows will be meant for stripping.

In addition, the division—whose shortage of feature product is showing—will take on reruns of four half-hour properties, "Sheriff of Cochise," "O. Henry Playhouse," "African Patrol" and "Crime Reporter." Latter is a retitled melding of "Official Detective" and "Walter Winchell File" reruns and will be sold as a strip. "O. Henry" and "African Patrol" are shows which NTA purchased from Gross-Krasne.

Graff is also repackaging the 1,400 Paramount short subjects, which NTA has long been peddling to stations as fillers. The Grantland Rice series, for instance, will go out in a sports shorts package, as will the two-reel comedies. Success of the "Three Stooges" is expected to create some interest in the latter group.

## Sterling Television Flying Off In All Diversification Directions

### UAT Holds 1st Sales Meet to Work Up Head Of Steam on 'Vikings'

United Artists Television, which has been hiring syndication sales execs on the regional level, held its first sales confab in N. Y. this week, in conjunction with launching its first syndicated property, "Tales of the Vikings."

Skein is a Kirk Douglas Byrna Production. Much of the outdoor footage was shot in conjunction with Douglas motion picture starrer, "The Vikings." Series does not star Douglas, but has Jerome Courtland in the top role. Episodes are being shot in Munich, Germany, in the same studios as the feature to take advantage of the props, sets, etc.

UAT eventually plans to have a sales force of 45 men and has a releasing target of six syndicated on two series, "Hudson's Bay" and "Miami Undercover," is continuing. Outfit sold two series for fall networking, "Dennis O'Keefe Show" and "Troubleshooters." "O'Keefe," sold to Oldsmobile, still has not been slotted. "Troubleshooters" goes on NBC-TV Friday at 8 p.m. with Philip Morris picking up the tab for Marlboro.

### Vidpix Chatter

George Faber, midwest manager for CBS Films, will become manager of publicity for the outfit in Hollywood, a newly created post. He will headquarter at KNXT building in Los Angeles. . . . Duncan Renaldo and Leo Carrillo, stars of Ziv's "Cisco Kid," will be guestarring at this year's Canadian National Exhibition, held in Toronto from Aug. 26 through Sept. 12. . . . MGM-TV has picked up the option of Paul Monash, creative programming exec, at the studio. . . . Major Charles A. Berry, USAF, recently chief of the Flight Medicine Dept. at School of Aviation, will serve as technical advisor to Ziv's new series, "Space," slated for web airing next fall. . . . Charles R. Hunt has been appointed sales manager of Sound Masters Inc., producers of motion picture and tv films. . . . "The Pope's Day," an hourlong filmed documentary produced by Italian tv broadcasters will be telecast on WPIX, N.Y., Tuesday (23).

. . . Bernard L. Schubert, Inc. plans to open a new Hollywood office, selecting a production topper to oversee the company's filming activities there, as well as negotiate deals for existing film series. Exec chosen will be announced shortly. Incorporated Television Programmes Co. Ltd., of Britain, has changed its name to Incorporated Television Corp. Change was made to maintain a uniform ITC image throughout the world. Incorporated Television and the Jack Wrather Organization are partners in the U.S.-based Independent Television Corp. . . . James Thrash has been named manager of CBS Films Atlanta office, replacing James H. McCormick who was recently moved to the company's N.Y. office. . . . Tom Burkhart, formerly an account exec at Ziv, has joined WLOS-TV, Asheville-Greenville-Spartanburg, as regional sales coordinator.

Sterling Television, the company which recently floated a \$200,000 public stock offering, is expanding its activities in a number of directions. (The stock offering underwritten by R. A. Holman & Co. was completely subscribed to June 3, one day after it had been offered.)

With Hearst Metrotone News, Sterling has two projects going. One, "Headline, U.S.A.," is a tv project and the other, "Screen News Digest," is a school educational show. "Headline" is a half-hour tv show, keyed to past key news breaks, with fresh footage being shot to bring the story up to date.

Sterling, in another diversification move, has made a partnership deal with sportscaster Marty Glickman to pick up live the hockey games of the Boston Bruins and the Celtic basketball games for tv and radio broadcasts to stations in the New England area. Sterling and Glickman made a deal for the tv and radio rights to the Celtic and Bruins games, which are being offered to New England sponsors for a regional spread. Telecasting would be confined to Saturday and Sunday night, with the games being picked up wherever the games are being played.

### Capsules of Silents

Another Sterling project is "Silents, Please," a half-hour show built around the cinema silents, culled from various sources, D. W. Griffith productions being one of them. Some of the episodes would be a half-hour version of Griffith's "Intolerance," or the Rudolph Valentino starrer "Son of the Sheik," for example, while other episodes would have thematic accents, such as "Girls in Danger" and "Sad Clowns."

Sterling also has made a deal with less producer Harvey Cort, who did the off-Broadway "The Innocents," to shape a feature composed of old silents and keyed to a central theme.

Sterling's "Adventure Today," recently renewed by the Canadian Broadcasting Corp., is being offered in the American market on a national spot basis. Half-hour series is a filmed documentary adventure show.

In another thrust into the live sports field, Sterling has made a deal with producer Matt Nielsen, who helms the bowling show on WNBQ, Chicago, to set up the same show for telecasting in the N. Y. area.

## MEXICAN ASBESTOS' '20TH CENTURY' BUY

Mexican tv has bought its first U. S.-made "public service" stanza. "Twentieth Century," the CBS package handled abroad by Fremantle International Inc., was sold this week to Asbestos de Mexico. Bankroller behind the series via Publicidad General, its agency in Mexico.

Other sales made in Mexico in the past month by Fremantle were for four series, "O.S.S.," "Decoy," "Big Story" and "Foreign Intrigue," to station XHNL, Monterrey.



# SYNDICATION'S \$25-MIL SPREE

## Zivideo in 9 Tongues

Ziv, which has a healthy foreign operation, dubs or subtitles its series in nine languages.

The subtitling in Chinese runs vertically on the screen. Fourteen Ziv series are subtitled in Chinese for use in Hong Kong. Other languages are Spanish, German, French, Flemish, Italian, Finnish, Japanese, and Tagalog, the native tongue of the Philippines.

Spanish is by far the most popular foreign language of those used and is dubbed for distribution in 12 Latin-American countries and Spain.

Among the Ziv series in heavy distribution abroad are "Sea Hunt," "Highway Patrol," "Cisco Kid," "Mr. District Attorney," "Bat Masterson," "Tombstone Territory" and "Target."

## Raining Cats & Dogs As Cartoons Tailored for TV Go Into High Gear

Cartooning especially for tv is coming into its own.

For a number of years tv virtually was dependent on the cartoon backlogs of the majors—"Popeye," "Krazy Kat," "Bugs Bunny," "Terrytoons," to name a few. Last year, there was a spurt of cartooning specially made for tv. This year, more is due to come down the pike.

Trans-Lux Television has "Felix the Cat," a newly-made series, and has racked up an impressive sale list, putting the show in 33 markets in less than three months' time. Trans-Lux reports a gross to date of \$1,500,000 on sales.

Screen Gems is going into second-year production on "Huckleberry Hound," with the tab being picked up by Kellogg as a national spot buy.

Sterling Television has just made a deal with Magic Screen Productions for a combination package of cliffhangers and complete stories. There will be 130 episodes in the batch, each of a little over five minutes in length. All will be produced in color, with an eye to the home film market and overseas sales. Partnered in MSP are Vernon Becker, Jay Julien and Ray Sachs. (Julien is a Broadway producer).

Hearst Corp. has formed a new division of King Features Syndicate Special Service which will produce and market filmed teleshows based on King Features properties. Immediate project is the production of new "Popeye" animated cartoons.

**Bozo, Spunky & Rabbit**  
Currently in the market, other than the backlogs, are "Bozo, the Clown" from Jayark, "Spunky, the Tadpole," distributed by Guild Films, and "Crusader Rabbit," handled by Regis.

United Artists Associated, which has been successful with the old "Popeye's" and Warner Bros. cartoons, also plans to enter the field. It is negotiating for a new cartoon (Continued on page 38)

## Ziv-Rooney Gabs To Co-Pard Four

Hollywood, June 16.  
Mickey Rooney and his Fryman Enterprises are dickering a multiple series co-production deal with Ziv Television Programs. One series would star Rooney, while Fryman, in which he's partnered with his manager, Red Doff, would produce the other three for Ziv without Rooney as star.

Negotiations as they now stand would have Fryman and Ziv equal partners in all the series, with Fryman producing and Ziv providing facilities, financing and distribution. Two of the three series without Rooney under discussion are "The Lariat Kid," a teenage western to star Johnny Weissmuller Jr., and a skein with Rooney's sons.

Doff is handling the negotiations with Ziv program development head, Dick D'Orso. Deal isn't expected to jell until a format for the Rooney starrer is finalized, since that's the pivotal property in the talks.

## H'WOOD RUNDOWN ON PROD'N COSTS

By BOB CHANDLER

Hollywood, June 16.

Prospect for syndicated telefilm production here is the brightest in some time, with at least \$25,000,000 worth of product to go before cameras locally in the coming year. That's exclusive of foreign production, which also shows promise of an upswing.

Upebeat is due to a number of factors, an expansion at MCA TV's Revue Productions and at Screen Gems, NTA's decision to spring filmed product from its NTA Film Network into syndication and concentrate on tape for the web, and the growth of new companies like ITC and United Artists Television. The company-by-company rundown is as follows:

**Ziv \$7,000,000; Revue \$3,000,000**  
Revue shapes up with a \$3,000,000 schedule, comprising 39 new "Shotgun Slade" stanzas, 39 "Coronado 9" Rod Cameron segments, 18 more "Mike Hammers" and possibly additional "SA-7" segs.

Ziv is presently filming 39 "Lock-Up" shows and 39 new "MacKenzie's Raiders." Decisions as to additional production on "Highway Patrol," "Sea Hunt" and "Bold Venture," all of which are excellent prospects for another year, haven't been made yet. However, in any case, studio will turn out a minimum of six new syndicated series at a cost of over \$7,000,000.

**SG \$4,000,000; NTA \$7,000,000**  
Screen Gems has "Undercover Car," with Victor Jory, rolling out of its syndicated programming division, and looks set to go with 39 new "Rescue 8" stanzas. In addition, there's the national spot "Huckleberry Hound" cartoons through H-B Productions. Looks like \$4,000,000 worth out of the Columbia subside.

NTA's slate isn't finalized yet, but TCF-TV is already filming 39 new "How to Marry a Millionaire" and "Man Without a Gun" segs for syndication. Desilu is going ahead with 39 "Grand Jury" shows and will do either 39 new "U.S. Marshal" stanzas or a new series with "Marshal" star John Bromfield. Also possibilities—decision is due soon—are 39 each of "The Man Nobody Knows" and "You're Only Young Twice." NTA also has "The Third Man," finishing up in England, as a syndication possibility. All told, NTA should pay out about \$7,000,000 for syndicated programming in the coming year.

**CNP \$2,500,000**  
California National is already in production on two new syndicated series, Johnny Florea Productions' "Not for Hire," with Ralph Meeker, and Bob Stilleman's "Pony Express." Each is going for 39 and figuring out at around \$2,500,000 for the pair.

CBS Films and ABC Films are still iffy. For the former, Sam Gallu is currently lensing "Border Patrol" and is awaiting the word on "House on K Street," pilot of which he's already filmed. Jody Pam (Stark-Layton) is prepping pilot on "The Lawyer" and awaiting word on whether they do another 39 "Colonel Flack" segs for CBS Films. Gallu, incidentally, is also doing "Man from Antibes" pilot.

ABC Films has a pilot going on "The Racer" with David Janssen, but hopes to steer this Joseph Schenck Enterprises entry to network exposure. No word on new syndicated programming. Likewise, ITC has had plenty of activity on the pilot front, but no greenlights here for full series production yet.

United Artists Television will likely syndicate its two foreign productions, "The Vikings" (German) and "Hudson's Bay" (Canadian), using its Hollywood output for network. But if "The Dennis O'Keefe Show" time squeeze fails to resolve itself, there's a good chance UAT will pump this one into syndication as well.

## Webs' Move-In on Station Time Cutting Into Syndication Sales; Vidpix Glut (Plus Tape) a Factor

By MURRAY HOROWITZ

**'Sweepstakes' Series**  
A projected tv series, "They Won the Irish Sweepstakes," is being prepped by producer Ralph Norman, in association with York Productions Ltd. of Britain.

Norman arrived in N.Y. recently from London to sound out the U.S. market. Series is said to be based on the true stories of those who won the sweepstakes. A pilot script and the next 12 stories have been completed. Project envisions shooting episodes in Dublin, Britain, Europe and the U.S.

York Productions is associated with Twickenham Studios, a British film production outfit.

## CNP \$4-Mil Take On Sales So Far, Up \$1-Mil on '58

California National Productions, the NBC telefilm subsid, grossed approximately \$4,000,000 in the first six months of 1959. Take marks an increase of nearly \$1,000,000 over the first six months of 1958.

Company has been having a good year in terms of network sales, a factor which evidently contributed to the network subsidiary's dollar volume upbeat. CNP sold two shows, "Philip Marlowe" and "Lawless Years," for 1959-60 exposure and a web deal with Liggett & Myers (see separate story) is a possibility for CNP's "Not for Hire." A sale on "Hire" would give the firm a 1,000 batting average on network entries for fall.

So far this year, CNP has invested \$6,500,000 in new product (for network as well as syndication), according to the company, while the production budget for all of 1958 was \$8,000,000. Incidentally, CNP grossed some \$9,000,000 in '58, with the second half of the year seeing a doubling of billings over the first half.

## PACKARD BELL'S FAT VIDPIX BUY IN DALLAS

Dallas, June 16.  
Packard Bell, manufacturers of radio, tv and stereo hi-fi equipment, has become an alternate sponsor with Friendly Chevrolet Co. of Dallas on seven half-hour series, telecast on WFAA-TV.

The series, most of them reruns, will be shown weekends during the summer. Packard Bell will use the tv time to promote the introduction of its equipment in the Dallas-Fort Worth market. Series involved include "Count of Monte Cristo," "Mr. District Attorney," "Mystery Theatre," "African Patrol," "Crusader" and "Science Fiction Theatre."

## W&S BLURBS IN MADRID

Madrid, June 16.  
Ad exec William Warwick planned out with a Warwick & Legler art director and account supervisor over the weekend after grinding 16m Granada background for telecommercial and photographing authentic locale-color for mag layouts.

Footage shot during the five-day junket will be assembled at the New York homeoffice in rough-cut stage. Trio will then return here to lens location sites for final skeins.

The doldrums seem to have set in over a good portion of the syndication biz. No one wants to talk officially, or have his company identified with a declining sales curve, but many syndication houses are finding sales slow.

The many regional sponsors due to buy for next season's market-by-market spread could change the picture. There's a wealth of first-run properties, and a few off-network clicks being pitched to them. Some \$25,000,000 in production coin, representing filming underway in Hollywood and a few places elsewhere, has been earmarked for syndication series.

Yet, the outlook looks "tight," as one telefilm exec puts it.

Only a little over a month ago, some telefilm execs estimated that for the first time in many years the overall gross racked up in syndication will not increase in '59. But that was a tentative estimate, dependent on a number of developments, mainly on the move of the networks in the 7 to 7:30 (EDT) and 10:30 to 11 p.m. (EDT) time periods. That move has occurred widely at NBC-TV, CBS-TV and ABC-TV.

On the surface, impinging on a local option slot for two half-hours daily may not seem of too much consequence. But from the viewpoint of the syndicators, it lops off the needs of hundreds of stations who, if it weren't for the network feed, would have to program locally. Syndicated telefilm product has been one of the prime local programming buys.

One syndicator squawked that if the web affiliates don't put up a fight for what heretofore had been local option time, the syndicators ultimately will have to register their complaint in Washington. (A proposal to slice network option time is before the FCC.) But the probability of syndicators taking their beef to Washington is small. Some syndicators are involved in trying to sell network telefilms and they don't want to antagonize potential web customers.

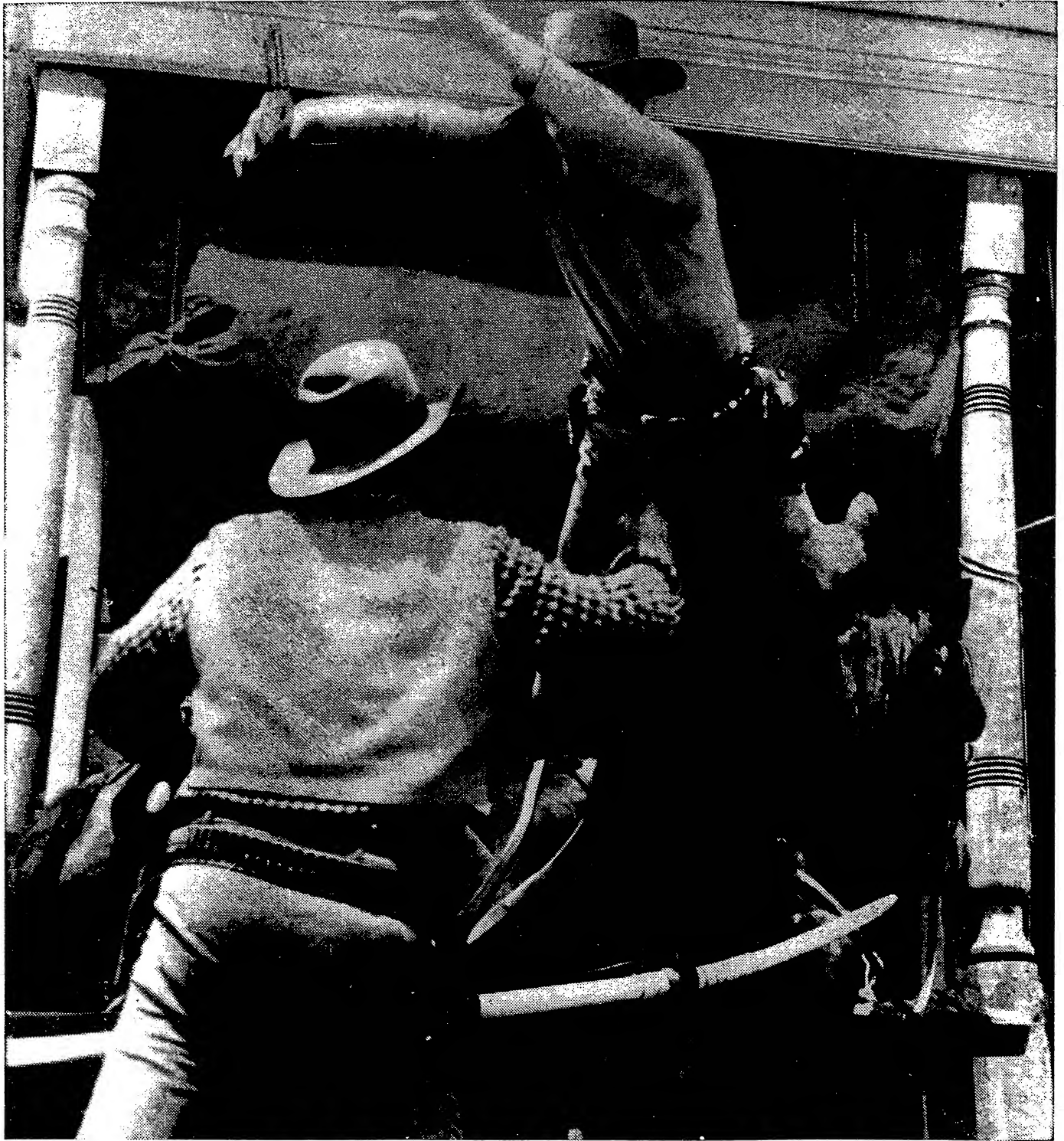
The multiplicity of telefilm product on the market doesn't help the situation, either. It's much easier to be a hero on a property when the competition isn't as heavy. An added fly in the ointment, from the viewpoint of those selling telefilms, is the number of videotape shows coming into the market. On the station level, they compete with telefilms for berths.

This doesn't mean that the bottom has dropped out of the syndication market. It does look like a stiffer competitive race to copy the regional buyer, to get good syndicated time slots, and to get a healthy portion of the total \$100,000,000 syndication pie.

## Briskin's Indie Prod. Deal at SG

Hollywood, June 16.  
Fred Briskin has been given independent producer status by Screen Gems after serving the Columbia tv wing as production exec. Under his longterm deal, SG will finance and release his properties. Among the projects on Briskin's production slate are two golfing series in association with SG and Mitchell Hamblburg and a tentative arrangement for production of "Manhunt."

Briskin joined SG in 1952 after an affiliation with Columbia since 1946. Until his successor is named he'll continue as vice-president of Briskin Productions and production executive of Screen Gems.



## COMING AT YOU—**THE CALIFORNIANS**, FIRST-RUN-OFF-THE-NETWORK!

VICTORY PROGRAM SALES presents the first major Western series available to all markets for this Fall—**THE CALIFORNIANS**. First-run-off-the-network, where it ran for two years, **THE CALIFORNIANS** is pure Western action. It's the slam-bang saga of Vigilante-Gold Rush days, and the trigger-witted gambler who brought law and order to San Francisco.

Here are 69 high-budget, top-quality adventures with powerful daytime and early evening audience appeal. **THE CALIFORNIANS'** network sponsorship history—Singer Sewing Machines, Lipton Tea, Colgate-Palmolive—has already marked it as a real "lady killer." And because of its late-evening slot on the network, the series will hit like a buffalo stampede with the important youth audience, which has never seen it.

No one has to tell *you* of the growing Western popularity among nighttime network viewers. As a result, the source of

fresh, first-run-off-the-network *comedy* material for local daytime stripping has virtually disappeared. And now the networks are turning to first-run material for their own daytime strip reruns, limiting the supply even further. Where do you go from here? Western, young man!

Serve **THE CALIFORNIANS** at lunchtime, next to afternoon feature films, as a pre-evening lineup audience builder. Run it weekly, across-the-board, or stripped with CNP's other Western variations: **FRONTIER**; **HOPALONG CASSIDY**; **STEVE DONOVAN**, **WESTERN MARSHAL**; **BOOTS AND SADDLES—THE STORY OF THE FIFTH CAVALRY**, and **UNION PACIFIC**. Go **CALIFORNIANS** anywhere from high noon to sunset, and whip the *daylights* out of your competition!

### VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.  
663 Fifth Avenue, New York, N. Y. • 3000 W. Alameda Ave., Burbank, Cal.

# VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

## DECATUR-SPRINGFIELD

STATIONS: WTVP, WICS, WCIA. SURVEY DATES: APRIL 13-19, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "BAD BOY"— Audie Murphy, Lloyd Nolan; Interstate Tel. Film; 1947; Fine Arts	1st Run	Saturday Night Playhouse Sat. April 18 10:30-11:45 p.m. WICS-TV	16.1	17.6	13.9	56.9	T.V. Hour of Stars— "Operation Cicero"..... News; Weather; Sports..... Midwest Marquee— "Capt. From Castile".....	WCIA WCIA WCIA	10.0 7.4 6.4
2. "OPERATION CICERO"— Ricardo Montalban; NTA	1st Run	T.V. Hour of Stars Sat. April 18 10:00-11:00 p.m. WCIA-TV	9.7	10.2	9.4	26.4	News; Weather; Sports..... Saturday Night Playhouse.....	WICS WICS	25.8 17.4
3. "SON OF FRANKENSTEIN"— Boris Karloff; 1939; Universal; Screen Gems	1st Run	Shock Theatre Fri. April 17 10:30-12:30 p.m. WTVP-TV	7.7	9.4	5.7	30.0	Jack Paar Show..... Starlight Theatre— "You Belong to Me".....	WICS WCIA	15.0 5.3
4. "YOU BELONG TO ME"— Henry Fonda, Barbara Stanwyck; Screen Gems; 1941; Paramount; MCA-TV	1st Run	Starlight Theatre Fri. April 17 10:45-12:30 p.m. WCIA-TV	6.6	8.2	5.3	27.3	Jack Paar Show..... Shock Theatre— "Son of Frankenstein".....	WICS WCIA	13.9 5.9
5. "BADMAN OF TOMBSTONE"— Barry Sullivan, Broderick Crawford, Marjorie Reynolds; Interstate Tel. Film; 1949; Allied Artists	1st Run	Saturday Matinee Sat. April 18 5:00-6:00 p.m. WICS-TV	5.9	6.1	5.3	31.6	The Hop.....	WCIA	9.3
5. "CAPTAIN FROM CASTILE"— Tyrone Power, Jean Peters, Caesar Romero; 1947; 20th-Fox; NTA	Repeat	Midwest Marquee Sat. April 18 11:15-1:45 p.m. WCIA-TV	5.9	7.0	4.1	63.4	Saturday Night Playhouse— "Bad Boy".....	WICS	16.1
6. "TRY AND GET ME"— Frank Lovejoy; M&A Alexander; 1950; United Artists	Repeat	Sunday Cinema Sun. April 19 4:00-5:00 p.m. WTVP-TV	5.6	6.1	5.3	20.3	World Congress of Flight.....	WICS	18.3
7. "ROAD TO GLORY"— Fredrick March, Warner Baxter, L. Barrymore; 1936; 20th-Fox; NTA	1st Run	Midwest Marquee Mon. April 13 10:45-12:30 p.m. WCIA-TV	5.0	5.3	4.3	35.2	Jack Paar Show.....	WICS	9.7
8. "DAYTIME WIFE"— Tyrone Power, Linda Darnell; 1939; 20th-Fox; NTA	1st Run	Midwest Marquee Wed. April 15 10:45-12:15 p.m. WCIA-TV	4.6	5.3	2.9	33.1	Jack Paar Show.....	WICS	9.9
9. "CLOONEY BROWN"— Jennifer Jones, Charles Boyer; NTA; 1946	Repeat	Movietime Sun. April 19 10:30-12:30 p.m. WICS-TV	4.5	7.4	1.2	46.9	Academy Theatre— "Heartbeat".....	WTVP	3.3
10. "WINTERSET"— Burgess Meredith; M&A Alexander; 1936; RKO	1st Run	Saturday Spectacular Sat. April 18 10:00-11:30 p.m. WTVP-TV	4.2	4.5	3.7	12.5	Saturday Night Playhouse— "Bad Boy"..... News; Weather; Sports.....	WICS WICS	16.6 25.9

## DES MOINES

STATIONS: KRNT, WHO, WOI. SURVEY DATES: MARCH 30 - APRIL 5, 1959.

1. "DUEL AT APACHE WELLS"— Anna Marie Alberghetti, Ben Cooper; 1957; Hollywood Television Service	1st Run	Early Show Mon. March 30 5:00-6:00 p.m. WHO-TV	17.8	25.8	17.2	43.4	American Bandstand..... Mickey Mouse Club.....	WOI WOI	7.4 9.2
2. "KID FROM TEXAS"— Dennis O'Keefe, Florence Rice; 1938; MGM	Repeat	Early Show Tues. March 31 5:00-6:00 p.m. WHO-TV	15.1	18.4	12.7	50.7	American Bandstand..... Soliday Closeups; CBS News—DD. Edwards.....	WOI KRNT	5.7 7.4
3. "BEWITCHED"— Phyllis Thaxter, Edmund Guenn; 1944; MGM	Repeat	Early Show Wed. April 1 5:00-6:00 p.m. WHO-TV	14.6	17.2	12.7	48.7	American Bandstand..... Mickey Mouse Club.....	WOI WOI	7.8 8.4
4. "KILLER MCCOY"—Part I Mickey Rooney, Brian Donlevy, Ann Blythe, James Dunn; 1947; MGM	1st Run	Early Show Thurs. April 2 5:00-6:00 p.m. WHO-TV	11.7	13.9	10.2	50.0	American Bandstand..... Adventure Time.....	WOI WOI	4.9 5.7
5. "KILLER MCCOY"—Part II Mickey Rooney, Brian Donlevy, Ann Blythe, James Dunn; 1947; MGM	1st Run	Early Show Fri. April 3 5:00-6:00 p.m. WHO-TV	11.6	13.9	9.0	50.9	American Bandstand..... Mickey Mouse Club.....	WOI WOI	6.1 6.8
6. "GREEN HELL"— Douglas Fairbanks Jr., Joan Bennett, George Sanders; Screen Gems; 1940	1st Run	Action Theatre Sat. April 4 11:00-12:45 p.m. KRNT	11.4	12.7	7.4	47.9	Million Dollar Movie— "Mrs. Parkington".....	WHO	7.1
7. "COME NEXT SPRING"— Steve Cochran, Walter Brennan, Sonny Tufts, Ann Sheridan; 1956; HTS	1st Run	Late Show Thurs. April 2 10:30-12:15 p.m. WHO-TV	9.6	10.7	8.2	58.5	Sports World..... Jack Paar Show.....	KRNT KRNT	3.7 7.6
8. "FLYING TIGERS"— John Wayne, Anne Lee, John Carroll; 1942; HTS	1st Run	Late Show Fri. April 3 10:30-12:30 p.m. WHO-TV	9.1	10.7	7.0	51.1	Mary Jane Chim..... Jack Paar Show.....	KRNT KRNT	7.2 8.9
9. "MRS. PARKINGTON"— Greer Garson, Walter Pidgeon, Ed. Arnold; 1944; MGM	Repeat	Million Dollar Movie Sun. April 5 3:30-5:30 p.m. WHO-TV	8.9	9.8	7.4	43.4	Masters Golf Tournament..... Sorcerers Apprentice.....	KRNT WOI	7.3 8.4
10. "STRANGE CARGO"— Clark Gable, Joan Crawford, Peter Lorre; 1939; HTS	1st Run	Late Show Wed. April 1 10:30-12:45 p.m. WHO-TV	8.8	10.2	4.5	59.9	Sheriff of Cochise..... Jack Paar Show.....	KRNT KRNT	8.2 5.8



**FIRST NIELSEN REPORT FOR JUNE:\***

# TV'S TOP TWO NETWORKS ARE FIT TO BE TIED

In fact, they are tied.

During the week ending June 7, ABC-TV and the other top network were each No. 1 in 15 evening half hours—and tied for first place in still another half hour. The third network was first in only 11.

How fit can you get?

## ABC TELEVISION

\*Source: Nielsen 24-Market TV Report, week ending June 7, 1959, Sun.-Sat. 7:30-10:30 PM.

# VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

## WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION						
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.	
1.	Emmy Awards (Wed. 10:00-11:30)	WRC	38.2	1.	Mike Hammer (Tues. 10:30)	WRC	MCA	13.9	37.2	Garry Moore	WTOP	15.3
2.	Gunsmoke (Sat. 10:00-10:30)	WTOP	32.2	2.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	9.9	58.9	Border Patrol	WRC	2.9
3.	The Rifleman (Tues. 9:00-9:30)	WMAL	30.8	3.	"26" Men (Sun. 6:30)	WMAL	ABC	9.7	38.5	Chet Huntley Reporting	WRC	7.5
4.	77 Sunset Strip (Fri. 9:30-10:30)	WMAL	28.1	4.	Silent Service (Sun. 7:00)	WMAL	CNP	9.5	28.3	Lassie	WTOP	13.6
5.	Cherry Show (Sun. 9:00-10:00)	WRC	28.0	5.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	8.7	35.5	Decoy	WTOP	7.3
6.	Maverick (Sun. 7:30-8:30)	WMAL	28.0	6.	Gray Ghost (Wed. 7:00)	WRC	CBS	8.4	37.2	Ten-4	WTOP	7.3
6.	Carney/Cesar At The Movies (Sun. 10:00-11:00)	WRC	27.7	7.	People's Choice (Wed. 9:30)	WMAL	ABC	7.5	12.7	Bat Masterson	WRC	22.4
7.	Playhouse 90 (Thurs. 9:30-11:00)	WTOP	27.5	8.	Decoy (Mon. 7:00)	WTOP	Official	7.3	29.8	Death Valley Days	WRC	8.7
8.	Have Gun, Will Travel (Sat. 9:30-10)	WTOP	26.9	9.	Superman (Mon. 6:00)	WRC	Flamingo	7.3	41.0	Abbott & Costello	WMAL	3.6
9.	Wagon Train (Wed. 7:30-8:30)	WRC	26.8	9.	Special Agent 7 (Sat. 10:30)	WMAL	MCA	7.1	19.9	10:30 Theatre	WTOP	14.3
10.	Cavalade of Sports (Fri. 10:00-11:00)	WRC	26.1	10.	Amos & Andy (Mon.-Fri. 6:30)	WMAL	CBS	6.6	26.8	{ Sam; Forrester Gibbons; News	WRC	8.1

## SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: MAY 1-7, 1959.

1.	Cavalade of Sports (Fri. 7:00-8:00)	KRON 41.9	1.	Sea Hunt (Tues. 7:00)	KRON Ziv 22.2	47.8	6 O'Clock Movie	KGO 11.9
2.	Emmy Awards (Wed. 10:00-11:30)	KRON 41.7	2.	Highway Patrol (Tues. 6:30)	KRON Ziv 18.8	45.1	Early Show	KPIX 5.6
3.	77 Sunset Strip (Fri. 9:30-10:30)	KGO 36.4	3.	Divorce Court (Sat. 6:00)	KRON Guild 18.5	45.3	Early Show	KPIX 9.4
4.	Father Knows Best (Mon. 8:30-9:00)	KPIX 32.9	4.	San Francisco Beat (Sat. 7:00)	KPIX CBS 17.9	49.3	6 O'Clock Movie	KGO 7.5
5.	Wednesday Night Fights (Wed. 7-8)	KGO 29.0	5.	U.S. Marshal (Thurs. 7:00)	KRON NTA 13.7	41.3	Channel 5 News	KPIX 7.7
6.	The Rifleman (Tues. 9:00-9:30)	KGO 27.6	6.	Popeye (Mon.-Fri. 5:15)	KRON UAA 12.4	50.8	Early Show	KPIX 5.2
7.	Wyatt Earp (Tues. 8:30-9:00)	KGO 27.4	7.	Treasure (Fri. 6:30)	KRON Bagnall 11.5	39.1	Jeff's Collie	KTVU 7.1
8.	Wagon Train (Wed. 7:30-8:30)	KRON 26.9	8.	Bold Venture (Thurs. 6:30)	KRON Ziv 9.5	37.3	Wild Bill Hickok	KTVU 5.8
9.	Real McCoys (Thurs. 8:30-9:00)	KGO 26.6	9.	Colonel Flack (Mon. 6:30)	KRON CBS 9.5	32.9	Early Show	KPIX 6.2
10.	Dean Martin (Sun. 8:00-9:00)	KRON 26.4	10.	Huckleberry Hound (Wed. 6:30)	KTVU Screen Gems 8.3	21.8	Rescue 8	KRON 8.3
				Rescue 8 (Wed. 6:30)	KRON Screen Gems 8.3	21.8	Huckleberry Hound	KTVU 8.3
				State Trooper (Tues. 7:30)	KPIX MCA 8.1	14.3	Dragnet	KRON 14.5

## ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: MAY 1-7, 1959.

1.	Emmy Awards (Wed. 9:00-10:30)	KSD 43.4	1.	Highway Patrol (Thurs. 9:30)	KSD Ziv 29.3	49.3	Playhouse 90	KMOX 24.6
2.	Guns Smoke (Sat. 9:00-9:30)	KMOX 33.3	2.	Mike Hammer (Sat. 10:00)	KSD MCA 26.8	59.4	News; Weather	KMOX 14.4
3.	Ann Sothern (Mon. 8:30-9:00)	KMOX 33.1	3.	Whirlybirds (Tues. 10:00)	KSD CBS 25.8	56.5	First Run Theatre	KMOX 15.3
4.	Arthur Murray Party (Mon. 9:00-9:30)	KSD 31.9	4.	Border Patrol (Fri. 10:00)	KSD CBS 25.2	51.2	News; Wea.; St. Louis	KMOX 15.1
5.	Danny Thomas (Mon. 8:00-8:30)	KMOX 31.7	5.	Special Agent 7 (Mon. 10:00)	KSD MCA 24.0	53.7	News; Wea.; St. Louis	KMOX 16.5
6.	You Bet Your Life (Thurs. 9:00-9:30)	KSD 30.1	6.	Sea Hunt (Fri. 9:30)	KTVI Ziv 21.8	33.6	Cavalade of Sports	KSD 15.7
7.	I've Got A Secret (Wed. 8:30-9:00)	KMOX 29.7	7.	Silent Service (Thurs. 10:00)	KSD CNP 20.7	47.3	News; Wea.; St. Louis	KMOX 20.7
8.	Father Knows Best (Mon. 7:30-8:00)	KMOX 28.5	8.	State Trooper (Thurs. 9:30)	KSD MCA 19.7	31.2	Garry Moore	KMOX 22.8
9.	Maverick (Sun. 6:30-7:30)	KTVI 27.0	9.	Death Valley Days (Sat. 9:30)	KTVI U.S. Borax 18.3	39.4	D.A.'s Man	KSD 14.6
10.	Wagon Train (Wed. 6:30-7:30)	KSD 26.8	10.	Rescue 8 (Mon. 9:30)	KSD Screen Gems 18.3	38.1	Desilu Playhouse	KMOX 21.1
				It's A Great Life (Sun. 10:00)	KSD CNP 15.9	38.1	Sunday News Special	KMOX 19.8
							News; Sports	KMOX 19.8

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: MAY 1-7, 1959.

1.	77 Sunset Strip (Fri. 9:30-10:30)	WFIL 42.8	1.	Highway Patrol (Tues. 10:30)	WRCV Ziv 17.0	35.4	Garry Moore	WCAU 25.7
2.	The Rifleman (Tues. 9:00-9:30)	WFIL 40.3	2.	Bold Venture (Mon. 10:30)	WRCV Ziv 15.8	36.2	Desilu Playhouse	WCAU 18.1
3.	Emmy Awards (Wed. 10:00-11:30)	WRCV 39.3	3.	San Francisco Beat (Sat. 10:30)	WFIL CBS 15.8	32.1	Markham	WCAU 20.1
4.	Pat Boone (Thurs. 9:00-9:30)	WFIL 37.0	4.	Walter Winchell File (Mon. 10:00)	WFIL NTA 15.1	25.0	Arthur Murray Party	WRCV 26.1
5.	Guns Smoke (Sat. 10:00-10:30)	WCAU 36.8	5.	U.S. Marshal (Mon. 9:30)	WFIL NTA 13.7	22.0	Ann Sothern	WCAU 25.1
6.	Real McCoys (Thurs. 8:30-9:00)	WFIL 34.4	6.	Death Valley Days (Mon. 7:00)	WRCV U.S. Borax 13.3	54.1	7 O'Clock Report; CBS	WCAU 5.7
7.	Carney/Cesar At The Movies (Sun. 10:00-11:00)	WRCV 33.1	7.	Popeye (Mon.-Fri. 6:00)	WFIL UAA 13.0	36.2	Early Show	WCAU 9.7
8.	I've Got A Secret (Wed. 9:30-10:00)	WCAU 33.1	8.	State Trooper (Thurs. 7:00)	WRCV MCA 12.5	60.4	News; Wea.; Wea.	WFIL 5.4
9.	Perry Como (Sat. 8:00-9:00)	WRCV 32.4	9.	Sky King (Sat. 7:00)	WFIL Nabisco 12.4	48.6	Sea Hunt	WCAU 12.1
10.	Wagon Train (Wed. 7:30-8:30)	WRCV 32.0	10.	Sea Hunt (Sat. 7:00)	WCAU Ziv 12.1	47.5	Sky King	WFIL 12.4
11.	Person To Person (Fri. 10:30-11:00)	WCAU 31.5		Flight (Wed. 9:30)	WFIL CNP 11.9	18.2	I've Got A Secret	WCAU 33.1
12.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU 31.5						

## NEW ORLEANS

STATIONS: WWL, WDSU, WYUE. SURVEY DATES: MAY 1-7, 1959.

1.	Emmy Awards (Wed. 9:00-10:30)	WDSU 51.3	1.	Mike Hammer (Fri. 9:30)	WWL MCA 29.5	57.3	"M" Squad	WDSU 21.6
2.	Wagon Train (Wed. 6:30-7:30)	WDSU 49.9	2.	Sea Hunt (Tues. 9:30)	WDSU Ziv 28.4	55.8	Garry Moore	WWL 22.3
3.	Guns Smoke (Sat. 9:00-9:30)	WWL 44.5	3.	State Trooper (Tues. 10:00)	WDSU MCA 26.9	73.9	Arthur Murray Party	WWL 7.6
4.	Have Gun, Will Travel (Sat. 8:30-9)	WWL 39.6	4.	Casey Jones (Sat. 6:00)	WDSU Screen Gems 26.7	78.1	Danger Is My Business	WWL 7.5
5.	Peter Gunn (Mon. 8:00-9:00)	WFAA 38.4	5.	How To Marry A Millionaire (Fri. 10)	WWL NTA 25.2	44.0	Highway Patrol	WDSU 24.0
6.	Playhouse 90 (Thurs. 9:30-10:00)	WWL 38.0	6.	Highway Patrol (Fri. 10:00)	WDSU Ziv 24.0	46.8	To Marry A Millionaire	WWL 25.2
7.	Cavalade of Sports (Fri. 8:00-9:00)	WDSU 37.1	7.	Man Without A Gun (Sat. 10:00)	WWL NTA 23.8	56.4	First Run Theatre	WDSU 17.8
8.	Restless Gun (Mon. 7:00-7:30)	WDSU 37.1	8.	MacKenzie's Raiders (Fri. 7:30)	WWL Ziv 22.9	50.2	Adv. of Ellery Queen	WDSU 18.2
9.	The Millionaire (Wed. 8:00-8:30)	WWL 36.9	9.	Walter Winchell File (Mon. 10:00)	WWL NTA 22.3	51.9	Whirlybirds	WDSU 17.4
10.	Yancy Derringer (Thurs. 7:30-8:00)	WWL 36.2	10.	Border Patrol (Sat. 9:30)	WWL CBS 22.0	44.4	D.A.'s Man	WDSU 27.1
11.	Tales of Wells Fargo (Mon. 7:30-8:00)	WDSU 34.1						

## DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KFJZ. SURVEY DATES: MAY 1-7, 1959.

1.	Guns Smoke (Sat. 9:00-9:30)	KRLD 41.4	1.	Death Valley Days (Sat. 9:30)	KRLD U.S. Borax 27.7	59.2	D.A.'s Man	WBAP 13.0
2.	The Rifleman (Tues. 8:00-8:30)	WFAA 41.3	2.	Highway Patrol (Fri. 9:30)	WFAA Ziv 20.6	40.6	Person To Person	KRLD 16.5
3.	Emmy Awards (Wed. 9:00-10:30)	WBAP 40.7	3.	Mike Hammer (Thurs. 9:00)	WFAA MCA 15.7	26.4	Playhouse 90	KRLD 20.8
4.	Wyatt Earp (Tues. 7:30-8:00)	WFAA 34.3	4.	State Trooper (Tues. 9:30)	WBAP MCA 14.8	27.3	Garry Moore	KRLD 25.6
5.	Ann Sothern (Mon. 8:30-9:00)	KRLD 30.9	5.	Rescue 8 (Sun. 8:30)	WFAA Screen Gems 13.9	26.2	Alfred Hitchcock	KRLD 19.7
6.	Pat Boone (Thurs. 8:00-8:30)	WFAA 30.9	6.	U.S. Marshal (Thurs. 9:30)	WFAA NTA 13.7	26.1	Playhouse 90	KRLD 20.8
7.	77 Sunset Strip (Fri. 8:30-9:30)	WFAA 29.8	7.	Woody Woodpecker (Tues. 6:00)	WFJZ Kellogg 13.5	33.6	News; Weather; News	WBAP 9.9
8.	The Millionaire (Wed. 8:00-8:30)	KRLD 29.6	8.	Flight (Mon. 9:30)	WBAP CNP 11.7	22.8	Desilu Playhouse	KRLD 24.8
9.	Real McCoys (Thurs. 7:30-8:00)	WFAA 28.9	9.	Superman (Mon. 6:00)	WFJZ Flamingo 10.8	36.5	News; Weather; News	WBAP 8.4
10.	I've Got A Secret (Wed. 8:30-9:00)	KRLD 28.5	10.	Huckleberry Hound (Thurs. 6:00)	WFJZ Screen Gems 8.6	32.0	News; Weather; News	WBAP 9.4
11.	Wagon Train (Wed. 6:30-7:30)	WBAP 27.0		MacKenzie's Raiders (Tues. 9:30)	WFAA Ziv 8.6	15.8	Garry Moore	KRLD 25.6

## ATLANTA

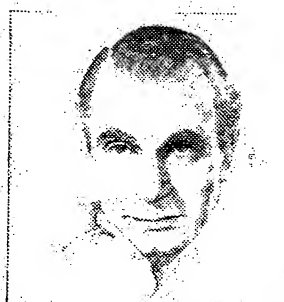
STATIONS: WSB, WAGA, WLWA. SURVEY DATES: MAY 1-7, 1959.

1.	Wagon Train (Wed. 7:30-8:30)	WSB 44.4	1.	Whirlybirds (Wed. 7:00)	WSB CBS 26.4	78.1	City Camera; Wea.	WAGA 5.9
2.	Guns Smoke (Sat. 10:00-10:30)	WAGA 41.4	2.	Highway Patrol (Sat. 9:00)	WAGA Ziv 21.7	37.4	Welk's Dancing Party	WLWA 19.4
3.	Emmy Awards (Wed. 10:00-11:30)	WSB 38.1	3.	Popeye (Mon.-Fri. 5:00)	WSB UAA 14.8	57.5	Early Show	WAGA 6.8
4.	Real McCoys (Thurs. 8:30-9:00)	WLWA 35.0	4.	MacKenzie's Raiders (Tues. 7:00)	WSB Ziv 14.1	49.1	City Camera; Wea.	WAGA 7.0
5.	Price Is Right (Wed. 8:30-9:00)	WSB 31.6	5.	U.S. Marshal (Sat. 10:30)	WAGA NTA 14.1	42.3	D.A.'s Man	WSB 15.2
6.	The Rifleman (Tues. 9:00-9:30)	WLWA 31.6	6.	Death Valley Days (Mon. 7:00)	WSB U.S. Borax 13.3	55.9	City Camera; Wea.	WAGA 8.6
7.	Peter Gunn (Mon. 9:00-9:30)	WSB 31.0	7.	Flight (Tues. 8:00)	WAGA CNP 12.4	27.0	Cheyenne	WLWA 22.3
8.	Maverick (Sun. 7:30-8:30)	WLWA 30.2	8.	Sea Hunt (Sun. 7:00)	WSB Ziv 12.0	33.8	Lassie	WAGA 18.6
9.	Father Knows Best (Mon. 8:30-9:00)	WAGA 28.9	9.	People's Choice (Fri. 7:00)	WSB ABC 11.0	43.7	City Camera; Wea.	WAGA 7.4
10.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA 28.7	10.	Huckleberry Hound (Thurs. 6:00)	WSB Screen Gems 10.8	53.2	Early Show	WAGA 5.7
11.	Perry Mason (Sat. 7:30-8:30)	WAGA 28.5		Woody Woodpecker (Tues. 6:00)	WSB Kellogg 9.9	41.9	Early Show	WAGA 7.0

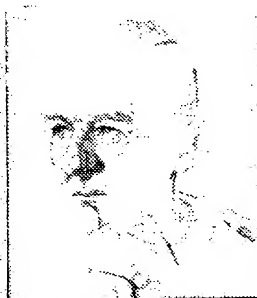
(Continued on page 34)

# The Company

ASSOCIATED TELEVISION LIMITED have been honoured to present — within one broadcasting season — the greatest Artists of the British Theatre in their first appearances anywhere in Television Drama.



November - 1958  
SIR LAURENCE OLIVIER  
in "John Gabriel Borkman"



March - 1959  
SIR JOHN GIELGUD  
in "A Day by the Sea"



May - 1959  
MICHAEL REDGRAVE  
in "A Touch of the Sun"

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IN JUNE, AN INTERNATIONAL 'FIRST' For Her World Television Debut

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n **THE  
WILD  
BIRD**

with Hugh Griffith, Mogens Wieth,  
Hermione Baddeley, Thomas Heathcote,  
Miriam Karlin, Clive Morton, and  
Nora Nicholson

(adapted from "La Sauvage" by Jean Anouilh)

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ASSOCIATED TELEVISION LIMITED, Television House, Kingsway, London W.C.2

# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 31)

## COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.
1.	Real McCoys (Thurs. 8:30-9:00)	WTVN	1.	Death Valley Days (Sun. 9:30)	WBNS	U.S. Borax	1.	Science Fiction Theatre	WTVN
2.	The Rifleman (Tues. 9:00-9:30)	WTVN	2.	Sea Hunt (Mon. 7:30)	WBNS	Ziv	2.	Buckskin	WLWC
3.	Pat Boone (Thurs. 9:00-9:30)	WTVN	3.	Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	3.	News; Sports; News	WLWC
4.	Gunslinger (Sat. 10:00-10:30)	WBNS	4.	U.S. Marshal (Fri. 10:30)	WTVN	NTA	4.	Person To Person	WBNS
5.	Emmy Awards (Wed. 10:00-11:30)	WLWC	5.	Decoy (Mon. 10:30)	WLWC	Official	5.	Desilu Playhouse	WBNS
6.	77 Sunset Strip (Fri. 9:30-10:30)	WTVN	6.	Highway Patrol (Wed. 8:30)	WBNS	Ziv	6.	Ozzie & Harriet	WTVN
7.	Maverick (Sun. 7:30-8:30)	WTVN	7.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	7.	News; CBS News	WBNS
8.	Lawman (Sun. 8:30-9:00)	WTVN	8.	Amos & Andy (Fri. 8:30)	WBNS	CBS	8.	Walt Disney Presents	WTVN
9.	Red Skelton (Tues. 9:30-10:00)	WBNS	9.	MacKenzie's Raiders (Thurs. 7:30)	WBNS	Ziv	9.	Leave It To Beaver	WTVN
10.	I've Got A Secret (Wed. 9:30-10:00)	WBNS	10.	Special Agent 7 (Tues. 8:00)	WBNS	MCA	10.	Cheyenne	WTVN
				Casey Jones (Tues. 7:00)	WTVN	Screen Gems		News; CBS News	WBNS
				Our Miss Brooks (Sun. 6:00)	WBNS	CBS		Lone Ranger	WTVN

## MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: MAY 1-7, 1959.

1. Perry Mason (Sat. 7:30-8:30)	WTVJ	44.1	1. Sea Hunt (Fri. 7:00)	WTVJ	Ziv	35.5	74.7	"26" Men	WCKT	8.6
2. Gunsmoke (Sat. 10:00-10:30)	WTVJ	39.1	2. Whirlybirds (Thurs. 7:30)	WTVJ	CBS	30.6	55.6	Leave It To Beaver	WPCT	13.7
3. Red Skelton (Tues. 9:30-10:00)	WCKT	36.1	3. Highway Patrol (Mon. 7:00)	WTVJ	Ziv	27.8	61.9	Superman	WCKT	12.4
4. Emmy Awards (Wed. 10:00-11:30)	WCKT	35.8	4. MacKenzie's Raiders (Thurs. 8:00)	WTVJ	Ziv	25.6	47.8	Zorro	WPST	19.4
5. Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	32.5	5. Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	24.5	51.6	Lone Ranger	WTVJ	18.8
6. Name That Tune (Mon. 7:30-8:00)	WTVJ	31.0	6. Flight (Tues. 8:00)	WTVJ	CNP	20.7	39.3	Cheyenne	WPST	21.1
7. Playhouse 90 (Thurs. 9:30-11:00)	WTVJ	30.6	7. Rescue 8 (Sat. 7:00)	WTVJ	Screen Gems	19.7	57.1	Movie of the Week	WCKT	8.6
8. Maverick (Sun. 7:30-8:30)	WPST	29.8	8. Silent Service (Tues. 7:00)	WTVJ	CNP	19.2	43.0	Woody Woodpecker	WCKT	16.9
9. Big Show (Wed. 7:00-8:30)	WTVJ	29.7	9. U.S. Marshal (Wed. 8:30)	WTVJ	NTA	18.6	27.0	Price Is Right	WCKT	29.5
10. Price Is Right (Wed. 8:30-9:00)	WCKT	29.5	10. Woody Woodpecker (Tues. 7:00)	WCKT	Kellogg	16.9	37.8	Silent Service	WTVJ	19.2

## CHICAGO

STATIONS: WBBM, WNBQ, WKBK, WGN. SURVEY DATES: MAY 1-7, 1959.

1. Emmy Awards (Wed. 9:00-10:30)	WNBQ	42.0	1. Highway Patrol (Fri. 9:30)	WGN	Ziv	19.0	29.2	Cavalcade of Sports	WNBQ	24.8
2. Gunsmoke (Sat. 9:00-9:30)	WBBM	35.8	2. Mike Hammer (Thurs. 9:30)	WGN	MCA	17.9	28.5	Playhouse 90	WBBM	26.3
3. Maverick (Sun. 6:30-7:30)	WKBK	30.5	3. Whirlybirds (Thurs. 9:00)	WGN	CBS	16.7	24.9	Playhouse 90	WBBM	26.3
4. Red Skelton (Tues. 8:30-9:00)	WBBM	29.4	4. State Trooper (Mon. 9:30)	WGN	MCA	15.3	30.9	Desilu Playhouse	WBBM	18.7
5. Carney/Cesar At The Movies (Sun. 9:00-10:00)	WNBQ	28.7	5. This Is Alice (Thurs. 8:00)	WGN	NTA	14.1	29.7	Pat Boone	WKBK	18.4
6. 77 Sunset Strip (Fri. 8:30-9:30)	WKBK	28.7	6. Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	12.5	26.2	Price Is Right	WNBQ	13.9
7. I've Got A Secret (Wed. 8:30-9:00)	WBBM	28.1	7. Citizen Soldier (Mon. 9:30)	WNBQ	Flamingo	11.9	23.7	Desilu Playhouse	WBBM	18.7
8. Garry Moore (Tues. 9:00-10:00)	WBBM	27.3	8. Navy Log (Mon. 9:00)	WGN	CBS	10.9	20.7	Arthur Murray Party	WNBQ	19.3
9. Chevy Chase (Sun. 8:00-9:00)	WNBQ	26.4	9. San Francisco Beat (Wed. 9:00)	WGN	CBS	9.8	14.0	Emmy Awards	WNBQ	40.1
10. Playhouse 90 (Thurs. 8:30-10:00)	WBBM	25.8	10. Badge 714 (Sat. 10:00)	WNBQ	NBC	9.4	19.8	Best of CBS	WBBM	25.0
			11. Rescue 8 (Mon. 8:30)	WGN	Screen Gems	9.4	19.9	Ann Sothern	WBBM	18.2

# SULLIVAN impersonating JORDAN?



Current Release

HANOVER RECORDS

"BYE BYE LOVE"

b/w "FLY CARPET FLY"

Direction: WILLIAM MORRIS AGENCY

Congratulations ED... WILL JORDAN

June 21st

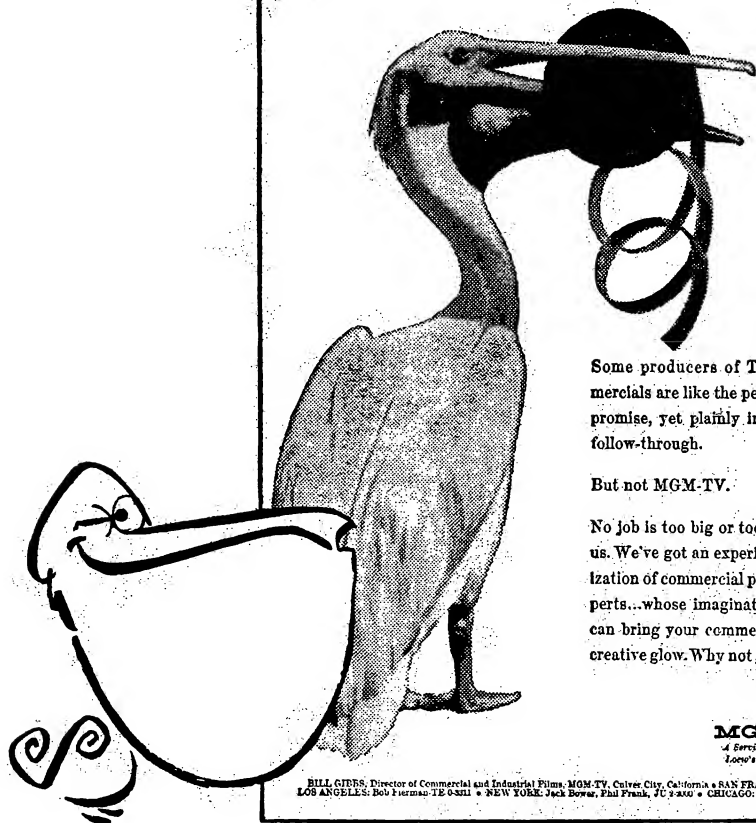
15th Guest Appearance

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CBS-TV

Personal Management  
MANNIE GREENFIELD  
9 Rockefeller Plaza  
New York

# THE PELICAN AND THE LION

*"A Remarkable Bird is the Pelican.....  
His Mouth Holds More Than His Bellican!"*



Some producers of TV film commercials are like the pelican—big on promise, yet plainly inadequate on follow-through.

But not MGM-TV.

No job is too big or too complex for us. We've got an experienced organization of commercial production experts...whose imaginative approach can bring your commercials a fresh creative glow. Why not give us a call?



BILL GIBBS, Director of Commercial and Industrial Films, MGM-TV, Culver City, California • SAN FRANCISCO: PR 5-1613  
LOS ANGELES: Bob Fierman, TE 0-3311 • NEW YORK: Jack Bower, Phil Frank, JU 2-2000 • CHICAGO: Bob McNear, FI 6-8477



## A MADISON AVENUE TALE...WITH A MORAL

Once upon a time, an adwriter when faced with the task of graphically illustrating the superiority of MGM's facilities for producing TV film commercials, thought he was mighty clever when he decided to draw a parallel between MGM-TV and a rare old bird called a pelican.

It would be visually compelling, he thought, and a line he remembered from Bartlett's Familiar Quotations: (A remarkable bird is the pelican, his mouth holds more than his bellican) seemed to be equally compelling. And so he wrote an ad that compared some producers of TV commercials with the pelican (lower case p) whose mouths were big, but whose facilities for delivering the goods were limited.

Now, little known to this copywriter, there was a very successful and reputable animated film producer named Pelican (capital P).

When they saw his ad they were shocked... and rightly so! For this copywriter had in all

his innocence cast aspersion on their good name.

And so the adwriter was very sorry and MGM-TV was very sorry. They hadn't meant to deprecate either the creativity or the facilities of this reputable animation producer.

As it happens, MGM-TV is not in the animated commercial business and hadn't meant to take a swipe at any animated commercial producers.

### THE MORAL OF THE TALE:

It's better to tell the world how good you are... positively, rather than by negative example (i.e., We think our commercial department is the very best)... because what starts out to be an innocent reference to a pelican, may well turn into an embarrassing bird.





## Newsgathering Like a Network

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recorder. Weekly transmission charges, according to Radio Press, average \$45 for smaller outlets and as high as \$100 for larger stations. Weekly fee for Radio Press is about six times station's highest minute rate plus share of transmission costs. A major outlet might pay in the vicinity of \$250 per week for the news service while a smalltown station would be tabbed at, say \$20.

### Global and Domestic

Radio Press says its transmissions have as high as 50% overseas pickups from the major capitals and other foreign news-breaking centers. It has newsmen on both a stringer and retainer basis overseas and is assured of complete coverage in the United States.

In addition to Garrison in the N. Y. office, staffers are Ray Weiss, editor, and associate editors Irv Chapman and Bill Scott, Washington is manned by I. Herbert Gordon, bureau chief; Donald E. Bowers, editor; Bruce Morton, associate editor; J. Harley Murray, Congressional correspondent; Herb Brubaker and Steve Dixon, general assignment reporters, and Amelia Albright, women's editor. Paris bureau is captained by Bernard Kaplan with an assist by Bernard Redmont.

Bob Ross is European bureau chief working out of London; Paul Moor and Jim Anderson, Berlin; Edward de Fontaine and Jack Walters, Frankfurt; Flora Lewis, Bonn; Vic Lusini, Geneva; Maxwell Sweeney, Dublin; Melton Davis, Rome; Edward St. John and Ed Gress, Madrid; Warren Franklin, Vienna; Michael Wilson and Stuart C. Carlson, Athens; Hedley Chambers, Cyprus; John Low, Jerusalem; Robert Lindley, Buenos Aires; Bob Eloquent, Southeast Asia; John Wallace, Hong Kong; Al Cullison, Tokyo; Daniel James, Mexico; Bill Berns, Belgrade; Seymour Freidin, the Balkans, and Jay Mallin, Havana. This is a partial list of the veteran newspapermen-broadcasters who

cover Radio Press around the globe.

### 47 Cover 27

Organization to date has 36 foreign correspondents; in addition, 11 correspondents are in the process of accreditation which will bring the total to 47 covering some 27 countries. Combs doubles as prexy and editor-in-chief.

In addition to supplying "voiced" and actuality material to indie and network outlets on a subscription basis, Combs recently launched a "swap network" project. Radio Press, whenever it seeks a station's help in covering a local story, reciprocates either on that day or at any subsequent time by offering any one of the stories in its daily budget. Cash prizes are plentiful to stations furnishing the most graphic stories in addition to the swap deal.

Combs sees no reason why the radio industry cannot develop its own nationwide coverage of news under terms of mutual advantage to all enterprising stations and their news directors. Radio Press' prizes for national stories are \$100 for the best actuality or voicecast, \$50 for second, and \$25 for third.

## Special Problem

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CBS for a specific setup, will have to settle for something else.

MCA is packaging for Ford Motor Co. another series of specials. Thirty-nine Tuesday night slots were bought for 1959-60 on NBC, but only 23 of the 39 are reportedly firmed up in terms of talent and format. This is an unusual case, since MCA controls so much talent, and it has been suggested that it may just be a case of that company moving slowly in order to get the very best available.

### Elimination Process

If it is deliberately moving slowly ahead, then it may be the only one of the many special-makers which is doing so deliberately. Sponsors bought with a fair to excellent idea of what they wanted. It has been pointed out. And there are two ways to look at the problems they now face in trying to make the original ideas fit the format and the star: "It's only a matter of time before they get what they want," one web executive said this week of special underwriters. Yet another executive (from the same network) put it this way: "It's a matter of elimination. You start with one idea for a star and if you can't get him you take second choice or third choice." Pressed further, the second executive admitted that the situation that exists could conceivably force sponsor and network to go through this process of elimination many more than just three times, in order to fill committed airtime.

"Kiting prices" on tv talent isn't the big worry. Sponsors are willing to pay fantastic prices if they think the frontiers and writers are worth it (Revlon bought Goodman Ace at what is

understood to be a "very respectable sum." Nor is the problem one of finding producers; like Ace (who is also a top writer) they are apparently available.

### Expectancies

Problem is getting a hold on those 15 or 20 or even 30 boxoffice names who can make a special really special, and set one sponsor's offering apart from the rest. NBC is going after Debbie Reynolds, Jimmy Durante and Harry Belafonte. Durante may come through for one (actually for a Talent Associates production in behalf of du Pont but on NBC time).

Webs and producers figure now they've gotta go outside tv, to motion pictures, to get those big names. Fly in the ointment is that names such as Kirk Douglas, Ingrid Bergmann and Gregory Peck have not indicated any degree of real interest in tv—unless it's for the MCA-Ford shows.

Lastly, often where they have stars, they don't yet have formats.

## 'U.S. Marshal' In Takeover of Hub

Boston, June 16.

John Bromfield is here for a six-day round of appearances. Returning for his third Hub visit today (Tues.) as part of a tour to promote water safety for the Red Cross and fire prevention, he is being joined by his wife, Larri Thomas.

WNAC-TV press attache Phyl Doherty and staff turned the town upside down for the "U.S. Marshal" promotion. There's a Hub downtown thoroughfare named Bromfield St., presumably after one of his ancestors, and photos were made. Tomorrow he takes part in "I Am an American Day" ceremonies at base of Bunker Hill Monument in Charlestown, following which he rides in the Bunker Hill Day Parade. A WNAC-TV press party at Jimmy's Harborside is set for Wednesday night.

On Thursday Bromfield makes tv and radio appearances, visits tv eds, and on Friday gets sworn in as honorary fire chief in Mayor Hynes' office.

A special interview on WNAC-TV by Gus Saunders is set for 1 p.m. Friday, and in the afternoon Judge John Pappas hosts a special luncheon at Suffolk Downs and the seventh race at the track will be named for Bromfield.

Saturday he previews Pleasure Island, the new \$4,000,000 Disneyland-type park in Wakefield. Sunday he has the day off and relaxes on the Cape for Monday when he appears as headliner at Mayor Hynes' Annual Charity Field Day at Fenway Park.

Following the Fenway Park show, he flies to Baltimore for another round of p.a.'s.

Manchester, N. H. — David O'Shea of New York, who formerly managed a television station in Fort Lauderdale, Fla., has been named general manager of WMUR-TV here, it was announced by Pierre D. Eaton, supervisor of operations. John Conway has been appointed sales manager. He joined WMUR-TV in 1951 and has since been an account executive.

## Judge's Closed Lid

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seat. No names of contestants, tv webs and quiz shows were mentioned in the presentation, but if it did contain an overall condemnation of quizzers and the manner in which they were conducted. The grand jury's report ended an eight months' investigation into the quiz shows.

The daily press, as in the instance when the first tv quiz scandals broke, gave the story Page 1 treatment. WNEW, was one of the first of the Gotham radio outlets to grab the grand jury foreman for a deeper-phone interview. In the interview, Hacker said that the judge's action in sealing the presentation was an injustice to the work of the grand jury. "We are unanimous in handing up the presentation," Hacker said. "We do not wish so much time and effort to be lost. There may be questions of law that are moot in this controversy but what is not moot is that there has been moral wrongdoing."

### Would Alert TV Industry

Hacker was asked what effect the presentation might have on the tv industry if it were released. "Personally, I think it would have the most salutary effect because it would put the tv industry on guard so that it would police itself," Hacker replied. "I think it would be in the interest of the tv industry to ask for the publication of these findings, so that it could put its own house in order, and once more attract the confidence of the American people."

The webs apparently, were in no hurry to ask the courts to release the document. When asked if it would like to see the presentation made public, CBS-TV's reply was that this was not an appropriate time to comment on the matter, inasmuch as it was still within the jurisdiction of the courts. NBC-TV, on the other hand, thought the presentation should be released to the press.

Judge Schweitzer's action angered many public-spirited citizens, notably the Grand Jury Assn., whose objectives are to protect the rights and powers of the grand jury system and to heighten its value to the community.

Lee Thompson Smith, prexy of the grand jury, said he had called an executive committee meeting of his group for tomorrow (Thurs.) because he was "very much concerned" by Judge Schweitzer's action.

It was indicated that if the presentation failed to be made public, the FCC might launch an investigation of the shady happenings on tv quiz row.

## SAG-AFTRA 'Cole War'

Continued from page 17

against merger; there are just too many things that favor it."

This attitude is the same one, essentially, that AFTRA has held to all along, even when SAG was publicly arguing against the soundness of merger. And since it's known that some SAG leaders still hold, in a semi-private way, against a permanent tieup of the traditional rivals, there are those in the business who are speculating, even at this moment—some four months away from the time Cole's findings are expected to be made public—that a negative outcome will delay indefinitely (or perhaps forever) a SAG-AFTRA merger.

Attitude is that certain SAG leaders will go to the SAG rank-and-file with Cole's material and say, in effect, that an expert couldn't find in favor of a merger, so why not let's just give the whole thing up as a bad try? If the report is for merger, on the other hand, SAG probably won't have any further defenses.

There seems to be every indication that both sides are going to be on pins-and-needles until Cole comes through with the final word.

Portsmouth, N.H.—Col. Chester P. Hartford, formerly associated with radio stations WHEB here and WNH in Rochester, has been promoted to brigadier general in the Army Reserve. Besides serving as a radio executive, he has been on the staffs of New Hampshire Profiles magazine and the Manchester Union-Leader and now is manager of business development for the Amoskeag Banks in Manchester.

## 2 Regional Buys On SG's 'Rescue 8'

Screen Gems racked up two regionals, one with Miles Labs for the Pacific Coast and the other for New York State with West End Brewing Co., to kick off second year sales on "Rescue 8." Stanza has gone into production of its second 39 half-hours.

The regionals account for 10 markets that are known at the moment and straight syndication to individual stations account for another 10, which means 20 markets wrapped up by SG in the early days of '8' selling.

## MBS' 25th Anni of FCC

Mutual, now celebrating its 25th anni as a network, has earmarked a special "Capital Assignment" interview Friday (19) geared to the 25th anni of the Federal Communications Commission.

MBS national affairs director Jack Gertz will have FCC Commissioner Robert E. Lee before his mike detailing highlights of the past 25 years and answering some queries on what the commission has blueprinted for the future. One of the topics to be discussed is the controversial political equal time section of the present Federal Communications Act.

Lincoln, Neb. KOLN-TV, a dual affiliate of CBS-TV and ABC-TV, has installed a new Vidicon unit, including new film projectors.



William Campbell as Jerry Austin

# CANNONBALL

TV'S NEW  
HARD-DRIVING  
SALES VEHICLE

### BEER:

Genesee! Schmidt!

### FOOD CHAINS:

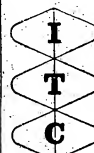
A & P! Winn-Dixiel

### GASOLINE:

General Petroleum!  
Ashland Oil & Refining!

### OTHERS:

Johnson's Wax!  
Firestone Tires, Etc.!



INDEPENDENT  
TELEVISION  
CORPORATION

488 Madison Ave. • New York 22  
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Mgt. William Morris Agency



# THE HOT SHOWS COME FROM ZIV!

## "SEA HUNT"

starring LLOYD BRIDGES

MIAMI

WTJV

SAN DIEGO, KFSB TV

52.6% SHARE

ARB January 1959

SYRACUSE, WSYR TV

58.8% SHARE

ARB January 1959

NEW ORLEANS, WDSU TV

61.3% SHARE

ARB January 1959

67.8% SHARE

40.1 RATING

ARB

January 1959



ZIV TELEVISION PROGRAMS, INC.

Journal of the American  
April 29, 1959

## Jack O'Brian's TVIEWS Best New Comics: Wayne & Shuster



Jack O'Brian

Wayne & Shuster, TV's best new comedians, in their first TV show for Ed Sullivan, sprung an intellectual barroom joke which got guffaws, of a sort TV executives usually dismiss from TV scripts as being over viewers' heads. It was the kind of joke Joe E. Lewis sometimes describes as eliciting "intellectual nods," but not belly laughs. Still, it got its fine full measure of hilarious devotion that first evening.

Draped in a Roman toga, Johnny Wayne sidled up to the bar of their early-Roman cafe on the Sullivan TV stage, and asked for "A Martinus."

"You mean a Martini," the bartender countered.

"If I want two I'll ask for them," Wayne retorted.

The lads from Canada have helped holst American TV comic standards.

When they answered Ed Sullivan's summons they came to New York against many of their Canadian friends' cautionary judgment.

They were reminded that the so-called "average" age of American TV viewers was supposed to be 12. The two comics telephoned to ask Sullivan if they'd have to water down the content of their jokes and skits. Sullivan said emphatically no, that he'd bought them on the basis of several kinescopes of their Canadian TV shows, which showed them in full free-form tilt with the classics, the arts and general esthetes, and counseled:

"Look, I hired you guys to act like Wayne & Shuster, not like somebody else. I think it's great stuff. Do what you think you can do best in your own way."

So they packed their scripts and silently stole away to New York, where they've enjoyed the best reviews of any new comedians in a TV generation.

THEIR "ACT" COMBINES WHAT CAN BE called "high brow humor" but leavened with a broad slapstick framework that makes it palatable even to folks who've never cracked a line of Freud.

They were so impressive in their Canadian kinescopes that Sullivan didn't make any wary commitment of one or a few shows; he signed them to a firm 26-week deal at \$5,000 per performance. They were a bargain.

They give the run-of-the-mill Miller comedians a scare when TV's formula gag writers and stagers and idea men and

sundry stooges. Wayne & Shuster write, produce and enact their own shows, private personal properties within the Sullivan framework.

AT PRESENT WAYNE & SHUSTER haven't proved they can star in a show all their own, but all three networks think evidenced such emphatic faith in their literate foolishness they have decided to repay his loyalty with another full season of work for Sullivan exclusively.

This fine brace of artful lunatics first met when they were 14, some 25 years ago. They were tossed together by accidental alphabetical seating arrangements of their Toronto classroom. They joined the same Boy Scout troop and when their scoutmaster asked for volunteers to write and act in a Scout play to raise funds for the troop, they stepped forward. Neither had been born in or near a theatrical trunk. Frank Shuster's father was a movie projectionist with no theatrical interests beyond changing celluloid reels. Wayne's dad was a manufacturer of ski clothes who wrote poetry in Hebrew and business letters in French to his Quebec customers.

STILL, THE TWO BOYS WERE more deeply interested in books and words and writing than their elders suspected, and the result of that first Boy Scout collaboration turned up \$40 for the troop treasury. It lacked the polish and stride of their later successful scripts, but both remain proud of it even today.

When they progressed to Harbord Collegiate Institute one of their teachers, Charles Girdler, organized a dramatic group whose specialty was musical revues. They acted, wrote libretto, music and lyrics, their limited knowledge of music not scaring them. They kept collaborating when they entered University College of Toronto University but they didn't consider their comedy writing as a serious profession; they were just having fun while drenching themselves in the classics, in literary styles, writing for "The Varsity," the college paper, majoring in English and hoping for less gaudy writing careers than fell upon them so inexorably.

AN ADVERTISING MAN SAW one of their college musicals and offered them a radio show on Station CFRB. Neither knew radio but that didn't stop them. They bought a book and went to work. The book, Johnny Wayne recalls, taught them on which side of the mike to stand. The rest was up to them, and they were up to it.

They marched from radio shows into the Canadian Army separately in World War II but they were reunited to write and act in servicemen shows. They performed in Europe directly after D-Day, including a memorable series of performances in a cave near Cannes, five-a-day.

"We knew if the men could survive us they could survive anything," says Wayne.

They performed through Europe on the heels of advancing Allied troops, were demobilized in 1945, commissioned to write the "Johnny Home Show" full of humorous but good advice to returning servicemen which gave them national attention in Canada complete with high awards.

STAPLE CANADIAN RADIO STARS, in 1954 they made their TV debut, once a month, to such fine effect that in 1955 they quit radio to concentrate on TV, twice a month. They were successful in England as well as Canada and word of two funny offbeat highbrows began to reach American show folk. Rosemary Clooney had them on her 1958 TV series but nothing happened. Someone put one of the first smile-crinkles in Sullivan's famous scowl-boy complexion.

And now they are, with no doubt in our mind, the best new comedians in television.



Direction



HAPPY ANNIVERSARY  
**ED SULLIVAN!**

## Foreign TV Reviews

Continued from page 22

numbers in varying tempi. A packed London Palladium, from which the show was beamed, yielded applause that showed she could solidify—she doubtless did in the homes, too, aided by presentation that included image-superimposition.

Hit of the rest of the bill was pianist-composer Russ Conway who jangled the ivories to produce his hit parade tunes "Side Saddle" and "Roulette" and who exerted the charm—he has plenty—effectively. Young Canadian Peter Sellers, flanked by Bruce Bland and Harold Baines, granted an item about an American dog-tore attendant that came in the category of one man's taste, another man's enema. While Lilian & Rodolph put across an adagio act with showmanship.

The "Beat The Clock" section, jacket recommending an act, proved more diverting than usual, while Bryce For yeh made his customary common-man bid effectively during the overall interlinking. The London Palladium Boys & Girls and Cyril Ormrod's orch backed with precision. Production was polished. *Enid.*

### Chelsea At Nine

With one exception, the talent in this edition of the Granada TV variety show aired Wednesday 10 offered good but not stand-out

entertainment. Odd man out was American comedian Orson Bean who was a riot with his quiet, gently zany words and, pardon the expression, music in the form of a modern folk song that died an unnatural death somewhere along the non-existent line. Maybe the Bean style would pall after a while, but on this showing British tv could use him at least a couple of times more to decided advantage.

Abbey Lincoln, making a return trip to the program, looked exotic enough but somehow come across as a reflection of other colored sizzlers rather than as an original personality. Katherine Duham and her dancers did a couple of spots, one climaxing the show with insistent bongo beat, but the numbers weren't all that exhilarating. The Weavers did their folk staid with relaxed enthusiasm, and Johnny Dankworth orch essayed a jazz spot with staid and ease. Comedian Digby Wolfe, taking a simultaneous swipe at some pop singers and some tv programs, made his "military memoirs" only occasionally funny and too frequently blue.

Overall accompaniment by Peter Knight orch was excellent, while for all its over-insistence on the inconsequential, Bernard Braden's interlinking was okay. Production was competent. *Enid.*

### The Cinema Today

Fourth in BBC-TV's series of programs about film-making throughout the world was aired Thursday 11 and dealt with India. And though, generally speaking, the pix from that continent may not inspire as much interest in the viewer as those from some other countries, the 45-minute survey nevertheless classed

as arresting for highbrows, middlebrows and anyone with the slightest interest in the cinema.

Much credit goes to Lindsay Anderson's explicit and anecdote-involving exposition and to the excellent arrangement of the clips shown. Latter progressed from excerpts demonstrating how song-and-dance scenes are a must in general native product—local audiences demand it that way—to others showing the neo-realist trend in "Two Acres of Land," "Father Panicali" and other pix that are panching world attention.

Program confined itself to the tv studio and the clips, taking in also a chat with a couple of Indian directors, but there wasn't any lack of fluency in the production. *Enid.*

## Raining Gals & Dogs

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package to be made for the tv market.

The kiddie market is an important one in syndication. The off-hours of late afternoon and early evening, prior to network option time, offer syndicators a wide-open berth for the sale of programming. (Same situation doesn't prevail at the half-hours beginning at 7 and 10:30, where the networks have moved in heavily; see separate story.)

For years stations have been using the Terrytoons, Paramount, Warners, and other major studio backlogs for programming in the kiddie time periods. Rerunitis has set in quite heavily with the oldies—even with many of the kids who like to see the same thing over and over again. Now, the kiddie cartoon mill is being fed new cartoon properties, and kid shows around the country should be able to take on a new animation sparkle.

## Inside Stuff—Radio-TV

Louis G. Cowan, prexy of CBS-TV, delivered a speech Saturday 13 at communications dinner of Univ. of Chicago. Cowan, Class of '31, said broadcasters shouldn't permit advertisers, legislators, pressure groups or talent agents to reshape a web's schedule.

Producers of CBS-TV's panel show, "I've Got a Secret," plan special gimmicks for programs, seventh aint tonight (Wed.). Contestants, whose "secrets" panelist's Bill Cullen, Bess Myerson, Henry Morgan and Betsy Palmer will try to uncover, will be members of show's production staff and backstage personnel such as cameramen, electricians and stagehands. R. J. Reynolds has sponsored show since its tv inception with Garry Moore as emcee, plugging Cavalier Cigarettes at first and more recently, Winston.

Westinghouse Broadcasting had a "launching party" yesterday (Tues.) at the Cafe Francais at Rockefeller Plaza, N.Y. for its two brand-new spot rep companies. Invites went out to all ad agency brass.

Westinghouse has set up Television Advertising Representatives for its own five tv stations, and AM Radio Sales to handle the six WBC stations plus seven outside radio outlets.

Philip Merryman and Manning Slater, the top two officers of Bridgeport (Conn.) Broadcasting Co., which a few months ago sold WICC, are defendants in a \$35,000 suit brought by five announcers and newsmen of the station who claim mishandling of an employees profit-sharing fund. The latter was terminated when the station changed hands. The suing group—disk jockeys Harry Downie and Frank Delfino and newsmen Bill Whalen, Walt Dibble and Tony Brunton—charge Merryman was allowed to buy a large life insurance policy at a considerable loss to the trust fund.

Broadcast Music Inc. and the American Assn. for State and Local History will give a \$500 award to the radio or tv station which presents the best program dealing with state or local history during 1959. In addition to cash award, honorable mention scrolls will be given to stations producing the programs that rank second and third. Announcement of winning programs and stations will be made by April 1, 1960. Entries in tape, film or transcription form are being received by the American Assn. for State and Local History, Madison, Wis. Deadline for entries is Jan. 15, 1960.

Argonne National Laboratory is co-producing with Chi Westinghouse station WIND a skein of 13 radio programs on atomic energy to be integrated in a regular pubaffairs series titled "Lamp of Knowledge." Series starts tomorrow (Thurs.), with Dr. John H. Pomeroy, a chemist in Argonne's Division of Biological and Medical Research, as moderator.

William Golden, creative director of sales promotion and advertising for CBS-TV, will be a major panel speaker at International Design Conference, Aspen, Col., week of June 21-27. Golden's talk will be given on Tuesday (23) and will deal with visual environment of advertising. Sculptors, designers and educators from all over the world will attend the conference.

Bert Claster, producer-creator of tv "Romper Room," seen in 73 cities, will be in Atlantic City June 27, when city will play host to hundreds of children and parents in the Mid-Atlantic area for "Romper Room Day." With Claster will be "Romper" teachers from Middle Atlantic states. All-day program is planned.

WBBM-TV, the CBS anchor in Chicago, scored a major newsbeat last Sunday (14) when it broke the resignation of Metro Holovachka, deputy prosecutor for Lake County (Gary), Ind., who'd been linked to crime syndicate gambling in the county by the Senate Rackets Committee. Story was front-paged with credit to the channel in all but the Tribune, which has a policy barring call-letter mentions excepting for the Trib-owned WGN (radio and tv). Holovachka's bow-out was read by him from a prepared statement on "Insight," WBBM-TV's in-depth interview splanza presided over by news staffer Frank Reynolds.

## Spectrum Authority

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said the dual authority exercised by FCC and OGDMM over the spectrum is "contrary to the American genius for administration" and "the country just can't drift along" in this fashion.

Even Federal Aviation Administrator E. R. Quesada declared that handling of the Government frequencies by the Interdepartmental Radio Advisory Committee is "almost ineffective." He said the military and other Government users have a tendency to "harbor" frequencies even when they don't have immediate use for them. Quesada saw need for "some detached body void of a special interest" to parcel out the spectrum between civilian and Government users.

Doerfer gave voice to the fears of the broadcasting industry about further Government inroads into the spectrum, when he said that if the President, even in the absence of a national emergency, should move to take over all the non-Government frequencies he didn't know what FCC could do about it.

## Doerfer

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Aeronautics Board, turned to FCC today, with Federal Power Commission due tomorrow; Federal Trade Commission, Thursday; and Interstate Commerce Commission Friday. Next Monday and Tuesday are for a general roundup.

Present for the FCC session were Chairman John C. Doerfer and his fellow commissioners: Ed Allen, chief engineer; James D. Cunningham, head of hearing examiners; and FCC general counsel John L. Fitzgerald.

Representing broadcasting industry were Donald H. McGannon, Westinghouse Broadcasting; Joseph H. Ream, CBS' Washington v.p.; Ward L. Quaal, WGN-TV, Chicago; Robert L. Werner of RCA; and E. B. Crosland, American Telephone & Telegraph.

Also participating were a group of lawyers who practice before FCC, Donald C. Beeler, Frank U. Fletcher, Parker D. Hancock, William C. Koplovitz and Ralph L. Walker. Down from Harvard Law School was professor Louis L. Jaffe.

## Susskind Again

Continued from page 17

to begin an investment of responsibility and leadership to bring the tv medium up to higher programming standards," he declared.

"If this talk had a title it would be 'It's Time to Give a Damn.' There's a sense in which tv is a 'public utility'."

"The networks can dream up all kinds of good program ideas, but the American people won't see and hear them if the agencies and sponsors turn them down and order another round of quiz shows or a new version of westerns."

"The middle of a wild west show, complete with stagecoaches, is a poor framework to use in attracting attention to a message dealing with a \$4,000 automobile."

## Common Antenna System On Streets of Crockett, Tex.; Okayed By Council

Crockett, Tex., June 16.

Crockett City Council granted a franchise to permit use of city streets, alleys and public areas for the construction and operation of a common antenna system.

The franchise for the system for signal reception and transmission of tv sets was granted to Cablevision Ltd. Construction will begin within 90 days or the franchise will become void. City Secretary Jim Covington said. If this condition is met, the franchise is granted for 10 years.

The City of Crockett will receive 2% of gross revenue in lieu of any and all taxes. Payments are to begin two years from May 26. A previous franchise for such a tv antenna system was voided.

## KSD Stations Shift Gear To Shirt St. Leo Strike

St. Louis, June 16.

KSD and KSD-TV continued operations last week despite a strike by newspaper stereotypes that closed the St. Louis Post-Dispatch. The stations and the newspaper, owned and operated by the Pulitzer Publishing Co., share the same building in downtown St. Louis.

Studio equipment was moved from the downtown building to outlying transmitters before the strike deadline. Both stations signed on at their regular times Wednesday (16) morning and programs went on as scheduled.

Local live and film tv shows were put on at the St. Louis County transmitter, cameras, props and projector having been installed there, while local radio programs emanated from KSD's East Side transmitter. Network programs, of course, were piped directly through the transmitters.

## WBC Adds Bernstein, Takes Aldrich on P.R.

Robert Bernstein, former DuMont Network pressagent and a former trade journalist, has joined the Westinghouse Broadcasting Corp. press department. He'll be in charge of direct press contacts, reporting to public relations boss Michael Santangelo.

David Aldrich, who with Ketchum, MacLeod long worked with WBC p.r., will concentrate on consumer press and special projects. Santangelo plans to add a fourth man to his department in July.

10th Annual  
WHITE MOUNTAINS'  
FESTIVAL OF THE 7 ARTS  
July 3rd to 20th

SKY HIGH in the  
WHITE MOUNTAINS

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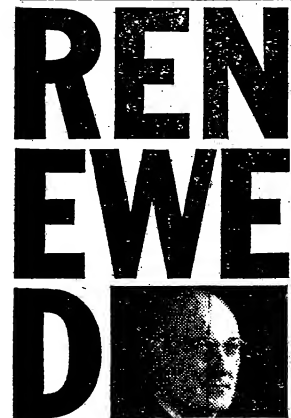
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June 9, 1959



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# KREM-TV

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"Warner Bros. cartoons have been rating over 20 ARB consistently. They've been so successful that we've just renewed our contract for both Warner Bros. cartoons and Popeye and we're sure our sponsors will do the same. From past performance, we're confident that ratings and sponsorship will remain at the same high levels for years to come."

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DALLAS, 1511 Bryan St., Riverside 7-8553  
LOS ANGELES, 9110 Sunset Blvd., CRENSHAW 6-5886



# WANTED: NEW DISK BIZ GROOVE

## Rep. Roosevelt Puts Justice Dept. On Carpet Re ASCAP Decree Drag

Washington, June 16. Rep. James Roosevelt (D-Calif.), lirked over footdragging on a new ASCAP decree, has called Justice Dept. officials to appear Friday (19) before his House Small Business Subcommittee and explain the delay.

In announcing the hearings Monday (15), Roosevelt noted that subcommittee testimony on ASCAP policies, together with recommendations for action, have been in Justice Dept. hands for 13 months.

During that period, Roosevelt said, "repeated assurances were given that appropriate corrective action was imminent, but as yet there appears to have been no action."

The lawmaker said he intends to find out "what progress, if any, has been made," adding that his subcommittee has been receiving a "steady flow of complaints indicating the urgent necessity for an early revision" of the ASCAP consent decree.

Justice Dept. officials called for the Friday session were acting attorney chief Robert A. Bicks, Robert D. Kilgore Jr. and John L. Wilson.

## Alan Freed Set to Face Boston Trial June 29 In Rock 'n' Roll Riot Case

Boston, June 16. Disk jockey Alan Freed, who ran afoul of the law with his rock 'n' role show at Boston Arena on May 3, 1958, following which 15 persons, were stabbed, slugged and robbed by beserk gangs of teenage boys and girls, was ordered to stand trial June 29. Freed will go to trial on a common law charge of inciting to riot.

Judge Paul G. Kirk was assigned to preside at a special session in Suffolk Superior Court. Assistant District attorney Edward M. Sullivan will prosecute the New York disk jock. A second charge of inciting to riot under the anti-anarchy law has been dropped against Freed.

Following the Freed fiasco at Boston Arena, Mayor John B. Hynes banned rock 'n' roll sessions throughout Boston saying "these so-called musical programs are a disgrace. They must be stopped and they will be stopped here."

A rash of bills to prohibit rock 'n' roll shows were filed in the state legislature following the riot. The disk jocks, radio, tv and music trades rallied against any music ban and were successful. However, since the Freed episode at Boston Arena, there have been no public rock 'n' roll shows live.

Freed pleaded innocent to two indictments charging inciting to riot and inciting unlawful destruction of real and personal property before Judge Lewis Goldberg in Suffolk County Court and was released on \$2,500 bail on May 16, 1958.

Motions to quash indictments against Freed were filed by his lawyer Paul Smith last June. He also asked for a bill of particulars on each indictment.

On Nov. 3, 1958, Superior Court Judge Charles Fairhurst refused to quash the indictment filed against Freed. Trial of Freed was postponed on Nov. 18 in Suffolk Superior Court to January, and at that time Boston newspapers carried paid advertisements seeking witnesses who attended the Arena concert and recalled Freed's announcements or comments or witnessed incidents.

## Teacher Tommy Tucker

Bandleader Tommy Tucker has been booked for a \$5,000-a-year gig as an English teacher by the Asbury High School in Asbury Park, N.J. Tucker, whose square handle is Gerald Duppier, taught highschool English 30 years ago before organizing his band.

He'll double as an instructor in music classes.

## SALES SLUMP CUES CONCERN

Current predicament of the disk biz, occasioned by the steep decline in single sales, is sparking a fundamental reevaluation of the industry's operation in exec quarters. While no easy solutions are at hand, it's generally recognized that answers must be found quick to the chaos in the single market and growing instability in the packaged field.

The crisis in the industry was spotlighted at the meeting of the National Assn. of Rack Merchants in Chicago last week. The rack-jobbers, whose operation in the supermarkets, chain stores, etc., now account for over 20% of the industry's total, expressed uneasiness over the fluid price structure in the disk biz.

Virtually every disk company has come up with a steady stream of packaged good deals to the dealers and the consumers by which the list price has been undermined. Some rackjobbers pointed out that the excessive up and down price movements led consumers to hold off purchases until rockbottom levels were reached.

The situation in the album market, however, is utopian compared to that of the current single market. Increasingly, dealers are avoiding the stocking of single records, except for a few top hits. The old practice of stocking singles with a broad selection has become impossible when a couple of hun-

(Continued on page 43)

## Indie Diskers, Distribs Air Industry Beefs

Chicago, June 16. The independent record companies and disk distributors are getting together to air and solve mutual industry problems. The road to this goal was paved last week when close to 200 manufacturers and distribs got together here for the first annual meet of their own newly formed org. ARMADA (Assn. of Record Manufacturers and Distributors of America).

Although there were some dissenting opinions of the value of the organization, the majority believes that the organization should be supported and used as a forum to exchange information and opinion pertinent to indie operators. Even the pro-ARMADA boys are dubious over whether the org can push through any concerted act.

(Continued on page 43)

## RCA Bows 10% Exchange, 5% Credit for Dealers

RCA Victor has put into effect a new merchandising policy pegged on a 10% exchange or 5% credit or a combination of the two being offered on net dollar purchases over a cumulative sixmonth period. The new policy supercedes all previous programs and will apply to all distributor purchases of RCA Victor pop and Red Seal LP's, both monaural and stereo, exclusive of Camden, Bluebird, educational and EP albums.

The program has been designed so that distrib benefits can be passed along to dealers. A special feature of the plan is that monaural LP's may be exchanged for stereo and vice versa. According to Jack Burgess, diskery's manager of commercial sales and merchandising department, the plan is devised to allow Victor dealers and distributors and their dealers to operate more aggressively than ever with cleanest possible inventories and obtain maximum potential of their markets.

## Juke Ops, Performing Rights Societies In No Mood to Compromise in House Hearings to Revamp Copyright Act

By JAY LEWIS

Washington, June 16.

Opposing sides in the jukebox royalty donnybrook went at it again last week. In the first three days of testimony before the House Copyright Subcommittee, the jukebox bill, introduced by Rep. Emanuel Celler (D., B'klyn), was variously pictured as:

(1) A way of stopping "legalized piracy"; and

(2) A way of destroying small business, helping monopoly, spreading unemployment and even, promoting juvenile delinquency.

But perhaps the best comment was by Rep. William E. Miller (R-N.Y.) who termed it "one of the great illustrations of the fact that Old Soldiers Never Die."

Rep. Celler expressed hope the subcommittee could bring together the divergent viewpoints by "smoothing off some of these rough edges and resolving all this confusion and doubt." "It's better to bend than break," was Celler's conciliatory advice to both the performing rights societies and the jukebox industry.

But Rep. Edwin Willis (D-La.), Subcommittee Chairman, had doubts about this. "Both of them are awfully unyielding. . . I know these organizations," he said.

There was little to indicate any movement toward a meeting-of-minds in the initial phase of the

(Continued on page 48)

## Abeles Charges 500 Diskers Now Ducking Royalties

Washington, June 16. One-third of the disks on today's market come from pirate record-makers who are ducking mechanical royalty payments.

This estimate was given the House Copyright Subcommittee by Julian T. Abeles, counsel for Music Publishers' Protective Assn., who said such "bootleg" outfits are "mushrooming like rabbits." Abeles guessed that as many as 500 fly-by-night outfits are now in operation "pirating" records to the detriment of honest segments of the music industry.

The present Copyright Act fails to provide effective means to thwart such operations, according to Abeles. He said this might be done by allowing publishers recourse to the general damages provision of the Act when suing record-makers for non-payment of royalties.

## MGM Launches EMI Exchange Deal With Russ Conway Platter

The artists-exchange deal between MGM Records here and EMI (Electric & Musical Industries) in England gets under way this week with Russ Conway. MGM is rushing to market with the Conway slicing of "Roulette," a top seller already in England. It's backed by "Trampolino."

In addition to "Roulette," Conway has been riding the hit lists in England for EMI with "Side Saddle." MGM, however, won't release "Side Saddle" here because the tune has already had exposure in the U.S. via other artists.

According to Arnold Maxin, MGM prexy, Conway will be the first of many EMI diskers to hit the U.S. under the MGM banner.

## Irving Mills Plans Diskery-TV Operation

Hollywood, June 16. Formation of a new recording company when he exits Mills Music, of which he's vice-prexy and Coast topper, is projected by Irving Mills, who also plans possible entrance into television production after Jack Wrather takes over the Mills firm July 1.

Mills will make a global tour to finalize future activities, he says. A vet of more than 40 years in the music biz, he'll continue to head Mills Pictures Corp., and the Musical Culture Society of America. Latter outfit turns out film featurettes starring classical artists for private organizations and schools, and is non-commercial.

## Mercury Pitches For World Disk Market At Madrid Sales Meet

Madrid, June 16.

"Mercury Records label is no longer exclusively synonymous in the world disk market with The Platters; our aim is to advance all Mercury record artists in pop, jazz and classics in all parts of the world." Mercury corporate topper Irving Green delivered this keynote to the diskery's third annual international sales and administrative seminar in Madrid last week.

The June 10-14 convention assembled Mercury execs from U. S., both hemispheres and distributors from the British Commonwealth, Europe and the Far East. In all, some 60 delegates participated from 20 countries.

Conclave devoted almost three days to audio-visual stereo demonstrations of Mercury's pop, jazz and classical platters and each session was followed by Hotel Plaza conferences where company execs and licensees mapped packaging, merchandising and sales policies in each of the major record classifications as applied to specific countries and regions.

Mercury's international meet, according to prexy Green, will in the future be scrapped and three closer-knit area assemblies organized annually for Europe, Far East and Latin America. Reasoning is that multiple regional market peculiarities cannot be adequately aired in one brief world parlay.

Concerted world market push by America's fifth biggest waxery comes at a time when motion picture record subsidis constitutes a growing challenge although Green thought added competition will stimulate opportunities in the industry.

Hosting the Mercury convention here were Brice Somers, director of the International division, and Mercury Española topper Luis Sagi-Vela.

## New AF Records' Flack

Betty Rineyer has stepped into the publicity chief spot at Audio Fidelity Records.

She replaces Claire Orson who moved to Australia.

# Jocks, Jukes and Disks

By MIKE GROSS

Webb Pierce (Decca): "I AIN'T NEVER" (Cedarwood?) is a frisky hillbilly flavored item with a strong chance to move in on the pop playing field. "SHANGHIED" (Cedarwood?) has an alfalfa beat with an oriental touch for added appeal.

Someh'n Smith & The Redheads (Epic): "THAT'S TO

The Cool-Tones (Warwick): "MOVIN' OUT" (Aussie Records?) has an instrumental verve that will keep the juke jokers moving fast. "GINCHY" (Sheldon?) works up a hot instrumental flair that goes over well in juke spots.

Chuck Willis: (Atlantic): "MY BABY" (Rush?) drives a hard rocking beat into a good spinning

## Best Bets

DEAN MARTIN ..... ON AN EVENING IN ROMA  
(Capitol) ..... You Can't Love 'Em All

Dean Martin's "On An Evening In Roma" (Zodiac?) is a top-drawer Italo flavored item tailor-made for his styling and is sure to work its way to the hit brackets. "You Can't Love 'Em All" (Feist?) is a bright ballad out of the "Say One For Me" pic.

THE IMPALAS ..... OH, WHAT A FOOL  
(Cub) ..... Sandy Went Away

The Impalas' "Oh, What A Fool" (Figure?) has the melodic dash and the vocal drive to make it a teenage favorite and a spinning winner. "Sandy Went Away" (Figure?) gives the group a slow ballad mood to toy with and they handle it in a way that guarantees spinning attention.

CHICO HOLIDAY ..... LULU HAD A BABY  
(RCA Victor) ..... Your Kid Sister

Chico Holiday's "Lulu Had A Baby" (Siras?) makes the most of an old street chant via a rousing beat and vocal that pegs it for a big payoff. "Your Kid Sister" (Ross-Jungnickel?) has a pleasing juke angled style that will get it a good share of plays.

JANE MORGAN ..... WITH OPEN ARMS  
(Kapp) ..... I Can't Begin To Tell You

Jane Morgan's "With Open Arms" (Famous?) will take a strong hold on the spinning market because of the slick handling of a topnotch melodious ballad. "I Can't Begin To Tell You" (BVC?) gets an exciting interpretation that will win deejays to its side.

MARTY GINO ..... CRY BABY SIGH BA-ABY  
(Time) ..... I'll Tell You a Secret

Marty Gino's "Cry Baby Sigh Ba-aby" (Midnight Music?) has the rocking drive and the vocal approach that makes it a spinning natural on all levels. "I'll Tell You A Secret" (Midnight Music?) puts the young crooner in a slow rocking ballad groove and he handles it in a way that will win femme fans.

IRVING JOSEPH ORCH ..... LORENA  
(United Artists) ..... March of the Horse Soldiers

Irving Joseph Orch's "Lorena" (United Artists Music?) builds up a highly dramatic and melodic theme from "The Horse Soldiers" pic into a side that will pull through via big deejay play. "The March Of The Horse Soldiers" (United Artists Music?) works up a spirited martial flavor that will help plug the "Horse Soldiers" film.

BERNIE WAYNE ORCH ..... CHICKIE  
(Hanover) ..... Now

Bernie Wayne Orch's "Chickie" (Gil?) has a wild drive with enough teen appeal to draw it into the payoff berth. "Now" (Vision?) works up an instrumental and choral frenzy that the juke set could go for.

GETHERNESS" (Coliseum?) blends a happy beat and a neat lyric into a side with okay spinning chances. "Mr. D. J." (Redheads?) is developed along bluesy lines with a lyric angle that the kids may find to their liking.

Gitta Lind (London): "WHITE WERE THE LILACS" (Fred Fisher?) paints a pretty musical picture via a tasty blending of lyric, melody and treatment. "IN SURABAYA" (Burlington?) has enough dramatic impact in the vocal to pull some jocks its way.

Julius LaRosa (Roulette): "HONEY BUNCH" (Shapiro-Berstein?) kicks up some high vocal and melodic spirits that will make the deejays pay attention. "THE PORT OF LOVE" (Greta?) harbors a warm feeling that LaRosa makes especially meaningful.

The Chataus (Warner Bros.): "LADDER OF LOVE" (Kahl?) is an average ballad with a familiar rocking beat. "YOU'LL REAP WHAT YOU SOW" (Lark?) spreads out a slow rocking mood for moderate results.

Fay De Witt (Todd): "OTHER WORLDS" (Leeds?) is a likeable ballad entry good for deejay programming. "I'VE WAITED SO LONG" (Leeds?) has the familiar rocking ballad beat but Fay De Witt's piping job makes it worth playing.

Sylvia Savn (United Artists): "PAVE THE WAY" (B. F. Wood?) moves at a snappy gait via a vibrant vocal and a bright backing by the Ernie Wilkins band that ought to help give it a spinning push. "HIS FRIENDSHIP RING" (Bryden?) is a routine ballad affair helped by a strong vocal.

Spike Jones (Liberty): "THE LATE, LATE, LATE MOVIES" (Lindley?) is a two-sided parody of old pix on tv and its commercials. It doesn't come off on either side.

potential. "JUST ONE KISS" (Rush?) packs a rocking punch that will give it solid spinning chances.

\*ASCAP. †BMI.



## LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

## Slingshooting Hillbillies, After Doing One Stretch, Again Are On the Dock

Memphis, June 16.

Nashville's three country hillbillies who just completed 60-day stretches each are headed for the hoosegow again. The trio were apprehended after they finished their jail sentences in West Memphis, Ark., for shooting up the town (10 miles from downtown Memphis) with slingshot marble shooting. The threesome, Thomas Williams, Roy Huskey Jr., and Basil Barnett, members of Don Gibson's Grand Ole Opry band, damaged windows and other property to the tune of some \$2,000 in the West Memphis downtown area.

Memphis police reported that Williams, Huskey and Barnett were also wanted here for a similar charge prior to the West Memphis incident. Detainer warrants were issued and they were picked up pronto here and bond to the State at \$1,000 each. They were also fined \$600 each in their West Memphis spree.

Following their Memphis trial they also were skedded to face a similar charge in Henderson, Tenn., some 60 miles from here where police report that windows and city property was damaged by "three sling marble shooting" hillbilly performers. Detainer warrants have also been issued at Henderson. The Memphis trial opens next week.

George Simon, dinking consultant; bandleader Alan Logan of the Cotillion Room of the Hotel Pierre, and Jimmie Rodgers, the Roulette Records singer, elected to ASCAP membership.

Ethel Merman; "Gypsy" (Columbia). This is one of the best original Broadway cast albums to come along in some time and it looks like a natural for a big sales payoff. Hit stature of the show plus Ethel Merman's dynamic vocaling are the pluses that will keep the package moving across the retail counters. Jule Styne (music) and Stephen Sondheim (lyrics) have given Miss Merman plenty to work with and she belts in rare form. Her socko "Rose's Turn" at the windup is a closer that's hard to forget. "Everything's Coming Up Roses" and "Small People" are a couple of other standout pieces that Miss Merman sells with vocal fire. There are pleasant assists by Sandra Church and Jack Klugman but it's Merman's show all the way and it's enough to satisfy everyone.

"Once Upon A Mattress" (Kapp). This is an original cast album of the off-Broadway click at the Phoenix Theatre. It's a light-hearted and pleasing item that'll appeal mainly to those familiar with the show. It's Kapp's first venture into the original cast field and it's a worthwhile step mainly because it showcases a bright new composing talent in Mary Rodgers, daughter of Richard Rodgers. With Marshall Barer, as lyricist, Miss Rodgers has turned out a flock of melodious and catching items that indicate a bright showtune future. Their stuff is nicely handled by Carol Burnett, Joe Bova, Allen Case and Harry Snow.

The Kingston Trio: "Kingston Trio At Large" (Capitol). The Kingston Trio is still running hot in the singles and album fields and this new package will keep the sales fires glowing. Plenty of wit and musical humor are interlarded in the potpourri of folk items which the boys know how to handle so well. Included are "Long Black Rifle," "Scarlet Ribbons," "The Seine" and "Corey, Corey."

Shorty Rogers: "Chances Are It Swings" (RCA Victor). This is a novel swinging album in that material doesn't date too far back and most were pop hits via the Four Tops, Johnny Mathis and Doris Day. All are from the catalog of Robert Allen whose stuff takes to the swinging jazz treatment easily and successfully. Shorty Rogers whips up a solid sound that brings out the best of Allen's melody pattern.

Earl Grant: "Grant Takes Rhythm" (Decca). Rhythm is the keynote here and Earl Grant lays it on with deft vocal strokes. He's got an ingratiating style and a neat vocal flair that will bring a lot of attention his way. Among the strongest items in this "rhythm book" are "They Can't Take That Away From Me," "Dancing On The Ceiling," "Let's Get Away From It All" and "Witchcraft."

Meyer Davis Orch: "Meyer Davis Plays 'Redhead' For Dancing" (RCA Victor). Albert Hague's

score for the Broadway tuner "Redhead" takes on a delightful lilt in Meyer Davis' dancing peg. There's a sparkling beat throughout and such numbers as "Look Who's In Love," "Pick Pocket Tango," "The Uncle Sam Rag" and "Just For Once" give it a melodic variety that continually holds interest.

"The Horse Soldiers" (United Artists). This is a soundtrack disk that uses songs from the Civil War period for lots of impact. Orch and chorus conducted by David Buttolph come across as stirring listening giving the package a strong sales potential. "The Girl I Left Behind," "When Johnny Comes Marching Home," and "Dixie" are a few of the memorable pieces in the set.

Doreen Hume-Denis Quilley-The Michael Simmes Singers: "Hit The Deck" (The Cat and The Fiddle) (Epic). In a followup to its tandem "Show Boat"—"No, No, Nanette" package, Epic has paired Vincent Youmans' "Hit The Deck" (1927) and Jerome Kern's "The Cat And The Fiddle" (1931) with a lyrical taste that is sure to please the showtune buffs. Even though each side contains only excerpts from the score, there's enough there to make everybody happy. Doreen Hume, soprano, and Denis Quilley, baritone, are at home with both Youmans and Kern but they seem to come over a bit better on latter's melodious "Cat and Fiddle" numbers.

Peggy Ashcroft-Cyril Cusack: "The Shaw-Tree Letters" (Caedmon) (Romanticism and literacy are parlayed into socko slicing for the spoken word disk letters. The correspondence between George Bernard Shaw and Ellen Terry, as adapted by Howard Sackler, make for a rare audio treat especially as delivered by Cyril Cusack and Peggy Ashcroft.

## Stoki's Toe Stuffed In Iron Curtain Red Press Via Off-the-Cuff Remarks

Berlin, June 16.

There was quite a bit of political fuss about Leopold Stokowski here this week. The 72-year-old maestro, who came here to conduct the Berlin Philharmonic, has been in Leipzig, Soviet Germany, prior to his West Berlin appearance.

As it's practically always the case when celebrated international headlines of the western world show up in this Communist country, the press there widely exploited the opportunity for their red publicity. Reporters put him the question how he liked the Leipzig Gewandhaus Orchestra and Stokowski said he thinks it one of the greatest in the world. Another question was of strictly political nature: What does he think of Walter Ulbricht's (the Commie party boss in E-Germany) invitation to the four foreign ministers to come to the so-called DDR (Deutsche Demokratische Republik, as the Commies call their part of Germany). Stokowski reportedly favored the idea.

In W-Berlin, Stokowski had to learn that the Commie press had printed that he thinks the Leipzig Gewandhaus Orchestra the greatest in the world. And that he is very much in favor of Ulbricht's invitation to the four foreign ministers to come to Soviet Germany. RIAS, U. S. sponsored radio station in W-Berlin, acted promptly. It cancelled the skedded direct broadcast of the Stokowski concert from the local Highschool of Music on Sunday (7) evening and brought a tape recording of Puccini's "La Boheme" instead. Station renounced the broadcast for political reasons.

The local press called Stokowski a "politically misused man." Morgenpost wrote that Stokowski should have been warned before going to East Germany—warned of the infamous misuse which happens to art and artists in totalitarian states. Stokowski is said to have now a considerable grudge against the press. By all means, he sees latter rather rather going than coming.

His concert at the High School was a personal triumph for him. There were many stormy ovations. His program included Ravel's "Rhapsodie Espagnole," Debussy's "Trois Nocturnes," Shostakovich's Fifth Symphony.

VARIETY

## 10 Best Sellers on Coin Machines

1. BATTLE OF NEW ORLEANS (4)
2. PERSONALITY (5)
3. KANSAS CITY (8)
4. DREAM LOVER (4)
5. QUIET VILLAGE (3)
6. SORRY (10)
7. LONELY (1)
8. I'M READY (3)
9. A TEENAGER IN LOVE (5)
10. KOOKIE, KOOKIE (7)

## Second Group

- TALLAHASSEE LASSIE  
THE HAPPY ORGAN  
JUST KEEP IT UP  
LIPSTICK ON YOUR COLLAR  
ONLY YOU  
MY MELANCHOLY BABY  
ALONG CAME JONES  
FROM BOBBY SOX TO STOCKINGS  
ENDLESSLY  
SING ALONG

- Johnny Horton ..... Columbia  
Lloyd Price ..... ABC-Par  
Wilbert Harrison ..... Fury  
R. Olsen ..... Chess  
Bobby Darin ..... Atco  
Martin Denny ..... Liberty  
Paul Anka ..... ABC-Par  
Fats Domino ..... Imperial  
Dion & Belmonts ..... Laurie  
Ed Byrnes ..... WB

- Freddy Cannon ..... Swan  
Dave Cortez ..... Clock  
Dee Clark ..... Abner  
Connie Francis ..... MGM  
Frank Pourcel ..... Capitol  
Tommy Edwards ..... MGM  
Coasters ..... Atco  
Frankie Avalon ..... Chancellor  
Brook Benton ..... Mercury  
Jimmy Dean ..... Columbia

(Figures in parentheses indicate number of weeks song has been in the top 10)



# Live Music Booms Austrian AKM To Peak \$1,500,000

Vienna, June 9. Live music has not lost much ground in Austria. This was revealed at the general meeting of the Austrian Society of Authors, Composers & Publishers (AKM). With considerable revenues from nightclubs and cafes plus jukeboxes, AKM for the first time reached the \$1,000,000, collected in Austria itself. Foreign societies remitted in 1958 close to \$380,000. This and other income brought the grand total up to \$1,500,000.

Royalties are in a way a barometer of the economic conditions of a country. Thus Austria is very well-off. So are to some extent also the authors and composers here since the latest statistics indicate that foreign participation dropped and music of Austrian origin was played more than in 1957.

## Drayson Joins Lion

Harold Drayson has been set as national promotion manager for Lion Records, MGM's lowprice subsid. Drayson has been with MGM Records since its inception 12 years ago and has previously been assistant to Charles Hasin, diskery's national sales manager.

Appointment was made by Elliot Wexler, whom MGM prexy Arnold Maxin brought in as director of marketing last week.

## AFN Web in Germany Gets Legal OK to Use GEMA Music for Free

Frankfurt, June 9. A district court here has ruled in favor of American Forces Network, turning down the \$57,000 lawsuit for royalties brought against the net by GEMA, the German association of composers.

Ruling by Judge Dr. H. Bepler decreed that since AFN is a part of the U. S. forces and is a non-profit organization, suit cannot be brought against it in a German court. Question of jurisdiction has been the prevailing one in the lawsuit, which was originally instituted by GEMA a year ago.

GEMA collects royalties for its members on GEMA music played on German radio and television stations, and also works closely with ASCAP in collecting fees for ASCAP music played on German outlets. It had similarly demanded fees from AFN for its years of operation in Germany.

Legal experts are still considering the question of whether the suit can be reopened, once the Status of Forces Agreement with Germany is negotiated. At that time, it is considered likely that the German courts would have jurisdiction over members of the American forces in many instances in which they now lack legal powers.

Meantime, AFN will continue to play its music, which consists of transcriptions supplied by the Armed Forces Radio and TV Service in Los Angeles.

## British Disk Bestsellers

London, June 16.

A Fool Such As I.....Presley (RCA)	
Roulette.....Conway (Columbia)	
Doesn't Matter Anymore Holly (Coral)	
It's Late.....Nelson (London)	
Dream Lover.....Darin (London)	
I've Waited So Long Newley (Decca)	
I Go Ape.....Sedaka (RCA)	
Guitar Boogie Shuffle Weedon (Top Rank)	
Teenager in Love.....Wilde (Philips)	
Side Saddle.....Conway (Columbia)	

## NAME HAL MOONEY EMARCY A&R CHIEF

Chicago, June 16. Bandleader-arranger Hal Mooney takes over as a&r chief of EmArcy, the Mercury jazz subsid, replacing Jack Tracy who anked for a ditto post with Chi's Chess Records.

Mooney has been operative for Mercury on both coasts for past five years as a musical director for pop albums.

## Jukes Escape N.C. Rap

Greensboro, N.C., June 16. An N.C. legislative committee voted down a bill which would have placed an additional \$5 levy on each jukebox in the state. The proceeds were to go to the North Carolina Symphony.

# Victor Sets 'Blockbuster' Program Of Packages to Spark Summer Biz

## Stan 'Music Man' Dale In Monicker Row With Willson's Legituner Hit

Chicago, June 16.

WAIT deejay Stan Dale is going to continue his billing as "Stan the Music Man" despite threats of legal action from Meredith Willson, sire of the "Music Man" legituner.

Both Dale and the station have been formally warned by Willson's lawyers, the L.A. firm of Gang, Tyre, Rudin & Brown, that Dale's nomenclature is "unlawful and in violation of" Willson's rights to the "Music Man" title. It's claimed the hit play has given its title "a secondary meaning, so that people who see the phrase the 'Music Man' believe it to be connected" with the tuner.

Dale, however, stresses that the full phrase he uses is "Stan the Music Man," which he believes alters it sufficiently to obviate legal recourse by Willson. In any case, he adds, deejay Joe Murray of WLDE, Richmond, has been calling himself the "Music Man" for years.

Dale adopted his phrase to lend an element of dignity he believes doesn't attach to a jockey.

RCA Victor is shooting the works to boost the summer disk b.o. with its most ambitious de luxe packaging program to date. Diskery plans to hit the market next month with 12 new sets, all regularly priced, but presented in richly styled formats, including four hasp-closing multi-platter sets, "peek-a-bo" covers, complete song book insertions, photo stories and other eye-catchers. Victor v.p. and general manager George R. Marek termed the packaging technique as "the art of using beauty outside to sell the beauty inside."

The de luxe packages involve steep production costs but Victor execs figure that the increased sale due to the visual appeal will more than amortize the investment. Victor, in the past, has clicked with special packages, revolving around the Glenn Miller band recordings and Toscanini's performance of Beethoven symphonies. The July release, however, is the first time that the diskery has plunged in an across-the-board de luxe program.

The late Glenn Miller's band is again being spotlighted in a triple LP set comprising 57 numbers taken from his CBS recordings. Package includes two full-color paintings and extensive text material. Another intended blockbuster is "An Evening With Lerner & Loewe—A Musical Spectacular," a double LP set with Jan Peerce, Robert Merrill, Jane Powell, Phil Harris and the Johnny Green orch.

In the longhair field, three opera packages, all in lockable boxes, will be offered. These include "The Barber of Seville," "The Marriage of Figaro" and "The Force of Destiny." Other classical entries for the month are "Giselle," with the Paris Conservatoire Orchestra under Albert Wolff; "Venice," with the Royal Opera House Orchestra batoned by Georg Solti; "The Rubinstein Story," featuring Artur Schnabel in Chopin works, and Beethoven's Symphony No. 8 and 9, by the Boston Symphony under Charles Munch.

Other sets in the release are "Robert Shaw Chorale Sings Stephen Foster," with a complete song book; "Words and Music with the Ames Bros.," also with a song folio, and "Hum and Strum With Chet Atkins," with a guitar score. Victor is also making available a special floor merchandiser for display of the dozen packages.

## UNITED TELEFILM SETS INDIE DISKER DEALS

Morty Craft is expanding his United Telefilm Records' operation to take indie disk producers into its orbit. In the new setup, UTR will finance, distribute and work on the sales and promotional levels for the indies.

Already in the UTR combine are Lido Record; Jack Angel and Sid Arky; Harvard Records (Art Gottfried), and Baton Records (Sol Rabinowitz).

## UA Disks in EMI Deal For 3-Country Distrib

United Artists Records has wrapped up a deal with EMI (Electric & Musical Industries) for distribution in France, Belgium and Luxembourg. EMI's Pathe-Marconi subsid will handle the UA disks in France and Luxembourg while Gramophone S.A. will be the distributors in Belgium. UA Records' v.p. Kay Norton set the deal on her recent trip abroad.

First release in the three countries will be based on the "I Want To Live" pic music. This will include the two soundtrack sets, an EP and singles. About 15 albums will be released abroad in the fall.

## Kenton's Jazz Clinic

Bloomington, Ind., June 16. A modern jazz music clinic will be conducted by Stan Kenton at Indiana U. July 26-August 1, for music students over 14 years of age and for school band directors. The clinic's daily program will include work with Kenton, instrument instruction, section rehearsals, workshop, stage band rehearsals, playing of Kenton arrangements, and an evening jam session.

# RETAIL DISK BEST SELLERS

**VARIETY**  
Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

# VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Moosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Miami—(Speer's Records)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	JOHNNY HORTON (Columbia) Battle of New Orleans	1	3	3	1	1	1	1	3	1	3	1	1	1	1	4	1	1	1	170
2	2	LLOYD PRICE (ABC-Par) Personality	2			3	3	10	3	6	3	2	2	6	3	3	1	3	3	7	116
3	4	BOBBY DARIN (Atco) Dream Lover	5	5	6		6	5	5		2		3	2		7	7	4	8	5	84
4	3	WILBERT HARRISON (Fury) Kansas City	4	2		6	2	2	4	5	9	7	7	5		6			6		78
5	6	DION & BELMONT'S (Laurie) A Teenager in Love	6					8	6	1	4		9		10		8	2	5		51
6	5	MARTIN DENNY (Liberty) Quiet Village	3			9	5	7	2		10	1			4						47
7	7	ED BYRNES & CONNIE STEVENS (WB) Kookie, Kookie	7				7	3				9	6		2		3				40
8	13	PAUL ANKA (ABC-Par) Lonely Boy			1	4			9				4			10	5			9	55
9		STONEWALL JACKSON (Columbia) Waterloo			4	8						6	10			2				2	34
10	8	FREDDIE CANNON (Swan) Tallahassee Lassie					4							7	6	8	6				24
11	12	FIESTAS (Old Town) So Fine					5			7	8	8							4		23
12A	9	FRANK POURCEL (Capitol) Only You	8		8		9	6				10			7			10	10		20
12B	11	IMPALAS (Cub) Sorry							4		4				8					8	20
14	19	BROOK BENTON (Mercury) Endlessly		4			10		8					9						6	18
15	20	COASTERS (Atco) Along Came Jones										6	4				9		9		16
16	17	FLAMINGOES (End) I Only Have Eyes For You											8						9	2	14
17	23	FRANKIE AVALON (Chancellor) From Bobby Sox to Stockings			5	10							5								13
18A	15	FABIAN (Chancellor) Turn Me Loose		6				9		7											11
18B	10	DAVE (BABY) CORTEZ (Clock) Happy Organ								2					9						11
20A		CONNIE FRANCIS (MGM) Lipstick on Your Collar												10			2				10
20B		FRANKIE AVALON (Chancellor) Boy Without a Girl									5									7	10
22	16	DRIFTERS (Atlantic) There Goes My Baby												3			10				9
23		PRESTON EPPS (Original) Bongo Rock							10								4				8
24	14	FATS DOMINO (Imperial) I'm Ready	10	9						10											4
25	22	JOHNNY & HURRICANES (Warwick) Cross Fire			10											9					3



# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP † BMI

Pos. wk.	Pos. last wk.	Artist	Label	Song
1	1	Johnny Horton	Columbia	Battle of New Orleans
2	2	Lloyd Price	ABC-Par	Personality
3	3	Bobby Darin	Atco	Dream Lover
4	4	Wilbert Harrison	Fury	Kansas City
5	5	Martin Denny	Liberty	Quiet Village
6	6	Paul Anka	ABC-Par	Lonely Boy
7	7	Connie Francis	MGM	Lipstick on Your Collar
8	8	Hugo & Luigi	Victor	La Plume De Ma Tante
9	9	Freddie Cannon	Swan	Tallalasse Lassie
10	10	Dion & Belmonts	Laurie	Teenager in Love
11	11	Mystics	Laurie	Hushabye
12	12	Jimmy Dean	Columbia	Sing Along
13	13	Coasters	Atco	Along Came Jones
14	14	Stonewall Jackson	Columbia	Waterloo
15	15	Carl Dobkins, Jr.	Decca	Heart Is Open Book
16A	16A	Carl Mann	Phillips	Mona Lisa
16B	16B	Dave Cortez	Clock	Happy Organ
18	18	Dinah Washington	Mercury	Difference Day Makes
19	19	Sam Fletcher	Cub	Time Has a Way
20	20	Frank Pourcel	Capitol	Only You
21A	21A	Preston Epps	Original	Bongo Rock
21B	21B	Tommy Edwards	MGM	Melancholy Baby
23A	23A	Jerry Keller	Kapp	Here Comes Summer
23B	23B	Jesse Belvin	Victor	Could Have Been Worse
25A	25A	Frankie Avalon	Chancellor	Bobby Sox to Stocking
25B	25B	Ray Peterson	Victor	Wonder of You
27	27	Byrnes-Stevens	WB	Kookie, Kookie
28	28	Brook Benton	Mercury	Endlessly
29	29	Bow Ribbons	Trans.	Hey, Diddle, Diddle
30A	30A	Four Lads	Columbia	Chosen Few
30B	30B	Kim Sisters	Epic	Harbor Lights
32A	32A	1 Virtues	H at	Shuffling Along
32B	32B	Ronnie Height	Dore	It's Not Easy
32C	32C	Jimmy Rodgers	Roulette	Ring-A-Ling-A-Lingo
32D	32D	Dee Clark	Abner	Just Keep It Up
36A	36A	Connie Francis	MGM	Frankie
36B	36B	Dodie Stevens	Crystalite	The Five Pennies
36C	36C	Patti Page	Mercury	With My Eyes Wide Open
36D	36D	Flamingoes	End	Only Have Eyes for You
40A	40A	Kingston Trio	Capitol	M.T.A.
40B	40B	Fats Domino	Imperial	I'm Ready
42	42	Jan & Dean	Dore	Baby Talk
43A	43A	Fleetwoods	Dolphin	Graduation's Here
43B	43B	James Darren	Colpix	Gidget
45	45	Johnny & Hurricanes	Warwick	Crossfire

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NEW ERA IN  
ORIGINAL  
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Motion Picture Production of

# PORGY AND BESS

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OS 2016 (stereo)

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The Samuel Goldwyn motion picture production of "Porgy and Bess" will be world premiered at the Warner Theatre, New York City, Evening of June 24th. To be followed by: Carthay Circle Theatre, Los Angeles, July 15, Coronet Theatre, San Francisco, July 22, McVickers Theatre, Chicago, July 22, Astor Theatre, Boston, Aug. 6.

# COLUMBIA RECORDS

"Columbia" "Masterworks" © & ™ Marcan Reg. A division of Columbia Broadcasting System, Inc.

## Lineup of French Lick Fest

Indianapolis, June 16. Full list has been announced week for the second annual French Lick Jazz festival, July 30-Aug. 2, by George Wein, producer for Sheraton Corp.

Four-day session, up one from last season's click debut at southern Indiana's popular spa, will feature Duke Ellington, Stan Kenton and Count Basie orcs. Others already signed include Modern Jazz Quartet, Sarah Vaughan, Dukes of Dixieland, Oscar Peterson, Thelonus Monk, Buddy Rich, Ahmad Jamal, Kingston Trio, Buddy Freeman, Vic Dickenson, Pee Wee Russell, Buck Clayton, Joe Jones and Jimmy Rushing.

Jazz symposium, featuring visiting stars as well as area jazz groups, will be held three afternoons of festival. Location of night concerts will be moved from hotel's front lawn to practice fairway on Valley golf course, where

seating arrangements for 6,000 can be provided.

Single concert tickets will be scaled at \$4.85 and \$3.75, with general admission at \$2.65. French Lick-Sheraton is reserving rooms for event on three-day-minimum basis. Last year it sold out 600 rooms then in service six weeks in advance.

### Schick to Everest

Charles Schick has shifted from his national sales manager's post at Epic Records to the Everest label where he'll serve as general manager. Al Shulman, Epic topper, has not set a replacement for Schick.

Schick had been with Epic for about five years, serving much of that time as head of its longhair division. In the move to Everest, he joins his father-in-law Ted Walenstein, who is the diskery's veepee.

## JATP Troupe Draws 5,000 in Berlin Date

Berlin, June 9.

Another top jazz event took place here last week, when the Jazz at the Philharmonic ensemble, featuring the Gerry Mulligan Quartet, the Gene Krupa Quartet and the Jimmy Giuffre Trio, appeared at the 7,000-seat Sportspalast. It was the fourth local jazz concert within a week, which may explain that the JATP ensemble didn't register a full house. Nevertheless, 5,000 came, chiefly because of Gerry Mulligan, who's never been in Berlin before.

The audience came along with many ovations but it can't be denied that part of the fans was slightly disappointed. There's a category of local music lovers who feel that jazz is losing something if taken too seriously. Jazz, they say, must come spontaneous and not be calculated. No doubt, however, that the lovers of sophisticated modern jazz were fully pleased.

Some crits gave somewhat cold reviews but all praised the outstanding technical abilities of the

musicians. Concert was handled by the Wolfgang Jaenicke agency and was latter's last local jazz event of the 1958-'59 season.

### Chris Barber Mops Up

Berlin, June 9.

Chris Barber band drew near capacity at its recent concert at the 12,000-seat Deutschlandhalle. The six musicians received long standing ovations. Same goes for Ottile Patterson, band's outstanding songstress, also a w.k. name around here.

The world-wide fame of his band's "Petite Fleur" began in this city. ("Fleur" was, for many weeks, the No. 1 tune here last year, a surprising fact since the local hit-parades are mostly headed by songs with lyrics.)

### HARPISTS' CONCLAVE

Jerusalem, June 9.

Harpists from all countries will convene for the first-ever-held International Harpists' Contest and Festival to take place in Jerusalem, Israel, this September.

Fifty-four harp-players will come for the occasion and 12 top harpists will perform and judge the competition.

## Chi's WBBM Back To the Big Beat

Chicago, June 16.

WBBM radio has reversed its ban on rock 'n' roll—the first station in Chicago to do so. While a number of other AM-ers continue to boast of outlawing that pop idiom, the CBS anchor is plugging its new tolerance of the all-shook-ups—but only on one night per week.

Station is revising Jim McShane's three-and-a-half hour "Dance Party" stanza on Saturday nights from a mild musicale to a Top 100 show, which will necessarily take in a good many rock 'n' rollers. Program manager Art Thorsen explains the reversal of policy as a concession to balanced programming. He says he believes a general audience station owes some programs to teenagers.

Show starts at 7:05 p.m., appropriately for teenage Saturday night clamabakes.

## Artist-Disk Deals

**Florence Henderson's 2-Label Deal**  
Florence Henderson, who works with Bill Hayes, has inked a two-way disk deal. She will record with Hayes for Kapp Records and has been signed as a single for the low-priced RCA line, Camden Records.

Barron Pojan, her manager, made the deals.

**Secco: Gloria De Haven**  
Secco label added screen actress Gloria De Haven to its roster last week. In addition to her film work, Miss De Haven also has been appearing in niteries and tv. Diskery also inked Celia Cruz and Carlos Argentino, Latino disk-ers.

**Capitol: Elmer Bernstein**  
Composer-conductor Elmer Bernstein has signed with Capitol Records. Prior to his Cap pact, Bernstein cut two soundtrack albums for the label, "Kings Go Forth" and "Some Came Running." He had a clicko soundtrack set in "Man With The Golden Arm" a few years back for Decca.

**Decca: Ray Rivera**  
Ray Rivera has been added to the Decca roster. Rivera, who's managed by George Lee, cut his first sides with Jack Pleis, Decca's musical director, last week.

## RECORDING STUDIO

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*Sings*

# I STILL GET JEALOUS MY PRAYER OF LOVE

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Orchestra and Chorus under the

**MGM Records**

direction of ACQUAVIVA

## On The Upbeat

### New York

Thrush Ann Hathaway at Le Cabaret, Toronto, until June 29 and then moves on to the Fountainhead, New Hope, Pa., July 3-11.

Max Roach's Quintet moved into Basin Street East yesterday (Tues.).

In a pitch for Handicapped Children, Frankie Avalon and Fabian will be peddling newspapers today (Wed.) on the corner of 13th and Market Street, Philadelphia.

Jimmy Lytell will conduct the last six shows of NBC-TV's "Perry Presents" summer series.

Sammy Fain and Paul Francis Webster have written the title song for Allied's "The Big Circus."

Lester Sims, general professional manager at Bourne, in Hollywood for o.o. of Coast office, Al Davis, formerly with Art Franklin, opened his own publicity office.

The Fred Waring orch, Connie Francis and Tommy Leonetti headline Ballyhoo Show of the 11th annual P. T. Barnum Festival at Bridgeport, Conn., June 27.

Noble Sissle and Eubie Blake, now appearing Joe Wells cafe in Harlem, have signed Mabel Lee for their forthcoming musical, "Happy Times."

The Mello-Larks set for a return appearance on the Capt. Kangaroo Show June 26.

Village Vanguard throwing a "Daddy-O Jazz Matinee" on Father's Day June 21. Fathers will be admitted free while tab for offspring will be \$1 admission.

Carmen McKae, Irwin Corey and Don Abney are on the bill.

Maynard Ferguson will record an album for Roulette direct from the Birdland bandstand.

Dukes of Dixieland into the Desert Inn, Las Vegas, June 30-July 27.

Lee Lawrence on a promotion tour for his Apollo disk, "Be My Love" and "The Man I Could Be."

Winners of MGM's "Gigi" window display contest is Alan Marchand and Walter Valverdi of Discount Record Shop, Philadelphia and Ray Meyer of Philly's Stanley Warner Boyd Theatre.

Simon & Schuster will publish "The Cole Porter Song Book" in October. Moss Hart has written the introduction.

Top Rank Records has taken over national distribution of the Le Cam record of "Mulholland Drive" by "Ace" Dining Sax.

Monty Babson set for the Sapphire Room, Jackson Heights July 3.

Drummer Kenny Olmstead debuts at Dick Ridgely's Trade Winds Steak House, Southampton, June 22. He'll be joined by singer Tommy

Furtade... The Don Elliott singing on the Gone label is not the jazz tootler of the same name.

Newest release of Cover Records, Memphis label, is "Petit Jean" written by bandleader Eddy Rogers and Pearl Fein, recorded by the Greene Twins.

### London

Singer-comedienne Kay Ballard features in BBC-TV's "Steppin' Out" Saturday week (27).

band-leader Jack Parnell joins Pye Records in an advisory capacity. He's already resident musical director for Associated Television.

Rank Organisation actress Anne Heywood debuts as a disk singer with "Love Is," released on the Top Rank label.

Warbler Betty Miller does a couple of numbers in the first George Gobel show for Associated-Rediffusion tomorrow (17).

Singer Mark Murphy lined up for an Astor Club stint next month.

Ben Nisbet, general manager for Feldman's, in charge of the procession arrangements for the upcoming Soho Fair.

With "Side Saddle" and "Roulette," Russ Conway's the first instrumentalist to have two numbers in the British top 10 simultaneously.

### Hollywood

Richard Kiley will cut an album of Rodgers & Hammerstein tunes for RCA Victor next month.

Mimi Benzell will wax an album with Dennis Day for Design.

Glenn Wallach, proxy of Capitol Records, elected to fill the late Cecil B. DeMille's post as a member of the board of governors of the Friars Club of Calif.

George Duning and Ned Washington have come up with "Gentle Love" as the theme song for the forthcoming Columbia pic, "Gulliver's Travels."

Nitery comics Marc Antoine and Jackie Curtiss signed by Lee Palmer to record albums for Dynasty Records.

Hanover's Bob Thiele in town to talk disks with comic Frank Gorshin.

### Chicago

George Shearing set for the London House, Nov. 18, for three frames.

Buddy Greco combo to Jazzville, U.S.A., here July 8 for two.

Art Sands orch will show-back the Edgewater Beach Hotel's Hawaiian layout, bowing July 7.

Buddy Charles launches July 1 at the Playboy Lounge here.

Art Van Damme five set for Mr. K's Minneapolis, Sept. 21.

Virgil Mason's orch tapped for a month at the Town Club, Corpus Christi, starting June 29.

Audrey Morris Trio current at the Living Room, Atlanta.

Del Rubio Triplets open June 29 at the Embers, Ft. Wayne.

Al Facio's crew signed to furnish danship over the summer at the Breezy Point Lodge, Brainerd, Minn., kicking off July 3.

Hal Munro orch plays the Jackson, Mich., Country Club Aug. 8, and for the Illinois State Normal U. homecoming bash Oct. 24.

Johnny Lewis Trio current at the Hillcrest Hotel, Toledo.

### Houston

Mel Arvin, pianist, brings his orch back to the bandstand of the Crok Club for an extended engagement.

Paul Neighbors orch will make a three week tour of Texas during July.

E. C. Holland, combo providing music for dancing at the Pine Forest Country Club.

### NAMM Meet in N. Y.

#### Accents Stereo Angle

Stereo will get another big push at the trade show of the National Assn. of Music Merchants which opens at the Hotel New Yorker, N.Y., Sunday (21) for a five day run.

Main focus, as usual, of this show is on musical instruments, but disk companies and some phono equipment manufacturers will also be represented to accent the new stereo disk and tape developments.

On the agenda for the music dealers are discussions of sheet music sales, and general merchandising techniques in addition to clinics on string, band, organ and piano selling.

Society of Record Dealers of America is also scheduled to hold a couple of panel discussions during the conclave.

## A COOL SUMMER in the WINDY CITY

# ASSOCIATED BOOKING CORPORATION BOOKS CHICAGO SOLIDLY!

BEN ARDEN and His ORCH, Currently 2nd year—Empire Room, Palmer House

LOUIS ARMSTRONG, July 27—One Week—Tenthouse Theatre, Highland Park

RAY BAUDUC and NAPPY LAMARE SEXTET, Aug. 19—4 Weeks—Preview Lounge

AL BELLETTO SEXTET, June 1—Three Weeks—Rendezvous

LES BROWN and His ORCHESTRA, July 8 and 10—Ravinia Festival

LES BROWN and His ORCHESTRA, September 2, One Week—Blue Note

GEORG BRUNIS—Currently Club Bambu

BUDDY CHARLES, July 1, Indefinitely—Playboy Lounge

FOUR CROSBY BOYS, June 25 thru July 11—Chez Paree

BOB DAVIS TRIO, June 10 thru July 5—Jazzville, USA

BOB DAVIS TRIO, July 10, Indefinitely—Black Orchid

FAY DE WITT, June 22, Two Weeks—Mr. Kelly's

DUKES OF DIXIELAND, May 27—Four Weeks—Blue Note

DYERETTES, July 17—One Week—Tivoli Theatre

DUKE ELLINGTON and His ORCHESTRA, July 15—Four Weeks—Blue Note

JAN GABER and His ORCHESTRA, June 20—Aragon Ballroom

DIZZY GILLESPIE QUINTET, June 3, Three Weeks—Preview Lounge

DIZZY GILLESPIE QUINTET, July 8—Two Weeks—Sutherland Hotel

BUDDY GRECO TRIO, July 8—Two Weeks—Jazzville, U.S.A.

LARRY GREEN and His ORCH, Aug. 13, Indef., Blvd. Room, Conrad Hilton Hotel

BOBBY HACKETT QUARTET—June 2, Three Weeks—London House

KEN HARRIS and His ORCHESTRA, thru July 18, Blvd. Room, Conrad Hilton Hotel

JOSITA HERNANDEZ TRIO, June 17, Indefinitely—Nick's Lounge

EDDIE HIGGINS, off nights—The Cloister—London House

DONNA HIGHTOWER, June 16, Two Weeks—Roberts Show Club

AL HIRT SEXTET, May 28, Four Weeks—Empire Room, Palmer House

LURLEAN HUNTER, June 8, Two Weeks—Mr. Kelly's

THE IVYS' QUARTET, June 16, Indefinitely—Playbowl

J. J. JOHNSON QUINTET, August 12, One Week—Sutherland Hotel

CLAUDE JONES, June 16, Two Weeks—Black Onyx

LOUIS JORDAN SEXTET, July 17, One Week—Tivoli Theatre

THE KINGSTON TRIO, July 22 and 24—Ravinia Festival

RAMSEY LEWIS TRIO thru June 30, Returning July 31, Indefinitely—The Cloister

ARTHUR LYMAN QUARTET and HAWAIIAN REVUE - Produced by Merriel Abbott,

July 7 thru August 31, Polynesian Room, Edgewater Beach Hotel

CLYDE MCCOY SEXTET, June 24, Two Weeks—Preview Lounge

CARMEN McRAE, July 7, Three Weeks—The Cloister

FRANKIE MASTERS and His ORCHESTRA, July 2 thru 18—Int. Trade Fair, Navy Pier

THELONIOUS MONK QUARTET, June 17, Two Weeks—Sutherland Lounge

GERRY MULLIGAN QUARTET, July 22 and 24—Ravinia Festival

RED NICHOLS and FIVE PENNIES, September 5 and 6—Hinsdale

NOTRE DAME LETTERMEN featuring VINCE MAURO, July 7, 3 Weeks—The Cloister

PEPPER POTS—Currently The Ranch, Lyons

BOB PIERSON QUARTET, June 24, Two Weeks—Blue Note

BUDDY RICH QUINTET, August 14, One Week—Regal Theatre

TIMMIE ROGERS, August 14, One Week—Regal Theatre

SONNY ROLLINS, July 22, Two Weeks—Sutherland Hotel

CARL SANDS and His ORCHESTRA, July 7, Indefinitely—Edgewater Beach Hotel

RED SAUNDERS and BIG BAND, July 17, One Week—Tivoli Theatre

EDDIE SOUTH TRIO, Indefinitely—Fant Rouge, Lyons

STUMP and STUMPY, July 17, One Week—Tivoli Theatre

U.J.W. QUINTET-GARY BERG, July 8, One Week—Blue Note

DINAH WASHINGTON, August 14, One Week—Regal Theatre

KOKOMO WELLINGTON, June 30, Indefinitely—Black Onyx

TEDDY WILSON TRIO, June 23, Three Weeks—London House

• PLAYBOY JAZZ FESTIVAL, August 7, 8, 9—Chicago Stadium •

#### August 7

DIZZY GILLESPIE QUINTET

DAVE BRUBECK QUARTET

SONNY ROLLINS 3 JIMMY GUFFRE 3

GEORG BRUNIS DIXIELAND BAND

#### August 8, Evening

AHMAD JAMAL TRIO

JACK TEAGARDEN ALL STARS

EARL BOSTIC SEXTETTE

GEORG BRUNIS DIXIELAND BAND

#### August 8, Matinee

DUKE ELLINGTON and His ORCHESTRA

DUKES OF DIXIELAND

GEORG BRUNIS DIXIELAND BAND

JIMMY RUSHING

#### August 9

LOUIS ARMSTRONG and His ALL STARS

RED NICHOLS and FIVE PENNIES

J. J. JOHNSON QUINTET

COLEMAN HAWKINS CHRIS CONNOR

GEORG BRUNIS DIXIELAND BAND

(Alphabetically Listed)

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## Jukebox Hearings in D.C.

Continued from page 29

hearings, which resume tomorrow (Wed.).

Celler launched the testimony with a vigorous attack on the jukebox industry for trying to "throw dust in the eyes of Congress" by raising "false and extraneous issues." Among tactics employed by the industry, he said, was to label his measure the "ASCAP bill" and "do its best to blacken the reputation of ASCAP."

"Such partisan attacks on the performing rights societies," shed no light on the problem," Celler stated, "and only reveal the dog-in-the-manger attitude of the jukebox industry."

Celler scorned proposals to hike the mechanical royalty rates in lieu of requiring juke operators to pay performing royalties. He said that by supporting such plans, the operators were trying to dump the burden on the "boys and girls" who make up the nation's record-buying public. Only "equitable and feasible" way of giving songwriters and composers their just due, Celler maintained, is to strip the jukebox operator of his exemption from performing royalties.

### Collins Testifies

Jules M. Collins, ASCAP sales manager, reiterated support of the \$15-to-\$25 licensing scheme suggested by the National Licensed Beverage Assn. at Senate hearings last year. He said whatever formula is worked out, ASCAP is willing to meet the operators more than halfway. But he added that so far, they have shown no disposition to sit down and bargain in good faith.

ASCAP General Attorney Herman Finkelstein testified that the juke operators "can have no legitimate fear that ASCAP will seek and compel payment of unreasonable license fees." He noted that under the ASCAP consent decree, the burden of proving the reasonableness of rates is placed on ASCAP when a user goes to court to challenge a rate.

BMI board chairman Sydney M. Kaye cautioned against spelling out rigid rate ceilings in the Celler bill and was scored by Rep. Roland Libonati (D-Ill.) for wanting "whatever you could get by bludgeoning the operators."

Kaye denied that BMI ever pushed anybody around and explained that a statutory ceiling on royalty payments would, in his view, work to compel all writers to join one of the performing rights organizations and bring about a "closed shop" situation. He renewed BMI's suggestion that the bill provide a waiting period of a year or so before going into effect to enable the operators and performing rights societies to get together on equitable rate structures and arbitration procedures.

Other testimony in support of the bill came from: John Koshel Jr., SESAC Inc. attorney; John

Schulman, general counsel for American Guild of Authors & Composers; Julian T. Abeles, attorney for Music Publishers' Protective Assn.; Hubert Long, board member of Country Music Assn.; Sally Butler, General Federation of Women's Clubs; Marie Hurley, National Federation of Music Clubs; George Middleton, Authors League of America.

Also: Oscar Hammerstein II, Helen Sousa Abert, Kay Swift, Gerald Marks, Dorothy Fields, Morton Gould, Richard Ahlert, Leonard Whitcup, Fred Tobias, Clara Edwards, Jimmy Rule, William A. Dillon, John Redmond, Mabel Wayne, May Singh Brown, Arthur Schwartz, Alec Wilder, and Cindy Walker.

### Big Assist

Biggest assist for the opponents came from Rep. William E. Miller (R-N.Y.), who likened ASCAP to the teamsters union, charging that the average songwriter "doesn't have anything to say about its operation." "He's like when he's in Jimmy Hoffa's union," said Miller. The New York lawmaker, second-ranking GOP member of the parent House Judiciary Committee, characterized ASCAP's internal operation as "vicious." He added: "The first thing that ought to be done is for (ASCAP) to come forward with some proposals, which would clean up its own house."

Miller has a Worlitzer plant in his district. American Hotel Assn. opposed the bill in its present shape, urging adoption of an amendment which would protect hotel owners from infringement suits arising from radio or television sets on their premises.

National Licensed Beverage Assn. opposed the bill, but said if it should be passed, a statutory royalty ceiling should be included along with language assuring the location owner of protection from infringement suits.

Music Operators of America, and Automatic Phonograph Manufacturers Assn., the two big opponents, are slated to be on hand tomorrow (Wed.) when hearings resume.

### Garner Draws 1,800

#### At Tenter Musical

Albany, June 16. Erroll Garner played to about 1,800 persons, at \$3.85 top, in Eddie Rich's Colonie Musical Theatre last week, prior to the opening of the theater's second season with "Say Darling" starring Eddie Bracken.

It was the first time a jazz artist had been presented in concert at an area strawhat.

Harry Belafonte gives a concert in Exhibition Forum, July 29, at Vancouver International Festival. Last time there, in 1957, he played to a 6,000 capacity crowd.

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### POSITIONS

This Last  
Week Week

ARTISTS AND LABEL

TUNE

1 1

JOHNNY HORTON (Columbia)

Battle of New Orleans†

2 2

LLOYD PRICE (ABC-Par)

Personality†

3 3

WILBERT HARRISON (Fury)

Kansas City†

4 4

BOBBY DARIN (Atco)

Dream Lover†

5 5

MARTIN DENNY (Liberty)

Quiet Village†

6 6

DION &amp; BELMONT (Laurie)

Teenager In Love†

7 7

PAUL ANKA (ABC-Par)

Lonely Boy†

8 8

BYRNES-STEVENS (WB)

Kookie, Kookie\*

9 9

IMPALAS (Cub)

Sorry, I Ran All Way Home†

10 10

FREDDY CANNON (Swan)

Tallahassee Lassie†

\* ASCAP † BMI F-Film

TUNES

PUBLISHER

1 1

†BATTLE OF NEW ORLEANS

Warden

2 2

†PERSONALITY

L-Logan

3 3

†KANSAS CITY

Fire

4 4

†DREAM LOVER

Fern-Prog-Trin.

5 5

†QUIET VILLAGE

Baxter Wright

6 6

†A TEENAGER IN LOVE

Rumbalero

7 7

†LONELY BOY

Spanka

8 8

\*KOOKIE, KOOKIE

Witmark

9 9

†SORRY, I RAN ALL THE WAY HOME

Figure

10 10

†TALLAHASSEE LASSIE

Conley

### Hunter, Mineo, Everlys

#### Mop Up Down Under; 26,000 Pack Stadium

Sydney, June 9. Tab Hunter, Sal Mineo and Everly Bros. pulled in 26,000 yelling fans on two performances last week at the Stadium here for Lee Gordon at a \$3 top. Duo is holding over for additional shows. Gordon, ex-GI, will continue his profitable policy of importing top U.S. names.

Hunter had the teenagers screaming for more after bowing in with "Young Love," "Teenager in Love" and "Red Sails in the Sunset." The gendarmes had to rescue him from the mob as he bowed off.

Mineo quickly had the young ones with him with a batch of hot rhythm tunes. Cops also had to escort Mineo to his dressing room. The Everly Bros. kicked the show off to a solid start with "Wake Up Little Suzie" and other pops.

### Nab Billie Holiday

#### On Narcotics Rap

Billie Holiday, who's in New York's Metropolitan Hospital for a liver ailment and a heart condition, was placed under arrest for illegal possession of narcotics. The singer claimed that she had heroin with her when she entered the hospital May 31, but the narcotics squad began an investigation to learn if the dope was smuggled into her hospital bed.

Miss Holiday was arrested on a narcotics rap in 1947 and at her own request was committed to the Federal rehabilitation center at Alderson, W. Va., for a year and a day.

### Disk Biz Groove

Continued from page 39

disk platters are released each week and when the life of a hit has been shortened to a few weeks.

A solution proposed by some execs would involve a drastic reduction in the price of single records. By such a maneuver, it's felt that the fly-by-night operators would be wiped off the map. At current price levels, the small-time diskers can exist by cutting everybody into the profits. If prices were reduced, the margin for cut-ins would be reduced and many labels would fall by the wayside.

A reduction in the number of small-time diskers, it is hoped, will lead to a higher quality product and the renewal of a solid business in which there would once again be an element of planning rather than, as now, banking on pure luck via a buckshot method of random releasing of platters in bulk.

### Indie Diskers

Continued from page 39

tion but they do feel that it's important to have an organization representative of the indie operations and not be the tail-end of groups such as the National Assn. of Music Merchants or the Music Operators of America.

Among the problems discussed at the Chi meet last week were 1) the rackjobbers and their potential threat to distributors and 2) the one-stops and their potential threat to distributors. There was also some talk about establishing a code of ethics for the indies.

The org reelected Ewart Abner,

head of Veejay-Abner Records, as ARMADA prez. Other officers are Sam Phillips (Sun Records), v.p., and Harry Schwartz (Washington distributor), treasurer. ARMADA now plans to solicit more members and during the course of the year will send out information on industry doings to its membership.

NEW PAGE-SETTERS  
FROM MPHIC

THE HANGING TREE  
MARTY ROBBINS COLUMBIA

RIO BRAVO

(From the W/B pic)  
DEAN MARTIN CAPITOL

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(Lend Me Your Comb)

EDWARD BRYNES WARNER BROS.

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# CAFES IN 'FLUID DRIVE' ERA

## Hotels Veering From French Talent To Domestic Names, Revue Formats

The era of French imports in hotel rooms is likely to be over for next season. Present trends indicate a greater shift to idea bookings and domestic talent. Reasons seem to be the failure to come through with any new foreign singers that created excitement in the till, and gimmicks seem to be catching on in many situations.

For example, the Hotel Waldorf-Astoria, N. Y., long a consistent user of imports, has done better this season with the domestic product. Edith Piaf gave every indication of breaking it up in that room, but her illnesses were a contributory factor in a disastrous season at the Empire Room. The St. Regis had a fair season using a modicum of imports, while the Persian Room did better with the home-grown.

On the other hand, the Cotillion Room of the Pierre Hotel did excellently with the composer evenings. Room which closed Sunday (16) will reopen Sept. 16 with "An Evening with Irving Berlin." Shows have been exported to other hotels. The Queen Elizabeth, Montreal, for example, has already booked two such evenings for next season. Montreal, significantly, is in the heart of the area where French singers generally go over big. The chase in St. Louis, and the Radisson in Minneapolis are among the others that have been using this type of show consistently.

Another factor that indicates that operators will look to the domestic scene for the salvation of niteries, is the invasion of the off-Broadway type of revue, which has been catching on. The St. Regis, for example, has signed to do a show to be scripted by Roger Price.

One of the major successes of the New York scene has been the enormous takes of the Julius Monk inspired revues at Upstairs at the Downstairs, which has been going strong for several years. It's likely that road editions of this show will be organized for use in other cities.

Most of the new imports used during the season here failed to

(Continued on page 53)

## Tex. Law Vs. Magicos Does Vanishing Act

Austin, Tex., June 16.

Texas Judge Charles O. Betts held unconstitutional an ancient and little known state law which levies an occupation tax on magicians. The judge acted on a suit brought by a California couple who bill themselves as "magic illusionists." The state gave notice of appeal to the Texas Supreme Court.

The suit brought by Cas Boxley and Marie Boxley of Oakland, Calif., asked recovery of \$675 paid in taxes under protest. The action complained that the tax law was invalid because it "discriminates against the sleight of hand and legerdemain artists." The law stricken down by Betts provides a \$25 tax for "every sleight of hand performance or exhibition of legerdemain" in Texas which is not connected with a theatre or circus. Betts' decision ordered refunding of the \$675 in taxes paid under protest and slapped an injunction on further attempts to collect the tax.

## Stardust Junket For Lido de Paris Opening

The Stardust Hotel, Las Vegas, is transporting a group of New York newspapermen to cover the opening of the new Lido de Paris next week.

Included in the junket are representatives of most N.Y. papers, syndicates, tele networks. Non-newspapermen include Roy Cohn, former counsel of the Senate Un-American Activities Committee, and Jackie Bright, national administrative secretary of the American Guild of Variety Artists.

## Casino, Toronto, Moving To End Vaude Policy

Toronto, June 16.

With four-a-day stage biz increasingly bad, Lou Appleby, owner-operator of The Casino Theatre, has placed his seven musicians in the pit, plus his four stagehands, on four weeks' notice. Appleby's weekly nut, including two strippers and eight acts, is now about \$6,000 a week for entertainers, but his claim is that the musicians and stagehands unions have got "successive raises in the past 10 years and we producers and managers just can't go on."

Appleby claims that the musicians and stagehands unions "only keep on conning you and raising their rates, so we will close up the theatre, at least for the summer months, because business is bad; hence my posting of the week-to-week notice. Then I go on an all-picture grind policy."

## 4As Reelected Dullzell; Berg On Way Out?

The Associated Actors & Artists of America resolved two pressing issues last week. Despite talk of replacing 4As president Paul Dullzell with Actors Equity president Ralph Bellamy, former was reelected. Because of his advanced age, Dullzell's duties will be carried out by an advisory committee headed by the first 4As veepee Florence Marston, and the executive secretaries of the various affiliates, who are also vice-presidents in the 4As.

Another, stormy, situation was resolved by a compromise. This arose from pressure by Equity which has been opposing Harold Berg as 4As attorney on the ground that as attorney for the American Guild of Variety Artists as well, he had a conflict of interest. This was resolved by Berg's request that he be continued in the 4As post on a month-to-month basis, with one of his law partners, Harold G. Israelson, to succeed if he steps out. This is regarded as the first step in Berg stepping out of the 4As post. He will continue as AGVA counsel, which pays a \$20,000 annual retainer, and there is the possibility that he may get the added fee if he should take over as counsel for the AGVA Welfare Trust Fund, a step currently opposed by employer trustees of that fund.

The question of AGVA was not discussed at this confab. The 4As is still taking the position that, unless otherwise proven, it is an internal situation in an autonomous setup.

At 4As meet held Friday (12), those attending were pledged to secrecy.

## Albuquerque's Spots

Albuquerque, June 16.

The Three Suns Monday (15) finished a four-day booking at Band Box here. It's the only Albuquerque night spot booking regular talent at present.

The trio followed singer-comic Bill Dungan, originally booked for two frames, held over for an additional week. Frankie Laine played spot for one night only previous to Dungan booking.

Opening night for the Three Suns (Friday) was tough competition, with both Bob Hope benefit revue and Harold Bros. Circus in town.

## BIG SHIFT TO HIGHWAY SITES

Location is no longer the primary concern of the niteries. In the automobile and turnpike age, it's of secondary consequence where to locate a cafe these days since the bulk of the business is pre-booked.

The newer niteries are now settling in areas where land is comparatively cheap, away from the center of town where local laws and taxes are likely to be oppressive and in areas where parking means a sizable fee.

The secondary stress on location is seen by the fact that the Latin Casino is moving out of its center-city location in Philadelphia and going across the river to nearby New Jersey in order to escape the Sunday closing laws. With accent also on pre-booked business, the cafe in its present location cannot rely on transient trade, and hopes that it will be able to move the banquet bookings to its new spot.

In recent years, outlying districts have been getting the bulk of new niteries being built. So long as the site is near a well-travelled road, the prospective operators seem to feel that it is good for a cafe. An extreme example is seen by the New Roman, which used to be on Delancey St., N. Y. The Goldstein Bros. bought an abandoned labor union in Flushing, gutted the inside and built a cafe to its own specifications. This is a kosher cafe, yet the new building is not in a predominantly Yiddish neighborhood. With banquet business, it's possible to hire busses. The spot is also in an area where it is adjacent to a new expressway.

Since it opened it has been doing far better than they could ever hope to on Delancey St.

There are other examples, including the Town & Country Club, Brooklyn, which grew in its offbeat location until operator Ben Maksik over-expanded on the use of names. He's doing much better since going in for less expensive shows, and looks like he will gain

(Continued on page 53)

## Harris Moves From Plaza to Waldorf As Catering Head

Clyde Harris, director of sales at the Hotel Plaza, N.Y., has been named catering director of the Hotel Waldorf-Astoria, succeeding Claude C. Philippe, who resigned as the hotel's veepee to go with the Zeckendorf Hotel chain. Harris, who worked at the Waldorf previously under the aegis of Oscar (Tschirky) of the Waldorf, had been in his present post for several years. Both are Hilton inns.

Other executive posts held by Harris include a tenure at the Astor Hotel, Hotel St. George, Brooklyn, and the Ritz Carlton before going to the Waldorf for his first position there in 1936. He switched to the Plaza in 1950 and three years later was named director of sales. Harris will work at the Waldorf in conjunction with John O'Connor, convention manager; Adolph Fischer, entertainment manager; and George Ohrel, banquet manager, all executives in the hotel's sales and catering department.

There have been no moves to designate a new booker for the hotel, a post also held by Philippe. There have been reports that Merriel Abbott, who now books the midwestern hotels for the Hilton chain, may resume the bookings in the east which would include the Waldorf and the Plaza. Nothing is definitely set yet.

## PAT O'DAY ROBBED

Honolulu, June 16.

Visiting songstress Pat O'Day was slugged in broad daylight and robbed of her wallet containing \$72, she told police.

Incident happened virtually in the heart of Walkiki.

## AGVA Defers Plan to Convert Country Club Into Home for Aged



SUE EVANS

Just concluded GLEN CASINO, Buffalo, New York. Opening June 19. ELMWOOD, Windsor, Ontario (Detroit).

DOT RECORDS

## Talent Mgrs. Regulated By New Calif. Law

Sacramento, June 16.

Gov. Edmund G. Brown last Friday (12) signed into law a bill tightening restrictions on California artists' managers. The bill, introduced by Assemblyman Jess Unruh, Los Angeles Democrat, separates artists' managers from provisions of the State Labor Code referring to licensing of employment agencies and sets them up in a section of their own.

The new law, which becomes effective in mid-September, establishes a \$25 fee for filing of application for an artists' manager license and sets an annual \$25 fee for each branch office maintained by such managers.

The State commissioner of industrial relations is given surveillance over the whole field, including power to revoke or suspend licenses. The law also offers protection to artists by requiring managers to keep records, preventing fee-splitting with employers, forcing repayment to artists of advance fees collected where there turns out to be no job, and preventing managers from booking artists in strike situations without first notifying the artist.

One section provides: "No licensee shall sell, transfer or give away any interest in or the right to participate in the profits of the artists' manager without the written consent of the Labor Commissioner." Violation of this section constitutes a misdemeanor, punishable by a fine of \$100 to \$500, up to 60 days in jail, or both.

A group of Los Angeles artists' managers sponsored the legislation.

## Carter to Philly: Sorry

Philadelphia, June 16.

Comedian Jack Carter, who was rebuked by Deputy City Representative Abe S. Rosen for his remarks on the air about "sleepy Philadelphia," made equally public amends with an advertisement taken in all three Philly papers (5).

Set up in two-column form, much like a printed announcement, the ad read: "To the Honorable Richardson Dilworth, Mayor, Members of the City Council, Dear Philadelphia Brethren: What can I say after I say I'm sorry! Sincerely, Jack Carter."

The use of the AGVA Country Club and Recreation Centre, So. Fallsburgh, N.Y., as a home of the aged and indigent of the American Guild of Variety Artists, has apparently been abandoned for this year at least. The AGVA Foundation, which operates this property, will merely operate the site as a hotel for performers working in the area.

This is seen by the fact that last week's meeting of the AGVA national board was told that they would not handle any food for the home this year. The board was told that six performers working the area generally come by car, it is therefore a simple matter for them to go to surrounding towns for meals. This automatically precludes the use of the property as a home for the aged.

The Foundation, last week, got another \$15,000 loan from AGVA, most of which will be used to pay off back taxes and interest on the mortgages. Whatever the home realizes this year, will have to come from what lodgers it attracts over the weekend. There are hardly any acts staying at the spot during the weekdays. Last year, the performers staying at the spot, were asked to pay a \$3 "donation" for each night. Last year, this form of income was far from enough to make the home self-sustaining.

This year, the home has taken on new expense. Irving Grossman resigned as a national board member to become the publicity director for the Foundation at \$175 weekly plus expenses. Half of his salary will be paid out of the AGVA Sick & Relief Fund, and although the home operates for only about three months a year, his salary will continue on a year-round basis.

Grossman said that he has taken this position at a considerable financial sacrifice. He said that as a paid employee of the AGVA Foundation, he cannot accept work as a performer, and has been forced to cancel bookings that will return him a far greater amount than he can earn as a paid publicity director at the home. He is

(Continued on page 52)

## Cab Calloway Show Bows in Buenos Aires

Buenos Aires, June 9.

Cab Calloway's "Cotton Club Revue" opens at the Lococo Circuit's major showcase, The Opera, in Buenos Aires Thursday (11). It will be a 14-sketch show, including Leslie Scott, the Norma Miller Dancers, the Three Chocolatees, Jon Lel, Lady Washington, Shirley Cooke, Bobbie Parker, Joel Noble, Kitty Lester, the Stoney duo and June and the Jazzmen. Eddie Barefield will be musical director, special arrangements are by Joel Noble and Norma Miller, decor by Benet Dolmigo, costumes by John Allen. The show will include excerpts from "Porgy and Bess."

At the time when peso devaluation brought the rate to 108 pesos to the dollar Lococo intends to follow up with other imported shows.

Not to be out-done, Enrique Muscio of the El Nacional Review theatre is now in Italy, dickering with Peppino de Filippo to bring an Italian company for either his Maipo or El Nacional theatres. Reported that he has already signed Domenico Modugno for a three-week stand at the Maipo for the Winter season.

## New Borrah Minevitch Group to Be Launched

The name of the late Borrah Minevitch is again to be applied to a comedy harmonica group. Mrs. Lydia Stevens, daughter of Minevitch, last week completed a deal for a new group. General Artists Corp. will book.

Leonard Romm, of GAC, has been lining up personnel for the new outfit.



# Lift of Ban on GI Slot Machines Big Hypo for 'Club' Acts in Europe

By HAZEL GUILD

Heidelberg, June 16.

The thousands of emcees, comedians, singers, dancers, musicians who have fought the low pay scale of U.S. Army clubs in Europe can take hope from the latest news. Slot machines, long banned at Army installations in Europe, have been greenlighted. And the thousands of added income that the machines are estimated to bring in can be used by the various clubs to buy acts at fairer prices.

It's long been a gripe among the Yank servicemen abroad that the members of the Officers' Civilians', Non-Commissioned Officers' and Enlisted Men's Clubs in the Army get poor calibre shows at their clubs, while the Air Force Clubs in Europe pay for better acts, bigger names.

Difference has been—the slots. Air Force in Europe permitted its clubs to install the one-armed bandits back in 1954, and the clubs use the profits to book acts, redecorate the clubs, and install added facilities for members.

One of the top VIP Air Force-run hotels in Europe is the Von Steuben in Wiesbaden, W. Germany. It has a yearly entertainment tab of close to \$100,000, spending half for floorshows. Three orchestras play nightly in the cocktail lounge, ballroom, and dining room of the beautiful modern hotel. Ballroom orch is paid from

(Continued on page 52)

## Kiwanis Conclaves Taps Dallas Hotel Facilities

Dallas, June 16.

Kiwanis International's 44th annual convention here, June 14-18, with some 17,000 attending, is overtaking this city for accommodations, despite the addition of the 1,001-room Statler-Hilton Hotel in 1956 and the 800-room Sheraton-Dallas Hotel, opened this year. With hotels and motels swamped, some delegates are roosting in Fort Worth, 32 miles west, and Waco, 28 miles south. It's one of the biggest conventions ever held here.

Kiwanians have their own mammoth show for tomorrow (Wed.) at the Dallas Memorial Auditorium, conclave headquarters. Harry James' rock plays with Shirley Jones & Jack Cassidy and Frankie Ford & Gary Reynolds. Other acts are Egan & Parker, ventriloquists; Wazzan Troupe, tumblers, and the Kilgore Colloge Rangerettes (18).

## Mex Cuties Get Break At Last in Big Show Biz Scramble for Chorines

Mexico City, June 16.

Mexican chorines and showgirls are suddenly in the enviable position of having producers fight for their services. Producers of "teatros frivolos" (vaudeville and burlesque) and night clubs are battling for Latin cuties to fill out chorus lines. The shortages of dancers is acute.

All this is reacting in favor of the kickers and show beauties, and as an offshoot of this, their economic position is improving somewhat too. Before the dearth of chorus line recruits, pay scale averaged around 30 pesos (\$2.40) with this including rehearsal time, for a 14-hour day beginning at 10 a.m. Now, in competitive bidding, wage scale has gone up over 50% in variety theatres (about half a dozen function at sporadic intervals). And in night clubs, impresarios offer unheard of fees of 85 to 100 pesos (\$6.40 to \$8.00) for chorus girls, and more when they have a short specialty bit.

Theatre producers are complaining of "unfair" night club raids, since they are hard pressed to pay chorus line hiked scales.

The girls, long exploited, are taking their good fortune in their stride. Apart from the two major sources of income, a lot of them are deserting the grueling grind of theatres and clubs for less strenuous appearances before television cameras, at more or less the same pay scale.

### 'WATER FOLLIES' IN N. E.

Haverill, Mass., June 16. Sam Snyder's "Water Follies" plays its first New England date here at Haverill Stadium opening today, Tuesday (16) for five days through Saturday (20).

The two hour show is in at a \$175 top. With a cast of 36, choreographed by Buster Kiem, the outfit on its U.S. tour following which treks in South Africa and Japan are skedded.

## Black Sheep Operation Expands Into Houston

Houston, June 16.

Reps of the Black Sheep Club, an operation identical to that of the Gas Light Clubs, are negotiating for a site here. Mike Gill, who built the Gas Light Club in Washington, D.C., is in to set the deal.

The Black Sheep Club operation has 27 franchises in 27 cities and members will be entitled to reciprocal arrangements with all other operations. Houston and Dallas are the only Texas cities in which present plans call for Black Sheep units.

## Strong Icer B.O. Opens Ore. Expo.

Portland, Ore., June 16.

The Oregon Centennial Exposition opened its gates last week (11) for a 100 days of entertainment, exhibits, and world trade fair with 65 acres loaded with activities greater than ever presented in the entire northwest before. In addition to the arena shows, there is a world trade fair with 22 foreign countries showing, frontier town complete with gun fights, garden of tomorrow, rides, and exhibits galore. Over 7,000,000 people are expected to attend the elaborate layout between June 11th and Sept. 17th.

Raymond Burr was emcee for the opening ceremonies attended by top state, civic, and business leaders from the entire northwest. John Harris' "Ice Capades" is the opening arena show and will run through June 24. The 5,800-seater was sold out for the first few days and the icer looks to be a smash opener. Other shows are "Country America" June 26-July 5; Roy Rogers Show July 10-16; Lawrence Welk July 19; Harry Belafonte July 23-25; Art Linkletter show July 26-30; Sam Snyder's "Water Follies" Aug. 1-14; Takarasuka Ballet Aug. 24-29; "The Oregon Story" Sept. 3-17. Nearly \$200,000 is in the register in advance of the opening.

## Mexico Ups Bite On Vauders to 'Rough' 5%

Mexico City, June 16.

The Mexican Bureau of Internal Revenue has upped tax affecting all artists working in vaudeville theatres and nightclubs. New hike is 5% of gross income, as compared to former 3%. New edict has been passed on to the National Assn. of Actors which is charged with setting talent pay scales, and collecting the corresponding federal bite.

A universal wail has gone up here about the high income tax levy. But, compared to the U. S. bite, this is a benign tab indeed and visiting entertainers have told Association members that they'd gladly charge places with them as far as federal levies are concerned.

## Hub Autograph Seekers Rob Davis Jr. of \$1,200

Boston, June 16.

Sammy Davis Jr. was robbed of \$1,200 worth of personal belongings at Blinstrub's 1,700-seater in So. Boston Friday (12) by "autograph seekers". The loot, stolen from the headliner's dressing room at the club where he was playing a week stand (8-14), included a \$1,000 gold and platinum cigaret case, an expensive revolver and a cigaret lighter. The gun, he said, was a .45 calibre Army Colt. Davis told police he missed the valuables after the autograph hunters had left his dressing room.

Meantime Davis was released from his contract to open at Denny Mulcahy's Salisbury Beach Frolies, 1,200-seater, June 28 for week, without penalty. Connie Francis was inked in for the Davis vacated frame. Davis sought the cancellation because of the proximity of the playdates. Davis said he was agreeable to a 1960 booking at Frolies.

Jimmy Dean opens the season for Mulcahy June 26, in for two nights, followed by Connie Francis for the first full week. Sked includes: July 5, Johnny Mathis; July 12, Tommy Sands; July 19, Platters; July 26, Liberace; Aug. 9, Erroll Garner; Aug. 16, Frankie Avalon; Aug. 23, Crosby Bros.

# Bob Hope Show Disappoints at \$3,500 In Cleveland's Cain Park Opener

Cleveland, June 16.

Bob Hope's homecoming as kick-off attraction in Cain Park Theatre's Summer Festival, became another laugh-fest for the Cleveland-reared comedian, but his opening on Monday (15), was handicapped by cool weather and a slim crowd.

Initial performance in the 3,000-capacity amphitheatre owned by the City of Cleveland Heights, was less than half-filled, grossing about \$3,500. Advance sale for rest of the two-week run looks stronger as result of civic royal-carpet ballyhoo given him on arrival here.

Scaled from \$2 to \$5, potential weekly gross is estimated to be \$72,000. That potential made it possible for Max Mink, booker-producer who also manages the Cinema Theatre here, to line up a husky array of headliners for Park's future shows. They're sponsored by Cain Park Civic Assn.

## Gotta Pay Gambling Debts to Cuban Casino, Buffalo Court Rules

Buffalo, June 16.

For a second time in recent years, a Buffalo court has ruled in favor of the house in a dispute over checks given for gambling at the Havana Casino, Cuba. The Havana Tropica Club brought action in City Court here against James C. Voelker, a Buffalo resident, on two \$500 checks drawn on a Buffalo bank in August 1955 in favor of the Casino upon which Voelker later stopped payment.

In his formal answer Voelker claimed that the checks were given by him "in payment of a gambling debt" at the Club and that the transaction was therefore "illegal, void and against the public policy of the State of New York as well as of the Republic of Cuba." The payee of the checks, Martin Fox, also known as Martin Fox Zamora, who was identified as a majority stockholder of the Tropical's Night Club, under the name of the Tropi-ciana, in an affidavit witnessed before the U. S. Consul stated that the checks were given in payment for "chips" purchased by Voelker to be used in payment for drinks and food as well as the gambling tables; and further that gambling was legal in Cuba.

Motion for a summary judgment made in City Court here last month resulted in the Court granting judgment to the plaintiff in full for \$1,281.50 which includes costs and interest.

## Another Video Victim: Hawaii's Election Show

Honolulu, June 16.

One of Hawaii's last outposts of vaudeville—the political rally "circuit"—has all but disappeared in the current election campaign. Tv's the villain.

For more than 30 years, both Republican and Democratic rallies have been inimitable mixtures of pidgin English speeches and Hawaiian entertainment. Every candidate who could afford it had his own troupe of musicians and dancers—and even his own "theme song."

Stray dogs, flying termites and mosquitoes didn't faze the candidates, the entertainers or the crowds, and lucky was the politician who knew how to augment his own speech with a song or hula dance.

Since the advent of tv, attendance at the biannual rallies had dwindled to such an extent that both parties have virtually dropped them this year.

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sored by Cain Park Civic Assn Hope's variety revue shapes up as a hodgepodge bill of vaude-wis pros and hometown amateur talent Latter do their best with youthful exuberance, but tone of naivete in some acts does not quite jell.

It forced Hope to exert himself to justify the \$5 ducats. He did it with his usual hardhitting, adlibbing humorous impact, showing few evidences of his recent illness which he lampoons. Working 90 minutes despite doctors' warnings Hope scored with quips about his boyhood escapades in Cleveland friends and relatives here. Mixing in a batch of new song parodies, he had corn-shucking spree in introducing dozen bathing suit model in fashion parade.

Elaine Dunn, homemaker who formerly toured with Hope, joined him in some bright byplay. She also has smart dance and song-beltin act.

Show includes acrobatic Fredonias and juggling Ben Beri who registered better than an amateur femme vocal quartet and high school acapella choir. Hugh ("Wyat Earp") O'Brian, has been set for added attraction spots on June 18-19, and Jim ("Gunsmoke") Arness, June 26-27, are expected to beef up Hope's bill and gross. Mini also lined up for one-week stand: Johnny Mathis, June 29; Frankie Avalon, July 6; Gordon & Sheila MacRae and Alan King, July 13; Sammy Davis Jr., July 20; Harry Belafonte, Aug. 3, and Jerry Lewis Aug. 17.

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# they "broke it up" in boston...

AROUND BOSTON

## Zany Eagle & Man Get Down to Mirth

By GEORGE CLARKE

ZANY IS A CRAZY WORD, used to describe the slightly daft. It is a little shopworn, maybe, but there is no other way to so exactly describe the cavortings of the Messrs. Jack Eagle and Frank Man, fugitives from the Catskills, who have brought their hilariously off-beat activities to Steuben's Vienna Room . . . and let it be added that never has there been a funnier combination in that rendezvous of the sophisticated.

They are funny to look at. Rolypoly Jack Eagle, five-foot four of rotundity, with his pixie haircut, wearing Bermuda shorts over a pair of Brooklyn knees, is a comic valentine. Frank Man, his deadpan partner, is a fitting vis-a-vis.

Jack is a mugger. Frank is the straight man, and their lines are as up-to-date as today's newspaper. If, on occasion, a subtlety goes out the door that's not their fault, but, for the most part, their jokes are as basic as simple arithmetic.

### Played In Big Bands Before This

And the trumpets they carry are for practical use. Both are musicians and were in big bands until they found that there's money in being funny.

Their "Saints Come Marching In" finale is as exciting as "The Stars and Stripes Forever" in a Decoration Day parade.

How they managed to avoid Steuben's until now is a mystery. But you can bet that they'll be back many times.

It's a fine show . . .



## New Acts

VARIETY

### EAGLE & MAN Comedy 30 Mins.

Here's a pair of clever lads who present their own brand of comedy in back with should land them in the front ranks of their time in poraries. Out for some time in Australia, and in U.S. south and west, but not heretofore documented in New Acts, they offer a rousing 30 minutes of unrestrained comedy in which they take turns in playing straight for each other and blast out some great jazz in-terms on trumpet and cornet. Standout is a smash "When the Saints Go Marching In" with Eagle and Man on trumpet with latter doing Satchmo carbon and Eagle capering his 200-pound bulk on 5-ft.-4 frame in battle of music. Opening finds Man, slim, personable 5-ft.-6 youngster in tux, piping "Sittin' on Top of the World." Eagle, in tux outfit sporting buttons and pixie haircut, comes on through and to big bellylaffs. Pair go into a double dixieland "Jazz Me Blues" that is terrific with expert trumpet and cornet work. With gags falling thick and fast, Man takes over the mike for "Birth of the Blues" while Eagle circles the stage with a variety of wacky character bits delineated by

a fantastic collection of headgear which makes him Napoleon, Cas-tro, Mickey Mouse, a Russian comic, Chester, looking for "Mr. Dillon," a Martian and an Israeli soldier among many.

Both boys are speedy dispatchers of comic stuff and both have flair for miming; timing is slick and act is refreshing in that they take pains not to be reminiscent of any other comedy teams. Man sings "Birth of the Blues" straight unveiling fine pipes and good phrasing. Eagle, with the face of a clown and giving with just the right amount of pathos, digs out a miniature trumpet on which he does "Hot Lips" in great style. An upped impress, Louis Prima & Keely Smith, panics the aud and will undoubtedly be picked up by a segment of the comic fraternity this season. Trumpet solo "I Can't Get Started" by Man winds up with Eagle joining in trying for big high note which he finally hits after engendering laughs for sock returns.

The double Satchmo "Saints" bit is a strong finish and stood the aud on chair edges, resulting in three encores at opening in Steuben's in which they reprised and made with the horns in tumult. This act is plenty visual, has boff showmanship and looks to hit comedy top ranks for tv, niteries and stage.

## My Boston

By Alan Frazer

THERE'S nothing better in town than JACK EAGLE and FRANK MAN winding-up their act in Steuben's Vienna Room with an exciting takeoff of LOUIS ARMSTRONG playing and singing "When the Saints Come Marching In." There is, in fact, nothing better in Boston nightlife than this pair of expert trumpeters turned comedians. Frank does the Satchmo bit with Jack assisting, much as Louis himself and DANNY KAYE do it in the new movie, "The Five Pennies," although about that picture. Their comedy routine, in which Eagle is the leading bird, is rich, varied and in good taste. This pair, off their Vienna Room performances, can hit the top ranks on TV, in the nightclubs and on theatre stages.

# EAGLE and MAN

Contact: JACK MANDEL, 1697 Broadway, New York 19, N. Y. JUdson 6-0690

## Reentry of Wildwood's Diamond Bch. Cues Flurry of Name Bookings

Wildwood, N.J., June 16.

Fred Gleim, of Wynnewood, Pa., and Harvey Cedars, N.J., manager of the Philadelphia Country Club for 15 years, have moved into the newly acquired Diamond Beach property. The 3,100-seat Diamond Beach club, will be operated as a top nightclub, restaurant and motel.

Rival clubs immediately began a wild flurry of stronger bookings to meet the increased competition. The Manor Hotel Supper club will probably bolster their show lineup. Those already packed are Tommy Edwards, Al Martino, Bob Eberly, Betty Madigan, Frank Verna, Cathy Linden and Micky Shaughnessy.

Ben Martin's big center-city Club Bolero is ready to bow, with a complete facelifting. The renovated club has a new stage, dressing rooms and extensive overall improvements. Jimmy Rodgers opens the spot. Others packed include Connie Francis, Buddy Hackett, Tommy Leonetti, Martha Raye, Tommy Sands, Sammy Davis Jr. and Johnny Mathis.

Rock 'n' roller Jerry Lee Lewis has been inked for four weeks starting at Ben and Joe Martin's Club Mardi Gras here. The Tremiers return for their 14th season in the Wildwoods. They will again be starred at Helen Roesch's Beachcomber along with Pat the Cat & his Kittens.

Comics Al Fisher and Lou Marks and singer Bob D'Fano will top the show at Thomas Arce's Lucky Club. The Cousins will feature the Hotel Blackstone Emerald Show Bar. Lou Booth's Chateau Monterey returns to a full scale show policy after a few years lapse. Gave Dixon is the first signed. Ray Maddox and his Gigilios have opened Jimmy Mackell's Elmiria club. Sylvan Rosenfeld's Hurricane club has the Playboys and Count Lewis trio. Harry Levy's Rainbow Room has Georgie Young and the Rockin' Bocs and the Echoes.

Vivian della Chiesa into the Tagliandier, Las Vegas for a two-weeker Thursday night (18), following her stand at the Cocoanut Grove in Hollywood.

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## Aussie Turn Resumes At Latin Quarter, N.Y.

Australian act of Latona, Graham & Chadel last week resumed at the Latin Quarter, N. Y., following reissuance of a N. Y. City Police cabaret permit to Joe Latona. Permit had been revoked for failure to mention a misdemeanor resulting from a charge of disturbing the peace on his immigration papers. Misdemeanor has been recording during a previous visit to the U. S., when he was part of Warren, Latona & Sparks.

Permit was reissued following an explanation of the circumstances involved.

The Tuckers had subbed for the comedy acro team at the Latin Quarter.

## Lift Ban

Continued from page 50

\$1,800 to \$2,500 a month, cocktail group \$1,000 to \$1,250 and string quartet for dining room about \$600 monthly.

Top single act last year (Tessie C'Shea) earned \$800 a week, and other big names to play the hotel included Three Deuces, Lucille & Eddie Roberts, Virginia Sommers, Eddie Sauter band.

### Big Takes From Bandits

Reason the club can afford this kind of entertainment—a slot machine rep estimates that the club's monthly take from the machines is about \$7,000. A top Air Force club in London hauls in about \$14,000 monthly from its machines, and even the smaller Air Force clubs in Europe generally get a payoff of from \$600 to \$1,000 monthly for their machines, which they plow back into entertainment.

Meanwhile, back to the Army. Usual pay for an Army show at a club in Europe is from \$89 to \$100 for an entire three act 45-minute show for one time. (The show may not be able to get more than several bookings a week, because some of the smaller clubs just hire entertainment once a month or every Friday or Saturday night.)

There are about 500 Army clubs buying these low-priced shows in Germany. Of this \$89 to \$100 (recently raised from just \$80), the top 10% goes to an agent (some of the acts also have an English agent booking them from England to Germany, which means another slice off the top).

"Biggest" act may earn \$35 for the evening's performance, and the other two acts—often five or six people—split whatever is left. Pianist who accompanies generally gets \$5 for the night.

A typical Army club in Germany pays \$800 monthly for the band, hires a show once a week, and has a monthly entertainment bill of under \$1500. "Sometimes the acts are so lousy I'm ashamed to present them," the sergeant who manages the club told VARIETY. "But what can you expect for that money?"

Most of the acts come from England, where fees are lower, but some are recruited from other European countries.

It's long been a complaint of U.S. acts that the pay is so low they can't afford to entertain the military in Europe—and the same complaint is echoed by Army men, who prefer the stateside entertainment.

With the Army band just lifted on slots for the first time in the history of the Army in Europe, some of the clubs have already placed orders for 10 or more of the machines. And it's expected that better acts are in the offing for the thousands of club members.

## Steel Reading 'Smart' At Harlem Club in A.C.

Atlantic City, June 16.

Larry Steel and his "Smart Affairs of 1959" again will be the season attraction of Ben Alten and Cliff Williams as the Harlem Club, top sepi night spot, starts operation for the summer the last week in this month.

Steel arrived here recently and most of his company is in working on the new show. Alten said that "Smart Affairs" will include names in July and August, probably Billy Daniels and Arthur Lee Simpkins, who have appeared here in other years.

Steel and "Affairs" did the best night club business last season. Policy is an admission charge. Drinks only are sold.

## Lilo to Kick Off

### La Concha Hotel, A.C.

Lilo has been signed for the opening bill of La Concha Hotel, Atlantic City, which prems June 26. She'll be in for 10 days, remaining over the July 4 weekend. This is the resort's first new hotel in more than quarter of a century.

Indications are that the inn will follow through with name bookings when available. Jackie Miles has been set for a one-nighter on June 27, and other names are currently being lined up.

## AGVA Defers

Continued from page 49

part of a team with his wife, Diana Goldberg. Grossman says he took the job because of altruistic feelings for the center.

The AGVA national board voted a new set of officers for the home. Bobby Faye was named president; Jaye Lester, 1st vicepres; Budd Jacobson, secretary; Margie Coste, head of the AGVA Sick & Relief Fund, and Rex Weber, union comp. troller, were named to the board, and Jackie Bright, union national administrator, was named administrative board coordinator. Should the AGVA Foundation get enough coin through solicitation of the type that was made last year at various hotels in the Catskill belt, there is the possibility that some of the jobs created by the national board may become paid positions.

### New Foundation Certificate

Albany, June 16.

A new certificate of amendment of purposes and powers for the AGVA Foundation has been recorded with the N. Y. Secretary of State as a result of illegalities disclosed by president Penny Singleton, president of the American Guild of Variety Artists.

New certificate makes provision for the Foundation to operate the AGVA Country Club and Recreation Center at So. Fallsburgh, N. Y., and "to solicit, collect and receive monies by private solicitation and fund-raising activities for the benefit of the destitute, aged or indigent persons who are ambulatory and are members of the American Guild of Variety Artists in good standing and their surviving spouses."

As a result of the disclosures by Miss Singleton, vast changes were made from the original charter which never stated that AGVA was the initials of the union. Even the present charter does not stipulate that the property at So. Fallsburgh belongs to the union.

The charter, recorded with the Secretary of State, was returned to Harold Berg, attorney for the Foundation, with a letter from Felix Infauto, counsel and secretary of the State Board of Social Welfare, stating that he is of the opinion that with the proposed new amendments, the approval of the Department was not required under the provisions of the statutes.

## Honolulu's 88er Famine

Honolulu, June 16.

Waikiki is so short of 88ers these days that the Spencediff System's Gourmet niterly had to import a pianist from Hollywood. Niterly signed Kenneth Kemp-Blair, who's expected to book in as Ken Blair.

Several niteries currently without entertainment reportedly would like to inaugurate piano policies but have had to hold off until they can find competent keyboarders.

## Vaude, Cafe Dates

### New York

Gil Miller and Arnold Archer, of The Chords, in serious condition at the Beth Israel Hospital following an auto accident. . . . Jo Lombardi, bandleader at the Latin Quarter, removed to the same hospital, following his fall from the LQ stage during the Johnnie Ray rehearsal. . . . Gene Courtney on the Liberte for Europe today (Wed.) for a television date and stands at the Astor, London, July 20, and the Casino, Deauville, Aug. 8.

Varel & Bailly and Chateaux de Paris booked on the Carol Channing show at the Mesker Memorial Amphitheatre, Evansville, July 11, and the Iriquois Amphitheatre, Louisville, July 15. Harry Meadows, operator of Churchill's, London, presently in New York lining up talent. Mauri Leighton and Evers & Dolores are among those booked. . . . Will Jordan's date at the Roxy, N.Y., postponed to July 2. . . . Rolf Kale, operator of Knie's Circus one of the largest in Europe, currently touring the U.S. for talent.

### Chicago

Nick Noble's current at the Cliche, Detroit. . . . Hilton Hotel fall-winter ice show bows Aug. 13. . . . Ford & Hines return to the Black Orchid Nov. 19 for two weeks. . . . Warbler Bobby Freeman is at the Cloister. . . . Nat Cole signed for the Chez Paree Oct. 2, with Tony Bennett and Joe E. Lewis due Oct. 23.

### Atlantic City

Tommy Leonetti into Steel Pier Music Hall theatre June 21-26 with Johnny Conrad Dancers; Harry & Harriet King and Johnny Morgan. Lee Vincent orch in pier's Marine Ballroom June 19 through 25. Charlie Cheer, The Kay Arts, The Cosmos being featured for season at Stadium located on pier's end. . . . Shay Demis current at 500 Club. . . . Steve Gibson & Red Caps into Cove Club June 24th. . . . Toni Leveixier and Derbie Wilson in Club Harlem pending start of summer schedule which will find Larry Steel and "Smart Affairs" back for season. . . . Johnny Haymer and Rita Harris in Traymore Hotel's Submarine room. . . . Jimmy Cavallo Quintet into Dunes. . . . Carol La Clair and Dave Davis head revue at Paddock. . . . Jackie Vernon into Black Orchid lounge.

### Kansas City

Hotel Muehlebach's Terrace Grill will take a summer hiatus, closing from June 27 until Sept. 10. Danny Ferguson orch has been holding forth there from several months. Hotel will continue music and dancing in its street level Picardy with the Tony Caracci Trio, which has been on hand since the first of the year. . . . Comic Mike Caldwell opened June 15 at the T-Bone, Wichita, for 10 days, then off to the Canadian Fair circuit with Earl Morgan, mentalist, and show from the Tom Drake agency here. . . . Rusty Draper flew in for the Danny Thomas St. Jude hospital benefit, then headed to Seattle and the Magic Inn for two weeks beginning June 15. . . . Wally Griffin returns to N.Y. after his Hotel Muehlebach date and some recording work. . . . Harry Swanagan opened the new Prom Hotel Promenade Room, coming over from the piano at the Colonial Inn.

### Scotland

David Hughes, English singer, packed for week's vaude at Empire, Glasgow, June 29. . . . Bernard Breslaw, tv comedian, set for similar date July 6. . . . Lex McLean, Scot comedian, reading summer season at Pavillion, Glasgow. . . . Gracie Clark, Scot comedienne, heading holiday layout for G. B. Bowie at Pavillion, Largs. . . . Neville Taylor, tv singer, topping in Nicky Kild, singer-pianist, into summer revue at Pavillion, Dunoon. . . . Deane River Boys packed for Scotland dates in August.

### Detroit

Cotton Club, a new cafe, will have a fresh floor show each week under present policy plans. First show headlines "Harlem Revue," featuring exotics Tina Ramirez and Katina LaDoll. . . . Baritone Len Dressler and comic Marv Welch share top billing at the Metropole Supper Club in Windsor. . . . Jazz pianist Evans Bradshaw at Club 12. . . . Comedian Don Sherman at Club Alamo. . . . Song and dance Mello Larks; three guys and a girl, stay over at the Knife and Fork Club. . . . Jazz pianist Don Shirley, at Baker's Keyboard Lounge, took time off to go to Wilberforce, O. U. to pick up an honorary degree in music. . . . Monty Babson, singer, opens at the Flame Show Bar. . . . Norman Brooks is singing at Club Cliche. . . . Magician Ronnie Eastman, is at the Top Hat Supper Club.

### Dallas

Statler-Hilton, with Yonely current, lined up the summer sked with the Allison Sisters and Sandy Sandifer's orch, June 25; Lucille & Eddie Roberts, July 9; Dick Chase & Bud Mitchell, July 23; Paul Mazursky, Aug. 6; Lou Marsh & Tony Adams, Aug. 20, and Enrico, singer, and Bobbi Baker, comedienne, Sept. 3. All acts are inked for two frames, with the Sandifer band set for June 25 through Sept. 16. . . . King's Club brings in Bobby Wick & Ray Brand, June 19-July 2; Dick Curtis, July 3-19 and Jeanquin Garay, July 20-Aug. 1. . . . Joe E. Lewis plays the Hotel Adolphus Century Room, June 18-30. Producer Breck Wall follows July 1 with his intimate revue, "Bottoms Up," featuring himself, Mildred Cook, Lieux Dressler, Gary Johnson, Ann Hite and Bill Fanning. Joe Reichman, house booker, and his band hold over. . . . Colony Club's June 29 show, starring Johnny Bachemin and Lee Sharon, has expanded to a four-member musical revue, with the addition of Grady Wilson and Jody Lawrence. Jean Dixon opened a fortnight Monday (15) at the Club 3525.

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## Unit Reviews

### The Clown & The Baton

Washington, June 11.  
Red Skelton in "The Clown and the Baton" with David Rose Orch., Patricia Berlin, Peggy Taylor, Rafael Mendez, Chiquita & Johnson, presented by Super Attractions Inc. at Carter.

Bugs, people and ambassadors were at Carter Barron Amphitheater for the season opener, and Red Skelton captured them all.

One of the bugs wound up squarely in Skelton's mouth for so it looked very convincingly and the audience, including 25 foreign envoys, were in the comic's palms all the way.

Doing business as "The Clown and the Baton," the deftly-matched Skelton-Rose combination (proved first on radio), was the Feld brothers' choice to launch their sixth summer at the big green-rimmed bowl in Rock Creek Park.

David Rose, "The Baton," provided his string-drenched orchestrations, interspersed with variety acts, as a soothing, low-keyed prelude to the highly charged buffoonery of Skelton, the "Clown."

Some 3,500 of all ages in all garbs (the ambassadors were specially invited for "International Night") were given their Skelton straight for 65 minutes. He pours himself out with gags, old and new, about Texans and drunks, kids and politicians, and scores heavily with several fetching pantomimes.

At the windup, Skelton does a brave thing for any comedian. He goes serious, first with a couple of folk songs (with female harpists in accompaniment) and, as the finale, a dramatic pantomime bit about an old man's emotions at a parade. If he isn't in solid with the audience, either could end the whole show on a note of mutual embarrassment.

But the crowd was with him for the route, and Skelton was given a standing ovation.

As for the bugs, Skelton's, one of many hovering around the stage lights, was artfully washed down with a glass of water after he decided against "letting it walk."

And, for one of the esoteric attractions of the amphitheater, huge moths fluttered in and out of the vari-colored beams of the spotlights.

In the warmup, Rose is pleasing and versatile in his familiar style. Standout is trumpet virtuoso Rafael Mendez, who gets four encores. Pianist Patricia Berlin, singer Peggy Taylor and the acrobatic team of Chiquita & Johnson are all well received. *Lev.*

### Tonight With Belafonte

San Diego, Cal. June 13.  
A Dorothy Olney, William and Lois de Lannoy presentation. Executive producer, Phil Stein; staging and lighting, Ralph Alswang; opened June 12, '59 at Balboa Park Bowl, San Diego; \$5.25 top.

"Tonight With Belafonte" is an entertainment blockbuster to stack up with other one-man shows. The program is a rare instance of artistry and showmanship to satisfy every conceivable taste. In "Tonight With Belafonte," the stress is on simplicity and compactness, singer performing with a rhythm section, an occasional bonum drum and a 25-piece orchestra whose contribution was somewhat sporadic.

From the outset, the showmanship is in evidence as Belafonte, one of three figures forming shadows against the backdrop, emerges under the single spot in his familiar open-throated silk shirt (changing to red for the second portion) and form-fitting black slacks with the big ring-buckle. From there, singing "The Bald-Headed Woman," Belafonte takes hold of his audience, without relaxing his grip throughout the 2-hour and 15-minute performance.

The program includes chants, spirituals, serio-comic folk tunes and an inappropriately but new from Belafonte, somehow acceptable, barnyard ditty entitled "Chickens." First half is subheaded "Americana," the second "Around the World," with foreign folk songs culled from four continents dominating.

Belafonte includes most of the tunes he is closely identified with—"Jamaica Farewell," "Shenandoah" and the walloping finale of "Matilda," to name a few, the latter developing into a frolicsome community sing. Also, welly, the repertoire is bolstered by new items, such as "Old King Cole," a howl of an English barracks ditty, Comedy, pathos, deep religious yearning, riotous zest and gusto (as in the rousing "When the Saints

Go Marching In" for a first-act finale)—Belafonte touches every base, with the audience riveted on him in pin-drop silence.

Belafonte continues to grow and, maturing in concept and style, his approach is now increasingly subtle, his manner more compact and restrained. If there's been a noticeable diminution of external fire, there is deeper emotion expressed along with a more complete absorption into mood and character. With this subtlety has come, moreover, a more intense warmth.

Under producer Ralph Stein's wing, the program is simply and tastefully presented, with Ralph Alswang's colorfully apt pair of rear screen projections serving to abet the desired mood. Alswang is also responsible for the staging, a skillful job. Besides musical director Robert Corman's orchestra, singer was accompanied by two guitarists (Millard Thomas, Raphael Boguslav), bass (Norman Keenan), and bongos (Daniel Barriano).

Sealed from \$5.25, the 4,200-seat Balboa Park Bowl was filled to capacity for a two-night gross of \$53,000. Following breaking records last night, "Tonight With Belafonte" goes on 10-week national tour.

Don.

### Five-Past Eight

(LYCEUM, EDINBURGH)

Edinburgh, June 2.  
Stewart Cruikshank presentation of "Five-Past Eight," starring Ricki Fulton, Digby Wolfe, Peter Butterworth, Janet Brown, Jean Butler, staged by Dick Hurrin; assistant producer and choreographer, Ross Taylor. Features Edith MacArthur, Eileen Goulay, Robin Palmer, Irene Claire, John Auld, Ethel Scott, Clement Ashby, Ross Taylor Dancers (6), Neville Houghton Sextet. Lyrics and sketches by Alan Melville, Bryan Blackburn, Ricki Fulton, Eric Maschwitz, Digby Wolfe, Ronald Emerson, Peter Butterworth; music by Charles Zuar, Arthur Blake, Bryan Blackburn, Jack Strachey; \$1.30 top. At Lyceum Theatre, Edinburgh, May 29, '59.

Once the uneven quality has been smoothed-out, and some weak-tag sketches removed, this new-style layout, an experiment in this theatrically snooty city, has the chance of settling into bright summer-time fodder for customers. It has lotsa intrinsic talent, both personnel-wise and in content. Problem will be whether to aim it for family customers or late-evening sophisticates.

Principals, in song and sketch, poke continuous fun at current world topics. Under the witty spotlight come everything from tv commercials to ballet, art, the British Broadcasting Corp., Scott songs and kills, and cinema society enthusiasts.

Ricki Fulton, Scot comedian with suave style, is best in "Sales Talk," a sketch in which he and Ethel Scott, aided by Janet Brown and Clement Ashby, use phrase after phrase from television commercials. Pair-draw the maximum yocks from this item, which at difficult first-night caught, brought solid palming. Fulton also impersonates an arty type and others in a microphone-interview sketch, again teamed with Ethel Scott, his real-life femme.

Digby Wolfe, fresh-faced smiling English comedian, has right personality for revue, but will need to attune his yock-raising fodder to local tastes. He scores as a cinema-society enthusiast in "Cinema."

Peter Butterworth has versatility in comedy slottings and also teams with Janet Brown in various bits. He wins reaction as one who has imbibed too freely the night before in "The Afternoon After," sketch with Edith MacArthur playing his wife, and using exaggerated sound effects to throw up throbbing mind of the reveller, but this item suffers from too-weak tag.

Janet Brown wins merited palming for her impersonations of Eartha Kitt, Joyce Grenfell and Tessie O'Shea. Thrush has spirited personality that comes across. In the song dept. Jean Bayless, talented young redhead, registers brightly along with Robin Palmer. Irene Claire and John Auld do stylish dance bits. Eileen Goulay and Edith MacArthur are also useful in sketches and ensembles, the latter registering strongly in "20-00 Children," ditty about schoolmistress who has a vast family but no romance. In the folks section, Ethel Scott and Clement Ashby give support. The Neville Houghton Sextet showback from orch pit, and costumes are by the Howard

& Wyndham wardrobe. Six shapely chorines provide the line. Stewart Cruikshank, who normally presents a more lavish revue, with spectacle, is experimenting here with this more intimate show, and show caught would have clicked more in a more cosmopolitan and sophisticated center.

As is, it emerges as commendable innovation in provincial summer-time show biz. Whole is neatly staged by Dick Hurrin. *Gord.*

### Water Follies of '59

(AUDITORIUM, OTTAWA)

Ottawa, June 10.  
Sami Snyder presentation, with Suzanne Nicole, Ray Edwards, Fred Barber, Roger Nadeau, Ray & Roman, Emile Hotte, Elsie Dayson, Stanley Mitchell, Frank Siak, Bobby James, Water Ballet (14); music arranged and conducted by William Ciani; staged and produced by Sam Snyder; choreography (stage) by Buster Keim and (water) Lisa Milton; for West Ottawa Rotary Club swimming pool fund; \$2.50 top. At Auditorium, June 9, '59 (to 13).

A week of heat (to 95 in the shade) could both help and hinder business for Sam Snyder's "Water Follies of 1959." Customers find the 7,000-seat Auditorium warm, particularly during matinees, but seem to relish the idea of watching swimmers cavort in the two pools. Business opened good.

Snyder's current show is a top-level production with more than a half-dozen memorable items, among them the socko chirping of Suzanne Nicole, a blonde looker who ably handles pop and opera in both solo and during show-backing stints; Roger Nadeau, stand-out water clown who collects plenty guffaws with both visual and vocal comedy; Ray Edwards, a capable chant-terp-gab male who also emcees; Ray & Roman, adagio pair who recently joined the Follies; the Water Ballet showing socko training, and the pro diving stars adding thrills to the stanza.

If there is a standout, it's Nadeau's zany antics in the water, on the diving platforms and on the stage. His pipes manage to reach all corners of the big room sans microphone to add impact to his clowning for invariable palmslaps.

Miss Nicole wears gorgeous gowns and in spite of bad sound equipment here garnered big support from the stubholders. Ray Edwards also collected mitting with chant and terp impressions of Bojangles, Pat Rooney, Geo. M. Cohan, etc. Barber also offers a string of apings out in gab and chant. Water Ballet, making generous and effective use of strobe lighting, doubles as a line on stage, and five pro divers present a clown bit to open the show then come on twice for intricate and colorful diving exhibitions.

Show's production is slick and balanced throughout, using two pools—a six-foot-deep one for diving, a longer and shallower one for pimmicks and gals. Music under William Ciani's baton is by a 12-piece band of local musicians, giving good showbacking. *Gorm.*

## Fluid Drive Era

Continued from page 49

back the lost ground if he plays it cool. The Elegante, also in Brooklyn, has found that its out of the way site hasn't marred a continual growth. The Golden Slipper, Glen Cove, L.I., has also done well in an area unlikely to get trade from people who happen to be in the neighborhood.

A reverse instance is seen in the case of the Boulevard, Rego Park, L.I. This spot, until a few years ago was a trek by subway or auto and couldn't depend on local business despite the fact that it was in a well-populated area. It did well in the banquet department with a strong staff of solicitors. Of late, it has become a livelier area. A department store was built a short distance away, which made it feasible to open for lunch, and soon Queens College will build a branch on an adjacent lot, which gives it access to the collegiate trade. Even with the added possibilities, the operators will continue to quarry the spot in exactly the same way as they have been doing for some years, mainly by solicitation.

In many ways, the outlying niteries have taken the place of the old roadhouse, with one major exception. The new cafes are designed for the family trade, whereas many roadhouses of the Prohibition era and long afterwards were designed to get away from the thumb of city cops and customers came to get away from scrutiny of friends and family.

## House Reviews

### Finsbury Park Empire, London

London, June 8.  
Liberace, Janet Medlin, Alan Clive, The Three Brittons, The Nelson Bros. (2), Iris Sadler, Francois & Zandra, Embassy Club Lovelies (4), Orchestra under direction of Sydney Kaplan, conducted by Gordon Robinson.

With less of a blatantly arch bid for the sympathies of femmes in the audience, Liberace made probably an even greater impact than ever on this first night of a two-weeks stint also taking in Chiswick Empire, another Moss' Empires house. The tour's gaining added publicity via the fact that currently the pianist's libel action against a national newspaper is being heard in the courts, but the strength of the following guarantees boffo biz regardless. Aud reaction to the two opening houses, which overran considerably, was terrific.

Liberace displays his showmanship not only in his playing, singing and dancing but also in his oblique comments on the legal goings-on and the press reports thereon. Performance highlights include an opening Gershwin medley and a couple of numbers from "Gigi" in which he is partnered by Janet Medlin. Miss Medlin's inclusion in the troupe comes as a decided advantage, the lady clearly giving 'em what they wanted in the shape of shape, costume, "One Fine Day" and "Wonderbar." Throughout the orch, under Gordon Robinson, backs like veteran.

First half of the bill has Alan Clive with good patter and his well-versed impressions of entertainment notables, the Nelson Bros. with a hard-working act based on tap, Francois & Zandra with a neatly-built comedy adagio stint, the Three Brittons and some smart juggling with unicycles and all, the Embassy Club Lovelies, and Iris Sadler as a backchatting "lecturer on astrology" who is several shades too blue. *Ernt.*

### Empire, Glasgow

Glasgow, June 10.  
Bill Kenny, Maurice Rocco, Mike & Bernie Winters, Allen & the Albee Sisters (2), Ety Van Veen Duo, Harvey Sisters (2), Bobby Doucs Orch.

Bill Kenny, leader of the original Inkspots, hasn't lost his pull over an audience. He shows this here in a well-chosen song act, ranging in his distinctive vocalism over such favorites as "Charmaine," "September Song," "Girl of My Dreams" and "Into Each Life Some Rain Must Fall." Wins solid palming for his rendition of "Charmaine" and his self-composed "Rose of Roses," and also registers with more philosophy in "If We All Said A Prayer for Each Other Every Day (What A Wonderful World It Would Be!)." Singer has the showmanship

touch, gabs in right proportion between tunes, and bows off with his w.k. "Bless You" for generous palming. He is billed here as "Mr. Inkspot himself."

Maurice Rocco introduces off-beat angle with his stand up style of piano playing. Act shows lotsa pace, and winds with boogie woogie version of "Donkey Serenade," exiting in poor first-half of layout to good applause.

The two Harvey Sisters, brightly garbed, offer versatile song-and-dance, being garbed as convicts for opening act. Nimble juggling comes from Allen & Albee Sisters, he being portly male, distaffers posing as two giggle-prone girls standing-in for absent femmes; this pose doesn't deceive off-fronters but gives scope for much comedy.

Mike & Bernie Winters work hard in comedy crosstalk; one is goofy, toothy comedy man, the other the smart foil. Interrupting routine from box follows pattern but is well timed; pair's main error is in prolonging final act at risk of boring customers.

Ety Van Veen Duo, head-to-head balancing musicians, are reviewed under New Acts. Layout, not one of the strongest, has showbacking from resident orch under Bobby Dowds. *Gord.*

### 'WATER FOLLIES' O'SEAS

Ottawa, June 15.  
Sam Snyder's "Water Follies," scheduled for Oregon Centennial Exhibition Aug. 1 to 14 inclusive, leaves the third week in October for three months in South Africa, opening in Johannesburg.

### Olympia, Paris

Paris, June 4.

Bruno Coquatrix presents Josephine Baker in a revue "Paris Mes Amours" in two acts (40 scenes) by Andre Hornez, Jean Yanne, Fernand Sardou, with George Reich, Ballet L'Olympia (15), Fernand Sardou, Curly Hamner Hit Paraders (5), Jean-Marie Prossier, Dassies (2), Harold Nicholas, Talo Boys (5), Baladins (5), Adorables Parisiennes (6). Staged by Michel De Re; sets, Andre Levasseur; costumes, Paulette Coquatrix, Henri Lebrun; choreography, Reich, Carl Jeffrey; music, Henri Betti, Coquatrix, J. P. Landreau, Marguerite Monnot, Paul Misraki, Gilbert Becaud, Domenico Modugno; At Olympia, Paris; \$3 top.

With vaudeville felt to be a liability during tourist days in Paris, and with Parisians taking it on the vacation lam, Olympia prexy Bruno Coquatrix felt that a revue embroidering, and giving production drive and lift to a group of acts and a top star would prove a pull for tourists and also visiting French provincials.

So he got Josephine Baker out of retirement (she did her finale show at this house three years ago) to headline and built this group of numbers, acts and sketches around the vaude history of the Olympia and the career of Miss Baker, now a dynamic 53.

Miss Baker amply proves that a good performer has it always. She still exudes zest and vitality. She saunters down the perennial staircase with that inevitable feather headpiece and gives out with a deep, throbbing voice and has the audience immediately.

Her delivery shows knowhow and the choice of songs is not the nostalgia bit, but is showy and modern. She dances some early Charleston which, of course, is more eased than usual, but still well limned. An exotic number of lost Atlantis has her executing some suggestive classic-croto bits which are only acceptable as a reminder of the old days.

Probably this extravaganza will be compared to the Folies-Bergere. It has a more modern format and drive but lacks the inventive production aspects of the Folies, and its nudity is just a traditional sop.

But it has the Baker name for draw and is peppered with good dance interludes by George Reich's Ballet L'Olympia. Curly Hamner Hit Paraders belt out some solid jazz. Dassies are a risible knock-about act; and the Talo Boys are good enough to kid each other during their teeterboard act with faked mishaps.

Yank Harold Nicholas displays a good chirp ability underlined by his lone thesp bits and ending in his leaping splits. Nicholas is now a single after breaking up his acro dance act with his brother Jean-Marie Prossier and Fernand Sardou are good straight men and add zest to the sketches, and the Baladins contribute okay choral voice backing to Miss Baker's numbers, while the Adorables Parisiennes are neat nude and choral fodder.

So it looks like Coquatrix has himself a good summer entry with this revived revue with a vaude core. It is also a great comeback for Miss Baker who should be in for a series of long goodbyes.

Only drawback is the that show run by a good and a juicy pruning job would help this achieve a sharper pacing and timing which it lacked opening night. *Mosk.*

## Hotels Veering

Continued from page 49

ignite appreciably, and the operators figure that they can do as well with U. S. based singers.

Another factor to be watched during the forthcoming season is the possibility that use of revues and new American acts, may cause the hotel operators to enlarge the scope of the bookings. Time was when it was necessary to have a ballroom team at the hotels. Many acts that went into the hotels have been elaborately choreographed, and most of the turns have had to do some talk. The operators are in a mood to look for acts other than singers for work in hotels. All this seems to indicate that a greater variety is due in the hotel bookings that has been available for many years. It is conceivable that new booking pattern may emerge.



## New Acts

### GEORGE BURNS

Songs, Comedy  
80 Mins.

Satara, Las Vegas

After a warmup at Lake Tahoe, George Burns (ex & Grace Allen) makes his official plunge as a single into the ranks of topnotch variety attractions — and it's a mighty big splash. The show-biz vet has replaced his former partner, Grace Allen, with three strong acts. Naturally, Mr. Allen will be missed, but as the heading says, it's a New Act — and a different kind of act than that of Burns & Allen.

For this initial endeavor, Burns has the DeCastro Sisters, Bobby Faria and Brenda & Tex, surrounding him to excellent effect. DeCastro, with a new "star" offers some tunes with which it is identified. Bobby Faria, the 22-year-old rapidly rising starlet, is a personable youngster who gets her mitt on with all his numbers, especially his discolors, and gets a big yell when he tells Burns, "The children in show business have given me some good tips — Elvis helped me a lot!" Johnny Brenda and Tex, a provocative "dance team" present a stimulating demonstration of sanguine pedal and body movements.

Complete show, backed smoothly by the Louis Basil Orchestra, including a clever Show-Hitchcock production number in which a giant slot-machine plays off its jackpot with showgirls, runs 80 minutes.

The important thing is that it proves Burns is a flexible performer, at home with any situation. He could slot any other good act, and, as he does here, make them look better when he makes in with them. His comedy lines are new, and his timing is perfect. With his prop cigar, he's at ease as he introduces compeers, delivers very funny one-liners, and pulls hefty laughs with his high distinctive singing voice. While chopping through such ancient songs as "Red Rose Rag," he winks, and says, "If they didn't let me sing, I wouldn't play here." Duke.

### ANDY WILLIAMS

Singing  
40 Mins.

Conacabana, N.Y.

Andy Williams, ex-Williams Bros.-Kay Thompson, in his N.Y. nitery-debut here, is a solid talent for the nightclub and television field where he's already had considerable experience. Singing here, he is backed by eight additional musicians and his own orchestra leader. Result is that the musical backing further enhances his easy delivery and poise.

If anything, Williams' repertoire here seems a bit overlong but the audience had no idea that this accomplished lca had been singing steadily for around 40 minutes — somewhat of a tribute to his ability to hold the patrons even at the noisy dinner show.

Teeling off with a lifting show-tune number "Just in Time," he swings swiftly into "Just Breezing Along With the Breeze." Both have the swingeroo tempo to catch and attention. A slower ballad, "I Should Care and I Do," shows Williams equally adept.

Several Jerome Kern tunes win further mulling. "Our Love Is Here to Stay" being particularly appealing. "Hawaiian Wedding Song," a disk hit, proves a thorough test for his excellent pipes and ability to use soft tones. "I Like Your Kind of Love," with its swing tempo, was a real fave. A slower tune, "When I Fall in Love With You" is done by Williams with equal facility into the fastmoving. "Bye, Bye Blackbird," he follows it with "Jeannie, Don't You Remember," a plaintive type of ballad.

"Oh, Danny Boy" provides Williams with an opportunity to go in for slow, quiet warbling. The "Boat Leaving for N.Y." from "Porgy and Bess" is one of his weaker selections. "Day In, Day Out" got him off in rousing fashion after he had encored four times. Wear.

### BERNADINE READ

Songs  
12 Mins.

Duane Hotel, N. Y.

Bernadine Read, an attractive blonde with an equally attractive set of pipes, sells a song with no apparent effort. She has a style well suited to intimacies which could presumably be the added load of working the large rooms.

Miss Read dwells mainly on ballads which she manages with a light and graceful air. However, she can swing out, infuse humor into her tunes and comfort for highly agreeable results. Jose.

### JACK DOUGLAS

Comedy  
25 Mins.

Duane Hotel, N. Y.

Jack Douglas is on a couple of comparatively new careers. He's been a writer on the Jack Paar show since its inception and serves in that capacity until June 20. He's the author of "My Brother Was an Only Child," a current bestseller, and now he has gone subterranean by embarking on a nightclub career. He comes from a family of vaudesters and has appeared in theatres himself, but cafe work is new to him.

He bows into the Den of the Hotel Duane armed with an informal set of lines. He has a couple of scratch sheets presumably listing guides to his repertoire. It becomes increasingly evident that he isn't as much the master of the spoken as he is of the written word, at least at this point of his act. More experience in the bolter may help his future nitery cause.

Douglas' lines are funny, have a nice sparkle and bite. He has an honest and hep delivery that doesn't strive for effects, relying dominantly upon the strength of his writing. He rambles on for a lot of laughs. He claims he had to get a card from the United Mine Workers to go on this job. There was one gimmick with musical accompaniment. He read a couple of songs presumably sent in response to ads "we will set music to your poem for 75." It's funny and weird, and only faintly out of this world.

Douglas seems to have too fresh and lively a mind to be a 100% commercial cafe product, but he can be a lot of fun for the upper IQ set.

### JENNIE GOLDSTEIN

Songs, Comedy  
30 Mins.

New Romanian, N. Y.

The Yiddish Theatre has produced stalwarts in many entertainment fields. The Second Avenue Theatre, which worked such places as the People's and National Theatres, carved in an era of strong figures who understood visual and vocal values. A performer was a comedian one week and a tragedian the next, and all had to be skilled in song and dance. Jennie Goldstein is of this stripe.

Although niteries are a sometime thing for these folk, an occasional foray is made in that medium. The rise of the catering business in niteries, such as is the case in Arele's New Romanian in the Flushing section of Long Island, permits a wider range of bookings. The decline of the Yiddish Theatre may snark more nitery debuts, especially in view of Miss Goldstein's terrific click.

Arele's is one of the few dietary-law-observed niteries around. Another facet at which the Yiddish actors became expert at was writing and improvisation, a necessary item in the lives of most of the kosher hams, probably the most accomplished part-padders in theatrical history. This asset is extremely handy in Miss Goldstein's new career. Miss Goldstein essays lengthy bits which call upon her thesauric as well as song-and-dance ability. Her major opuses are on the desire of the youngsters to get away from their Yiddish background; another is a dissertation on diets; and the third song-and-dance bit dwells on rival mothers-in-law at a wedding. They are earthy pieces, expertly enacted, done both in Yiddish and English.

There are stretches when one gets the meaning through the pantomime, and thus language is no barrier. Miss Goldstein, known best for her ability as a tragedienne, evidences she is also a gifted comedienne. There's room in many of the pre-booked cafes catering to Yiddish organizations for a whole new block of talents hitherto rarely used in the after-dark spots. Jose.

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### JOHN GORMAN

Songs  
8 Mins.

Duane Hotel, N. Y.

John Gorman is apparently a newcomer to niteries. He has an expressive voice with a wide range. Unfortunately, he still needs further instruction on basics, such as phrasing. His numbers are too chooped up for great effectiveness. Gorman is a pleasant looking lad and shows the outlines of a style, although he still needs work in all departments. Jose.

### ETV VAN VEEN DUO

Balancing, Instrumental  
8 Mins.

Empire, Glasgow

Two males offer offbeat musical act, playing instruments while bal-

anced head-to-head, one atop the other.

Open with some conventional instrumentalism and a feet-to-feet balance, and segue with initial balance routine, placing three pliable balls between each other for a head-to-head stance. Pair then balance six cups and saucers in pillar shape, and perform feat of balancing head-to-head with the crockery between. Wind with both playing trumpets, etc. while thus balanced, and garner solid palming. Okay act for most situations. Gord.

## Water Show

### Starlight Spectacular (MARINELAND, L. A.)

Los Angeles, June 11.

Frank Sennec's deal with MarineLand and William F. Monahan to stage an aqua show under Donn Arden's direction at the fish emporium has all the ingredients of a three-ring-circus plus the added appeal of mermoids. The aqua show looks to shape up as one of Southern California's biggest outdoor tourist attractions.

For this outing under the sky, Sennec and Monahan have constructed a large oval pool that fronts the stage in an amphitheatre that looks to accommodate 3,000 persons. Similar to the Rouge stage layout, several runners have been extended from the stage to the pool so the show gals and dancers can stream by while showing off their wares. The orchestra is pitted to the right of the audience and in the left pocket of stage, visible enough to all but yet not in view to distract the crowd.

As for the show, Arden has pulled two of his Moulin Rouge production numbers—"Americana" and "Africana"—peppered them with two new ones, "Carnival" and "Circus Time"—and voila a lavish spectacular that draws oooh's and ahs throughout its two-hour run.

The big top effect unfolds during intervals wherein clowns, horses, trapeze artists and lots of beautiful girls run a gamut of climbing ladders, falling into the water, dancing, singing, all to the musical bawling of Bryan Yarnum. Especially impressive are the Aqua-Belles, who under the direction of Jane Aull, display top swimmanship with all the poise and grace of a ballet troupe. The costumes are brilliant and a credit to Mme. Berthe; the choreography by Fiolliott Charlton comes off with impact; Harvey Warren's scenery lends the proper effect and the original music and lyrics by the partner teams of Lelly Adelson-Lyn Murray and Pony Sherrill-Phil Moody sock over the needed melodic tones.

Show plays six nights per week, is dark on Monday. Kafu.

## Saranac Lake

By Happy Benway

Saranac Lake, N.Y., June 9. William M. White, son of Ruth Morris White, Camp Intermission, has been accepted by the Mohawk Valley Technical Institute at Utica for admission in September. He was a member of the Saranac Lake High School Band.

Lambert Schroeder staffer with the ABC Gotham office, hit the jackpot with a top clinic report that rates him all privileges.

Arthur J. Slattery was emergency to the general hospital for major surgery, a refixing of a fractured arm of two years standing.

Peter (IATSE) Gillespie hit a new high that rated him a go-home OK, beating the rap in less than a year. Ditto Jeri Lee Page, of musical comedy and burlesque, who's home in Toledo and at work. Olga Shanberge, wife of John Shanberge, business agent of IATSE, Milwaukee, registered for the usual rest routine. Francis Barret, staffer with the Walter Reade Theatres, in from Trenton, N.J., and Clifton Mouton of the Eagle Drive-In, Houston, also a new arrival — all third-floor patients.

Catherine McCabe, of ABC-Paramount, in for a weekend cat with her husband Fred McCabe who is now showing notable improvement.

Bingo is now the rage in the north country and has hit the sanatorium. Arthur J. Slattery and Joe Shambaugh were co-chairmen with Will Roger nurses Peggy Lerne, Claudette Bassett and Helen Macra hosting the shindig. Edward Coyle, Lambert Schroeder and Joe Hays are doing real well.

James Bagley, who had assisted his son Ben in off-Broadway productions, checked in last week. (Happy's last column; see Obits.)

# VARIETY BILLS

WEEK OF JUNE 17

## NEW YORK CITY

**MUSIC HALL 18**  
Eric Brenu  
Dartmouth Clee  
Gordon  
Conrad de Ballet  
Cl. Paige  
Hockettes

## ROXY

The Goofers  
Helen Halpin  
Darryl Stewart  
McKay & Charles  
Holt, Boucher Ore

## AUSTRALIA

**MELBOURNE**  
Tivoli  
Will Mahoney  
Rudy Horn  
Gordon & Colville  
Allen Bros. & June  
Amazing Marjoes  
Lynn Harvey  
Margo Glancy  
Lodi Jansz  
Frank Wilson  
Lorraine Bransgrove  
SYDNEY  
Brilliant Dancers  
Johnny Lockwood  
Len Lowe

## BRITAIN

**BLACKPOOL**  
Palace  
Roy Castle  
Marion Ryan  
Linda Lincoln  
5 Dances Boys  
Baker & Douglas  
Mike Preston  
Joan Kenner  
LEEDS  
Empire  
Jackie Entwistle  
2 Munro's  
Desmond Lane  
Rita Cannon  
Peter Raynor  
Georgette  
Rill Gales  
Walters Canine Rev  
LIVERPOOL  
Empire  
Bill Kenner  
Flack & Lamar  
Reg Dixon  
Juggling Bruins  
Maurice Rocco  
Overbury & Suzette  
Sonny Roy  
5 Mins.

## LONDON

**Palladium**  
Mavis Sygaves  
Peters  
Bob Williams  
Bob Williams  
Jones & Arnold  
Anton & Janetta  
Johnny Stewart  
Shelley  
Gay Carden Co.  
MANCHESTER  
Hippodrome  
Max Wall  
3 Martinis  
P. & J. Yule  
Reg Arnold  
Victor Julian &  
Dogs  
Jamaal Twins  
Gillie  
Bob Vegas  
Allen Conroy  
Don Dula  
Tony DiMilio  
Ced Davidson Ore  
E. Cortez  
Dubious Trio  
Eddie Bush  
Verastiles  
Eddie Vegas  
Eddie Gorme  
Mr. Vagabond Trio  
John Conrad Dncrs  
Dick Lewis & Co.  
Mickie McDonald  
Larry Adler  
Harry James  
Don Kirk  
Jamaal Twins  
Jack Cathcart Ore  
Fremont Hotel  
Mike & Zanias  
Make Believes  
Joe Sante 4  
Golden Nugget  
Harry Ranch  
Lena Fayle May  
narc  
Four of Gold'n Wst  
Hacienda  
Fours Tunes  
Johnny Olen  
Shirley Scott  
Eddie Vegas Club  
Jig Adams  
Rivers-Barranco La  
In Revue  
The Mark IV  
Midtones  
Felix Ramirez Trio  
Lena Fayle May  
Wolverton  
New Frontier  
Mickie McDonald  
Percy  
Joey Forman  
Diahann Carroll

## Cabaret Bills

## NEW YORK CITY

**Blue Angel**  
Dorothy Loudon  
K. & M. Welch  
Lena Fayle May  
Jimmy Lyon 3  
Bart Howard  
Fella Sanders  
Lillian Dine  
& Mason  
Three Flames  
Jimmie Daniels  
Chateau Madrid  
Hanna Ahron  
Ralph Font Ore  
Panchito Ore  
Candi Cortez  
Conacabana  
Tony Martin  
Alana Drake  
Gene North  
Ron Stewart  
Lou Dunn Ore  
Pagan Ore  
Den  
Jack Douglas  
John Gorman  
Bernadine Read  
Downstairs Room  
Demi Dozen  
Sylvia Shay  
Jackie Robbins  
Cec Cabot  
Jack Fletcher  
George Hall  
Gerry Matthews  
Stan Keen  
Ron Graham  
No. 1 Fifth Ave.  
Phil Leeds  
Jesse Downer  
Harold Fonville  
Hotel Astor  
Irving Fields  
Hotel Roosevelt  
Lenny Herman  
Hotel Plaza  
Lisa Ray  
Ted Straeter Ore  
Mark Monte Ore  
Hotel Yaff  
Vincent Lopez Ore  
Hotel St. Regis  
Ray Bari Ore  
Mills Shaw Ore

## CHICAGO

**Black Orchid**  
Henny Youngman  
Sylvia Shay  
Joe Farnello  
Lena Fayle May  
Mighty Panther  
Lad Jean  
Princess Camille  
Duke of Iron  
Jamaal Twins Henry  
Don Lester  
Al Lopez Ore

**Bobby Freeman**  
Ratboy Lewis  
Conrad Hilton  
"Frosty" Frills  
Ella Scott  
Farr & Carter  
Ben Gee & Bernie  
Harris  
Jack Kaddell  
Eddie Ash  
Mandel Del Toro  
Inez & Gable  
Ken Harris Ore  
Drake  
Joanne Wheatley

## HAVANA

**Hotel Capri**  
Rosita Fodres  
Mitsuko & Roberto  
Nana & Gable  
Natalie Herrera  
Hotel Hilton  
Frankie Alouet  
Escher P-33  
Raquel & Rolande  
Raguel Larus  
Mickie  
Fajardo C.  
Hotel Nacional  
Carmen G.  
Ruay Fanerit

## LOS ANGELES

**Band Box**  
Billy Gray  
Bart  
Mickey Katz  
Jackie Lee Cochran  
Ben Bros  
Gaila Singer  
Frankie Rapp  
Diana Letti  
Mary Law  
Sammy Wolf  
Dick Bernie  
Ruth Allen  
Terry Gibbons  
Cococnut Grove  
Nico  
Allen & Rossi  
Freddy Martin Ore  
Leandro  
Mori Sah  
The Four Preps  
Joe Castro Ore  
Dino  
Gwen Harmon  
Jack Elton

## LAS VEGAS

**Desert Inn**  
Patti Page  
Pat Backwards  
Art Johnson  
Donn Arden Dncrs  
Carlton Hayes Ore  
Dunes  
"1,001 Nights at  
Minsky's"  
Pinky Lee  
Ray Arnold  
Victor Julian &  
Dogs  
Jamaal Twins  
Gillie  
Bob Vegas  
Allen Conroy  
Don Dula  
Tony DiMilio  
Ced Davidson Ore  
E. Cortez  
Dubious Trio  
Eddie Bush  
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John Conrad Dncrs  
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Mickie McDonald  
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Don Kirk  
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In Revue  
The Mark IV  
Midtones  
Felix Ramirez Trio  
Lena Fayle May  
Wolverton  
New Frontier  
Mickie McDonald  
Percy  
Joey Forman  
Diahann Carroll

## MIAMI - MIAMI BEACH

**Americana**  
Nina Ramon 3  
Lee Martin Ore  
Carillon  
Larry Lynn  
Hissa Jayne  
Tommy  
Ken Nelson  
Ted Kivitt  
Lena Fayle May  
Jacques Donnet Ore  
Ruth Wallie  
Eddie Vegas Club  
S. Britton Rev  
Desuville  
Mandy Campo Ore  
Soviet  
Diplomat  
Hal Fisher  
Keweenaw Kane  
Mal Malkin Ore  
Egon Roe  
Jackie Heller  
The Cooks  
Luis Varona Ore

## RENO

**Harrah's Club**  
Lancers  
Deedy & Bill  
Lawrence & Wilson  
Jan Elkey  
Don Baker  
Al Morgan  
Lena Fayle May  
Harold's Club  
Wier Bros  
Geo. Corio Ore  
Buddy Marks  
Holiday  
Nick Lester  
Harry Ranch

**Andriss Bros.**  
Chuck Leonard  
Maps  
Ken Murray Black  
Marie Wilson  
Zach Doye  
Leo Diamond  
Jack Melnick Ore  
Coverside  
Ames Bros  
Evy & Ewart  
Lester Schiela  
Ed Fitzpatrick Ore

**Copacabana, N. Y.**

Andy Williams, Joey Bishop, Tony Franco, Copa Girls (8), Paul Shelley & Frank Marti Orchs; \$5.50 minimum.

Andy Williams, formerly of Kay Thompson & Williams Bros., is making his initial N.Y. nightclub appearance here. A Cadence Recording artist, Williams has been around both on military floors and obviously in theatres. This lad has the pipes, personality, and easy manner to go far. Oddly enough, however, Williams is not in VARIETY's files; hence, is currently reviewed under New Acts. He is a smash hit here, and makes the show sell.

Joey Bishop, youthful, vet comic, has developed tremendously in the last few years until he's sure-fire for any nitery crowd. He has the easy poise that cuts right through the eager-beaver diners who can't lose a mouthful no matter who is out on the floor. His reference to waters penetrated so deeply that some of them actually were quiet in serving the food.

Bishop gets chuckles with his various gags while his East Indian dance routine was mainly visual. The Ted Lewis imitation enabled Bishop to intro Milton Berle from the audience. The Hunchback of Notre Dame bit is a natural for injecting the yarn about the quarter-back on the eleven losing a game to Notre Dame.

Current layout has two production numbers which serve to bring in the eight Copacabana beauts. Tony Franco sings the vocals, for both of these, with vigor and style. Both are up to the Copa standard, but it's the singing of Williams that puts the show across. Paul Shelley's orch backs nicely, with his crew being augmented by eight additional musicians for Williams' ballads. Frank Marti furnishes the adept Latino music for patron terpsing. Wear.

**Riviera, Las Vegas**

Las Vegas, June 8.  
Dennis Day, Mills Bros. (4), Dorothy Dorben Dancers (12), Ray Sinatra Orch. (17); \$3 minimum.

Dennis Day, with the Mills Bros. extra added, makes for a strong 80-minute Clover Room program. Day delivers dandy with yockable Impresses of Liberace, Maurice Chevalier, Cliff Arquette, Lawrence Welk, Fidel Castro, and various national groups. He sings "Battle of New Orleans," "Hawaiian Wedding Song," a medley of Irishers, and "May You Always" with the Mills Bros.

Mills quartet, always a potent draw in Vegas, easily click with such numbers as "Opus One," "Till Then," "Glow Worm," "Paper Doll," "She was Five and He was 10," "You Always Hurt The One You Love," "You're Nobody Till Somebody Loves You," and "Lazy River."

Curtain-raiser is the beautifully executed "Rose Ballet" choreographed by Dorothy Dorben. Ray Sinatra's orch provides top-level backing for the Sammy Lewis production, set for three weeks. Duke.

**Moulin Rouge, Vienna**

Vienna, June 30.  
Rombar & Partners, Gill Crocco, Joe Pless, Lady Murphy, 2 Carstairs, Ray de Montez, Cinci (2), Martina, Semra Jildy, Zolnay & Pless, Eva Homonay, Heidi Lemar, Sex & Plastik, Kristi Engel, Ferry Hoendl, featuring Rudi Palme and Lisl Berg; \$1.20 admission, \$1.20 per drink (upstairs), \$5 minimum downstairs.

Vienna's Moulin Rouge (Rote Muhle), although it prefers the French billing, is the Austrian capital's top nitery and deservedly so, if only by comparative standards. It has been 10 years in operation and quite obviously impresario Andreas Hoffmann (staging by L. Marilit) knows what to give the Viennese and tourist stayer-uppers. Accent is on the strip. There's nothing coy or cute about this operation; there's even no "tease" to the strip stuff. Hoffmann brings on the gals and they peel from the gong. And a good galaxy of gals they are too, most of them with professional authority, all young and all lookers.

With innately good showmanship the management fortifies the peelers with a series of standard acts, in this show caught culled from Spain, France, Poland, Italy and Germany. Thus Rombar is a good magico; Les Cinci (2) do a hokum Apache routine, a la the long standard, known-in-America Lucienne & Ashour turn; Gill Crocco is an amazing contortionist-dancer whose pretzel-bending would be too much body-English for the sensitivities of Yank customers (although he could easily modify his stuff); Ray &

Montesan are a Spanish terp pair of obvious professional schooling; Joe Pless is a comedy juggler who clicks; Cry-Cry is a puppet terp; Zolnay & Pless are a mixed song-and-dance team of average one-to-five; 2 Carstairs, another terp team with an acrobatic flair; Kristi Engel is an okay femcee; Ferry Hoendl backstaps the show effectively and also gives out with okay dansation. Rudi Palme and Lisl Berg vocalize the current pops (many of them from the Brill Bldg. belt, in German or the original lingo) with the Hoendl orchestra.

The "Broadway Show," as it is billed, otherwise interlards the standard acts with a sequence of strippers plus some not ineffective tableaux and "production" stagings to relieve the marathon of epidermis displays. The Strips, too, as in the original Crazy Horse Saloon (Paris) manner, have "ideas" or "plot" motivations, which if corny and sometimes ridiculously pretentious in their "interpretative" attempts none the less relieve the monotony of the out-and-out peeling.

The strippers are variously billed as Martina, Lady Murphy (with a dance specialty effect), Heidi Lamarr (sic) (who also does a "scene" as part of her striptease), Semra Jildy, a Turkish bellydancer, and Lilo Madison. Between numbers all the girls sit frankly out front and "mix."

Admission is 30 schillings (\$1.20) and drinks in the upstairs balcony are \$1.20 a copy; downstairs wine goes for \$5. The shows are continuous, the 9 p.m. dinner show segueing into the 11:30 midnight frolic. Business good. Abel.

**Savoy, London**

London, June 9.  
Roger Price, Warren, Devine & Sparks, John Tiller Girls (12), Francisco Cavez Orch, Savoy Sorrentinos; \$3 minimum.

Roger Price makes a diverting and highly entertaining headliner in the Savoy's current cabaret layout. He's a shrewd performer whose doodle and patter make for a steady flow of chuckles. He does it in a quiet restrained way, which hypotes the effect, and the overall impact remains stout. His opening gag and drawings dealing with birds are the most amusing part of his act, but his doodles illustrating the nervous system are also highly effective.

The routine of Warren, Devine & Sparks is familiar to most Londoners via exposure in vaudeville, tv, etc., but the Australian trio offers a breezy visual act which is okay in this room. The John Tiller Girls, who open and close the midnight show, impress as always with the immaculate precision of their hoofing. The two resident orchs offer lively music for the dance sessions; Francisco Cavez's combo gives the cabaret first-class backing. Myro.

**Barclay Hotel, Toronto**

Toronto, June 9.  
Ricky Layne, Phil Lawrence & Milti, Vic & Marion Miller, Craig Daye Dancers (7), Kim Irwin, Jimmy Amaro's Orch. (8); \$1.50 admission.

At beginning of week, with reservations doing turn away biz, Ricky Layne, ventriloquist, and Velvel, his cheeky dummy, are in for their first week at Al Siegel's supper club and doing two-a-nights. Layne has been on several times this season on the Ed Sullivan Show and this is a big draw. The dummy's lines are bluer on double-entendre than Ed Sullivan would allow on his tv Sunday night show—but this is a night club audience. Velvel keeps the diners in continuous laughter on fast delivery and quips with the ring-siders and the orchestra; but no offence to either.

Filling in the 70-minute session, are Vic & Marion Miller for a slowly-timed balancing novelty, she a brunet in sequined purple briefs and he in dinner jacket for class foot and hand holds and slow turns that are dramatic in ability. Also on for a fast tap opening are Phil Lawrence & Milti; and then the two go into challenges, the brunet in an evening gown and the boy in dinner jacket. Both work at light speed before going into a concert soft-shoe, complete with straw hats and sticks. It's old stuff but the song-and-dance team brings back that old vaude spirit for their "I Was Walking Through the Park One Day" and a fast finale of "Saints Go Marching In."

Kim Irwin, as emcee, has a rich baritone in the three production numbers of the Craig Daye Dancers. Fine support to all acts is given by Jimmy Amaro's orch, which also plays for the dancing. McStay.

**Chez Paree, Chi**

Chicago, June 11.  
Tony Martin (with Al Sendry), Billy Falbo, The Petticoats (3), Chez Adorables (6), George Cook Orch. (15); \$1.95 cover, \$4 minimum.

It's questionable why the Chez, which seldom goes for two supportive acts, did so this time. Spot characteristically is a top liner only, and the superfluity of a third act, as in this case, tends to run the show a mite overlong. Still, it's not good form for Tony Martin, with obvious pique to make some references to the show's length, creating impression the foregoing acts were the time-stealing culprits when, in truth, the fault lay with management for overloading. That being so, it's a matter for offstage comment only.

That irritation aside, Martin still sells his suavity as well as ever, scoring with several "Gigi" tunes and such identifiers as "There's No Tomorrow" and "I Get Ideas." He gets brief but effective assist from the pair of femme terps he's had in tow, and the hearts melted when he found a shy moppet stage-side to bring on for "Thank Heaven For Little Girls." Al Sendry, his steady 88er, gets oke results from the augmented George Cook crew.

Some freshening of material is indicated for Billy Falbo, who's been a second-line nitery comic for years and, with this booking, faces an important career juncture. He works hard with a brash outpouring of evergreen gags that collect okay, but he'd be wise to prune some of the purple. His show biz impressions are good, if not inspired, but out of his vague concept the best stuff are his poker game and sculptor-at-work slapstick pants. Both bits could probably be helped with subtlety, but as is they still nail fine yocks.

The Petticoats (3) work energetically and achieve nice harmonics, but the sound does little for their own identity. Turn includes a minstrel medley replete with straws and banjos, with "Bye Bye Blues" getting them off.

Chez Adorables (6) win the ogles in two appearances, chiefly with a Hindu-style number that shows plenty of pulchritude.

The four Crosby brothers open June 25. Pit.

**Stardust, Las Vegas**

Las Vegas, June 5.  
Jane Powell, Patrice Whitehead, Pompoft, Thedy & Family, Eddie O'Neal Orch. (24); \$3 minimum.

With a three-week show okay the closing of the highly successful 11-month run of the Lido de Paris show and the June 23 opening of the new Lido show, the Stardust comes up with a quality program that is a challenge to anything on the Strip.

Jane Powell headlines, and with Dick Friborn, as her conductor, handsomely and gracefully with such songs as "A Most Unusual Day," "This Is My Beloved," "I'm In Love With A Wonderful Guy," "St. Louis Blues," "Goin' Courtin'," with a neat segue into a miniature George Gershwin concert of some of his most memorable cleffings.

Paul Whitehead conducts the Eddie O'Neal orch (24) in his trademark, "Rhapsody In Blue," a non-abbreviated version given masterful impact by piano soloist Bernie Nierow, who received a standing ovation from first-nighters.

A delightful comedy act from Spain, The Pompoft, Thedy & Family is a trio of clowns who romp in a manner reminiscent of the magnificent nonsense in the Marx Bros. flickers. Their outlandish props, makeup, and mugging brought a host of yocks from the preem audience. Duke.

**Versailles, N. Y.**

Daphne Hellman Trio (Park Hill & Kenny O'Brien), Morgana King, Lew Prince; \$3.50 minimum.

Marking its first anni, this Greenwich Village nitery last week spotlighted two return and one new act. Tag has nothing to do with the old Club Versailles (now The Roundtable), East 50th St. nitery.

Jazz singer Morgana King, in her first outing at the downtown club, brightens a brace of standards with some highly original improvisations. Standout number, done in encore, is her own "Mo's Blues," a showcase for her unusual range and scat talents. She's a UA diskery artist.

MGM diskier Lew Prince, a balladeer in the style of the big dance band vocalists, is in a return stanza. His strong suit is the sweet, nostalgic standard, such as

"Autumn in N.Y." or "When I Fall in Love." Both vocalists are backed by pianist Harvey Leonard and both would come across better with a broadening of the accompaniment, at least to the addition of a rhythm duo.

Harpist Daphne Hellman, who played the club before as a single, is back with guitarist Park Hill and bassist Kenny O'Brien. The new group's book stretches with ease from sophisticated back-grounds for the supper crowd to swinging jumpers for the 3 a.m. set. There are rigid Bach bourays and Scarlatti sonatas—transcribed from music for harpsichord and played note for note—to free-wheeling arrangements on "Elevation." "Down the Road Apiece," "Baby You Can Count on Me" and so on. The articulate and subdued guitar style of Hill provides an exciting adjunct to the skills of harpist Hellman on both the classical and jazz numbers. She is incidentally, the wife of New Yorker staffer Geoffrey Hellman. And their son, who plays a lively five-string banjo, circa 1925 style, occasionally sits in with the group at Versailles.

The show is in for another week and a half.

**Thunderbird, L. V.**

Las Vegas, June 8.  
Connie Boswell, Sonny Howard, Dunhills (3), Gail Ganley, Jack Parker, Thunderettes (12), Al Jahns Orch. (11); \$3 minimum.

Connie Boswell returns to the Strip after a lengthy absence, and socks across a program of songology that rewards her with brisk mitting. Fifteen songs include "When You're Smiling," "Begin the Beguine," "How Deep Is the Ocean?" "Birth of the Blues," "Martha," "It Had To Be You," "Japanese Sandman," "Someone To Watch Over Me," "Blueberry Hill," and an amusing impress of Sophie Tucker doing "Some Of These Days."

Sonny Howard, also a marathon absentee, got a rousing welcome from first-nighters with his songs and integrated comedy lines. Howard demonstrates his potent value as a nitery attraction with smooth and personable delivery of such numbers as "Cheek To Cheek," "Under My Skin," "It's the Style" (as a square dance caller in the Catskills), and "I Love Paris"—with localized lyrics which make it "I Love Vegas." His celeb impresses are outstanding, and the accompanying dialog very funny.

The Dunhills, held over from previous show, again score with their fancy footwork. Trio, consisting of Artie Stanley, Bobby Roberts, and Walter Long, is a strong asset to any program.

Holdover production numbers conceived by Jack Bunch, featuring chirp-terp soloists Gail Ganley and Jack Parker backed by the Thunderettes (12) balance the bill. Package smoothly guided by the Al Jahns orch (11) was produced by Marty Hicks and is set for four weeks. Duke.

**Fountainhead, New Hope**

New Hope, Pa., June 12.  
Buddy Hackett, Suzanne Lake, Johnny Crawford, Buster Burnell Girls (4), Mickey Rodgers Combo (5); \$5 minimum.

It took Buddy Hackett about two jokes to warm up a Fountainhead preem crowd and they didn't stop laughing until he begged off to heavy mitting 35 minutes later.

Somehow, Hackett can make a blue line seem wholesome. This man is not only funny—he also looks funny, with his odd voice coming out of a mouth twisted to the side. So the crowd doesn't take him seriously when he talks about sex.

Hackett has good material, and he has the proper sense of timing to deliver it. His marriage routine, one-liners mixed with short stories, is socko. And he takes a subject like garbage and wrings laughs out of it.

Suzanne Lake, a cute and curvy brunette with a wavering voice, does the Franco-American bit to fair advantage, with her "King and I" medley her best routine. She is too coy on "I'm Being a Girl," sung as an American and a French girl would sing it, and her "Lullaby of Birdland" is an unfortunate vehicle for the same routine. Miss Lake sings adequately in her normal soprano range. But when she lowers her voice to the pop level, she loses her control.

Johnny Crawford sings and emcees well and the attractive Buster Burnell dancers show off two new routines. Mickey Rodgers and his combo supply good back-grounds. Bitt.

**El Toro, N.Y.**

Lydia Scotti, Freddie Stewart, Elba Ocampo Dancers (10) with Pepita & Antonio, Don Martone Orch.; \$5.50 minimum.

Ray Shaw, who was connected with the Living Room and the Jamaican Room, has gone into the Broadway sector for a try at Spanish atmosphere on the site which once housed such redoubtable as the Zambra Beachcomber, and a few others that have long gone in to limbo. Not since the old Havana Madrid, which used to be down the block, has there been an attempt at a Latin nitery.

El Toro is a pretty room, which perhaps is a little too large for the intimate atmosphere necessary to carry it off. The decor is fanciful and loaded with gingerbread of an unmistakably Latin character. The atmosphere of the Plaza del Toro and other such Iberian enterprises is definitely ingrained in the spot. It is a room which deserves to hang around.

The show has its moments, but there is a confused booking picture. Despite the fact that Freddie Stewart dwells on Latin numbers, this high-voiced singer seems out of place in this project. From the cut of his suit to the un-Iberian quality of some of his numbers, Stewart impresses as a commercial singer and one who can get across in most situations, but he just doesn't belong.

More de rigueur for this cantina is Lydia Scotti, a Brazilian import (New Acts) who is sexily built and gowned. In a lengthy turn, this provocatively shaped chanteuse, hits it off excellently with a wide tunestery variety.

The bulk of the entertainment is by the Elba Ocampo Dancers, comprising two boys and eight girls along with dancers Pepita & Antonio, a pair of violent heel-pounders, who knock off some colorful numbers. The costuming is gay and the terps are expertly done.

The line brings a great deal of color to the proceedings. The marches around the room and the deportment on stage lend an entertaining atmosphere.

Another facet of the spot is a delegation of strolling singers and instrumentalists in the mariachi style. This too is conducive to a general air of merriment. The Don Martone orch showbacks expertly and provides the dance incentive.

On night caught, which was advertised as the fourth premiere, although spot had been running a few nights, the air conditioning didn't function efficiently on what was until then the hottest night of the year. Jose.

**Mapes Skyroom, Reno**

Reno, June 11.  
Ken Murray's "Blackouts of 1959" with Marie Wilson, Peggy DeCastro & Her Boys (2), Bob De Voe Trio, Leo Diamond, Glamour-Lovettes (10), Jack Melick's Orch. (10); \$2 minimum.

The Sky Room atop the Mapes Hotel comes out of the dark this season with a variety show put together by show biz vet Ken Murray—and with a "bare bosom" (that's the way it advertised in the local sheets) line of 10 gals in a Barry Ashton production that fails to materialize as billed. But the 80-minute offering makes for good entertainment, and advances indicated the show will keep the room filled for the on-month stay.

Murray, with trademarked cigar in hand, does six minutes of tv segs (filmed to fit the show), with Murray asides, shown on a special screen set up on stage. Emceeing his own show, he introduces Peggy DeCastro & Her Boys as the initial act on the four-part show. The distaffer, who earlier this year ankled the DeCastro Sisters trio to go it solo, makes her first return to Reno-Tahoe area with male duo (Vern Rowe and Bobby Navarro) sharing the vocal and tapering routines. The three stay close to the pop stuff with such things as, "Best Things In Life Are Free," "Smack Dab In The Middle," "Old Devil Moon."

With Marie Wilson, in tight-fitting gown, Murray hits the high point with gowns designed to showcase the blonds' other asset: inch-cinches, among other assets. Albeit Miss Wilson missed a few cues on opening night and forgot some of her bits, she proves her attraction—and displays it well.

The Bob De Voe Trio (two boys and a gal) show lotsa talent on adagio-terping and in the acro department.

Capping the show, Leo Diamond on harmonica proves he's a master. His impresses of Dorsey, his tones from assorted instruments, and his work on the "electromonica" are top drawer. Long.



## VARIETY BILLS

NEW YORK CITY

Bob DeVoye  
 Leo Diamond  
 Jack Melnick Oro  
 Riverside  
 Ames Bros.  
 Evy & Evarto  
 Riverside Starlets  
 Ed Fitzpatrick Oro



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Duke.

**Moulin Rouge, Vienna**

Vienna, June 3.  
Rombar & Partners, Gill Crocco, Joe Pless, Lady Murphy, 2 Carstairs, Rey & Montesani, Les Cinci (2), Martina, Semra Jildy, Zollnay & Pless, Eva Homonnay, Heidi Lamarr, Sex & Plastik, Kristl Engel, Ferry Hoendl, featuring Rudi Palme and Lisl Berg; \$1.20 admission, \$1.20 per drink (upstairs), \$5 minimum downstairs.

Vienna's Moulin Rouge (Rote Muhle), although it prefers the French billing, is the Austrian capital's top niter and deservedly so, if only by comparative standards. It has been 10 years in operation and quite obviously impresario Andreas Hoffmann (staging by L. Marlitt) knows what to give the Viennese and tourist stayer-uppers. Accent is on the strip. There's nothing coy or cute about this operation; there's even no "tease" to the strip stuff. Hoffmann brings on the girls and they peel from the gong. And a good galaxy of gals they are too, most of them with professional authority, all young and all lookers.

With innately good showmanship the management fortifies the peelers with a series of standard acts, in this show caught culled from Spain, France, Poland, Italy and Germany. Thus Rombar is a good gaki; Les Cinci (2) do a kum Apache routine, a la the long standard, known in America Lucienne. Ashour turn; Gill Crocco is an amazing contortionist-dancer whose prebending would be too much body-English for the sensitivities of Yank customers (although he could easily modify his stuff); Ray &

Montesani are a Spanish terp pair of obvious professional schooling; Joe Pless is a comedy juggler who clicks; Cry-Cry is a puppet terp novelty; Zollnay & Pless are a mixed song-and-dance team of average one-to-fill; 2 Carstairs, another terp team with an acrobatic flair; Kristl Engel is an okay femcee; Ferry Hoendl backstaps the show effectively and also gives out with okay dansapation. Rudi Palme and Lisl Berg vocalize the current pops (many of them from the Brill Bldg. belt, in German or the original lingo) with the Hoendl orchestra.

The "Broadway Show," as it is billed, otherwise interlards the standard acts with a sequence of strippers plus some not ineffective tableaux and "production" stagings to relieve the marathon of epidermis displays. The trips too, in the original Cray House Salon (Paris) manner, have ideas or "plot" motivations, which if corny and sometimes ridiculously pretentious in their "interpretative" attempts none the less relieve the monotony of the out-and-out peeling.

The strippers are variously billed as Martina, Lady Murphy (with a dance specialty effect), Heidi Lamarr (sic) (who also does a "scene" as part of her striptease), Semra Jildy, a Turkish bellydancer, and Lilo Madison. Between numbers all the girls sit frankly out front and "mix."

Admission is 30 schillings (\$1.20) and drinks in the upstairs balcony are \$1.20 a copy; downstairs wine goes for \$5. The shows are continuous, the 9 p.m. dinner show segueing into the 11:30 midnight frolic. Business good. Abel.

**Savoy, London**

London, June 9.  
Roger Price, Warren, Devine & Sparks, John Tiller Girls (12), Francisco Cavez Orch, Savoy Sorrentinos; \$3 minimum.

Roger Price makes a diverting and highly entertaining headline in the Savoy's current cabaret layout. He's a shrewd performer whose doodles and patter make for a steady flow of chuckles. He does it in a quiet restrained way, which hypotes the effect, and the overall impact remains stout. His opening gab and drawings dealing with birds are the most amusing part of his act, but his doodles illustrating the nervous system are also highly effective.

The routine of Warren, Devine & Sparks is familiar to most Londoners via exposure in vaudeville, tv, etc., but the Australian trio offers a breezy visual act which is okay for this room. The John Tiller Girls, who open and close the midnight show, impress as always with the immaculate precision of their hoofing. The two resident orchs offer lively music for the dance sessions; Francisco Cavez's combo gives the cabaret first-class backing. Myro.

**Barelay Hotel, Toronto**

Toronto, June 9.  
Ricki Layne, Phil Lawrence & Mitzi, Vic & Marion Miller, Craig Daye Dancers (7), Kim Irwin, Jimmy Amaro's Orch (8); \$1.50 admission.

At beginning of week, with reservations doing turn away biz, Ricki Layne, ventriloquist, and Velvel, his cheeky dummy, are in for their first week at Al Siegel's supper club and doing two-a-night. Layne has been on several times this season on the Ed Sullivan Show and this is a big draw.

The dummy's lines are bluer on double-entendre than Ed Sullivan would allow on his tv Sunday night show—but this is a night club audience. Velvel keeps the diners in continuous laughter on fast delivery and quips with the ring-siders and the orchestra; but no offence to either.

Filling in the 70-minute session, are Vic & Marion Miller for a slowly-timed, novelized novelty, she a brunet in sequined purple briefies and he in dinner jacket for class foot and hand holds and slow turns that are dramatic in ability. Also on for a fast tap opening are Phil Lawrence & Mitzi; and then the two go into challenges, the brunet in an evening gown and the boy in dinner jacket. Both work at high speed before going into a concerto soft-shoe, complete with straw hats and sticks. It's old stuff but the song-and-dance team brings back old-time vaude spirit for their "I Was Walking Through the Park One Day" and a fast finale of "Saints Go Marching In."

Kim Irwin, as emcee, has a rich baritone in the three production numbers of the Craig Daye Dancers. Fine support to all acts is given by Jimmy Amaro's orch, which also plays for the dancing. McStay.

**Chez Paree, Chi**

Chicago, June 11.  
Tony Martin (with Al Sendry), Billy Falbo, The Petticoats (3), Chez Adorables (6), George Cook Orch (15); \$1.95 cover, \$4 minimum.

It's questionable why the Chez, which seldom goes for two supportive acts, did so this time. Spot characteristically is a top liner lure only, and the superfluity of a third act, as in this case, tends to ruin the show a mite overlong. Still, it's not good form for Tony Martin, with obvious pique, to make some reference to the show's length, creating impression the foregoing acts were the time-stealing culprits when, in truth, the fault lay with management for overloading. That being so, it's a matter for offstage comment only.

That irritation aside, Martin still sells his suavity as well as ever, scoring with several "Gigi" tunes, and such identifiers as "There's No Tomorrow" and "I Get Ideas." He gets brief but effective assist from the pair of femme terpsers he's had in tow, and the hearts melted when he found a shy moppet stage-side to bring on for "Thank Heaven For Little Girls." Al Sendry, his steady 88er, gets oke results from the augmented George Cook crew.

Some freshening of material is indicated for Billy Falbo, who's been a second-line niter comic for years and, with this booking, faces an important career juncture. He works hard with a brash outpouring of evergreen gags that succeed, okay, but he'd be wise to prune some of the purple. His show biz impressions are good, if not inspired; but out of his vague concept, the best stuff are his poker game and sculptor-at-work slapstick pantos. Both bits could probably be helped with subtlety, but as is they still nail fine yocks.

The Petticoats (3) work energetically and achieve nice harmonies, but the sound does little for their own identity. Turn includes a minstrel medley replete with straws and banjos, with "Bye Bye Blues" getting them off.

Chez Adorables (6), win the ogles in two appearances, chiefly with a Hindu-style number that shows plenty of pulchritude. The four Crosby brothers open June 25. Pit.

**Stardust, Las Vegas**

Las Vegas, June 5.  
Jane Powell, Paul Whiteman, Pampoff, Thedy & Family, Eddie O'Neal Orch (24); \$3 minimum.

With a three-week show between the closing of the highly successful 11-month run of the Lido de Paris show and the June 23 opening of the new Lido show, the Stardust comes up with a quality program that is a good challenge to anything on the Strip.

Jane Powell headlines, and with Dick Pribor as her conductor, handsomely and gracefully clicks with such songs as "A Most Unusual Day," "This Is My Beloved," "I'm In Love With A Wonderful Guy," "St. Louis Blues," "Goin' Courtin'," with a neat segue into a miniature George Gershwin concert of some of his most memorable cleffings.

Paul Whiteman conducts the Eddie O'Neal orch (24) in his trademark, "Rhapsody In Blue," a non-abbreviated version given masterful impact by piano soloist Bernie Meyer who received a standing ovation from first-nighters.

A delightful comedy act from Spain, The Pampoff, Thedy & Family is a trio of clowns who romp in a manner reminiscent of the magnificent nonsense in the Marx Bros. flickers. Their outlandish props, makeup, and mugging brought a blarney of yocks from the preem audience. Duke.

**Versailles, N. Y.**

Daphne Hellman Trio (Park Hill & Kenny O'Brien), Morgana King, Lew Prince; \$3.50 minimum.

Marking its first annl. this Greenwich Village niter last week spotlighted two return and one new act. Tag has nothing to do with the old Club Versailles (now The Roundtable), East 50th St. niter.

Jazz singer Morgana King, in her first outing at the downtown club, brightens a brace of standards with some highly original improvisations. Standout number, done in encore, is her own "M.C. Blues," a showcase for her unusual range and scat talents. She's a UA diskery artist.

MGM diskier Lew Prince, a baladner in the style of the big dance band vocalists, is in a return stanza. His strong suit is the sweet, nostalgic standard, such as

"Autumn in N.Y.," or "When I Fall in Love." Both vocalists are backed by pianist Harvey Leonard and both would come across better with a broadening of the accompaniment, at least to the addition of a rhythm duo.

Harpiet Daphne Hellman, who played the club for a single, is back with guitarist, Park Hill and bassist Kenny O'Brien. The new group's book stretches with ease from sophisticated back-grounds for the supper crowd to swinging jumpers for the 3 a.m. set. There are rigid Bach bourays and Scarlatti sonatas—transcribed from music for harpsichord and played note for note—to free-wheeling arrangements on "Elevation." "Down the Road Apiece," "Baby You Can Count on Me" and so on. The articulate and subdued guitar style of Hill provides an exciting adjunct to the skills of harpiet Hellman on both the classical and jazz numbers. She, incidentally, is the wife of New Yorker staffer Geoffrey Hellman. And their son, who plays a lively five-string banjo, circa 1925 style, occasionally sits in with the group at Versailles.

The show is in for another week and a half.

**Thunderbird, L. V.**

Las Vegas, June 8.  
Connie Boswell, Sonny Howard, Dunhills (3), Gail Ganley, Jack Parker, Thunderettes (12), Al Jahns Orch (11); \$3 minimum.

Connie Boswell returns to the Strip after a lengthy absence, and socks across a program of songology that rewards her with brisk miffing. Fifteen songs include "When You're Smiling," "Begin the Beguine," "How Deep Is The Ocean?" "Birth of the Blues," "Martha," "It Had To Be You," "Japanese Sandman," "Someone To Watch Over Me," "Blueberry Hill," and an amusing impress of Sophie Tucker doing "Some Of These Days."

Sonny Howard, also a marathon absentee, got a rousing welcome from first-nighters with his songs and integrated comedy lines. Howard demonstrates his potent value as a niter attraction with smooth and personable delivery of such numbers as "Cheek To Cheek," "Under My Skin," "It's the Style" (as a square dance caller in the Catskills), and "I Love Paris" with localized lyrics which make it "I Love Vegas." His celeb impresses are outstanding, and the accompanying dialog very funny.

The Dunhills, held over from previous show, again score with their fancy footwork. Trio, consisting of Artie Stanley, Bobby Roberts, and Walter Long, is a strong asset to any program.

Holdover production numbers conceived by Jack Bunch, featuring chirp-terp soloists Gail Ganley and Jack Parker backed by the Thunderettes (12) balance the bill. Package smoothly guided by the Al Jahns orch (11) was produced by Marty Hicks and is set for four weeks. Duke.

**Fountainhead, New Hope**

New Hope, Pa., June 12.  
Buddy Hackett, Suzanne Lake, Johnny Crawford, Buster Burnell Girls (4), Mickie Rodgers Combo (5); \$5 minimum.

It took Buddy Hackett about two jokes to warm up a Fountainhead preem crowd and they didn't stop laughing until he begged off to leaving miffing 35 minutes later.

Somewhat Hackett does make a blue line seem wholesome. This man is not only funny—he also looks funny, with his odd voice coming out of a mouth twisted to the side. So the crowd doesn't take him seriously when he talks about sex.

Hackett has good material, and he has the proper sense of timing to deliver it. His marriage routine, one-liners mixed with short stories, is socko. And he takes a subject like garbage and wrings laughs out of it.

Suzanne Lake, a cute and curvy brunette with a waverling voice, does the Franco-American bit to fair advantage, with her "King and I" medley her best routine. She is too coy on "I Enjoy Being A Girl," sung as an American and a French girl would sing it, and her "Lullaby of Birdland" is an unfortunate vehicle for the same routine. Miss Lake sings adequately in her normal soprano range. But when she lowers her voice to the pop level, she loses her control.

Johnny Crawford sings and emcees well, and the attractive Buster Burnell dancers show off two new routines. Mickey Rodgers and his combo supply good back-grounds. Bitt.

**El Toro, N.Y.**

Lydia Scotty, Freddie Stewart, Elba Ocampo Dancers (10) with Pepita & Antonio, Don Martone Orch; \$5.50 minimum.

Ray Shaw, who was connected with the Living Room and the Jamaican Room, has gone into the Broadway sector for a try at Spanish atmosphere on the site which once housed such redoubtable as the famabiz Beachcomber, and a few others that have long gone in to limbo. Not since the old Havana Madrid, which used to be down the block, has there been an attempt at a Latin niter.

El Toro is a pretty room, which perhaps is a little too large for the intimate atmosphere necessary to carry it off. The decor is fanciful and loaded with gingerbread of an unmistakably Latin character. The atmosphere of the Plaza del Toro and other such Iberian enterprises is definitely ingrained in the spot. It is a room which deserves to hang around.

The show has its moments, but there is a confused booking picture. Despite the fact that Freddie Stewart dwells on Latin numbers, this high-voiced singer seems out of place in this project. From the cut of his suit to the un-Iberian quality of some of his numbers, Stewart impresses as a commercial singer and one who can get across in most situations, but he just doesn't belong.

More de rigueur for this cantina is Lydia Scotty, a Brazilian import (New Acts) who is sexily built and gowned. In a lengthy turn, this provocatively shaped chanteuse, hits it off excellently with a wide tunestering variety.

The bulk of the entertainment is by the Elba Ocampo Dancers, comprising two boys and eight girls along with dancers Pepita & Antonio, a pair of violent heel-pouncers, who knock off some colorful numbers. The costuming is gay and the terps are expertly done.

The line brings a great deal of color to the proceedings. The matches around the room and the deportment on stage lend an entertaining atmosphere.

Another facet of the spot is a delegation of troling singers and instrumentalists in the mariach style. This too is conducive to a general air of merriment. The Don Martone orch showbacks expertly and provides the dance incentive.

On night caught, which was advertised as the formal premiere, although spot had been running a few nights, the air conditioning didn't function efficiently on what was until then the hottest night of the year. Jose.

**Mapes Skyroom, Reno**

Reno, June 11.  
Ken Murray's "Blackouts of 1959" with Marie Wilson, Peggy DeCastro & Her Boys (2), Bob De Voe Trio, Leo Diamond, Glamourlovelies (10), Jack Melick's Orch (10); \$2 minimum.

The Sky Room atop the Mapes Hotel comes out of the dark this season with a variety show put together by show biz vet Ken Murray and with a baz wosom (that's the way it's dived in the local sheets) line of 10 gals in a Barry Ashton production that fails to materialize as billed. But the 80-minute offering makes for good entertainment, and advances indicate the show will keep the room filled for the one-month stay.

Murray, with trademarked cigar in hand, does six minutes of tv segs (filmed to fit the show), with Murray asides, shown on a special screen set up on stage.

Emceeing his own show, he introduces Peggy DeCastro & Her Boys as the initial act on the four-part show. The distaffer, who earlier this year ankled the DeCastro Sisters trio to go it solo, makes her first return to Reno-Tahoe area with a new duo (the vocal and Bobb Navarro) sharing the vocal and terping routines. The three stay close to the pop stuff with such things as "Best Things In Life Are Free," "Smack Dab In The Middle," "Old Devil Moon."

With Marie Wilson, in tight-fitting gown, Murray hits the high point with quips designed to showcase the blonde's alleged ineptitudes, among other assets. Albeit Miss Wilson missed a few cues on opening night and forgot some of her bits, she proves her attraction—and displays it well.

The Bob De Voe Trio (two boys and a gal) show lotsa talent on adagio-terping and in the acro department. Capping the show, Leo Diamond on harmonica proves he's a master. His impresses of Dorsey, his tones from assorted instruments, and his work on the "electromonica" are top drawer. Long.

## Shows Abroad

### The Hostage

Oscar Lowenstein & Wolf Mankowitz presentation of a Theatre Workshop production of three-act comedy-drama by Brendan Behan. Directed by John Ledford; decor, Sean Kenny. Opened June 11, '59, at Wyndham's Theatre, London; \$2.50 top.

Oscar Lowenstein	Howard Goorney
Meg Dillon	Eileen Kennedy
Monsieur	Charles Edwards
Old Hoppen	Lelly Greenwood
Colette	Yvonne Joyce
Rio Rita	Patricia Gale
Patricia Gale	Ray Bennett
Miss Mulleady	Brian Murphy
Miss Gilchrist	Alfred Lynch
Lea	Celia Barker
Teresa	James Booth
IRA Officer	Clive Salkeld
Volunteer	Dudley Sutton
Russian Sailor	

Brendan Behan's shapeless, undisciplined and sprawling comedy-drama is nevertheless one of the most vital and the West End in some time. It is irreverent, blasphemous and at times coarse, but it is full of wit, life and energy. It's a cinch for a fast payoff, but its Broadway potentialities must be considered problematical.

Originally staged by the Theatre Workshop in East London, the show has been brought to town by Oscar Lowenstein and Wolf Mankowitz with one or two cast changes. This gives the management two Theatre Workshop productions in the West End, the other, "A Taste of Honey," having just transferred to the Criterion to make way for "The Hostage."

The story line can be summarized in a sentence, but to sustain three acts the author goes off at irrelevant, amusing tangents and has his characters breaking out into song and dance. Somehow, what emerges is a homogeneous whole. The plot involves a young British soldier held as hostage for an IRA fighter due to be hanged in Belfast jail the following morning.

Basically, that's a rerun for a powerful and poignant drama, but not in Behan's irreverent hands. With a remarkable flair for raising a laugh and for sharp lines of dialog, the playwright emphasizes comedy, and the dramatic moments are infrequent. The multiple setting is a dingy lodging house and a dreary street in Dublin.

The main characters are tarts and pimps, and most of the dialog harks back to the Troubles of the 1920's. The songs have a matching vitality and the dances, though seemingly inconsequential, fit the spirit of the story and the characters.

Joan Littlewood has done a standout job in staging this formless play with what amounts to gay abandon. She has been ably served by a good all-round cast and, although there are no names for the marquee, the performances are competent throughout. Howard Goorney, Eileen Kennedy, Ann Beach, Glynn Edwards and Alfred Lynch have the principal parts.

Myro.

### The Tempest

#### or The Enchanted Island

Old Vic presentation of two-act comedy by John Dryden and William Davenant, adapted from the play by William Shakespeare; music, Henry Purcell. Direction, Douglas Seale, decor, Finlay James; choreography, Peter Wright. Features Natasha Parry, Jeanne Sierke, John Phillips. Opened June 9, '59, at the Old Vic Theatre, London; \$1.75.

Miranda	Natasha Parry
Prospero	John Phillips
Ariel	John Phillips
Caliban	Sean Kenny
Dorinda	Juliet Cooke
Antonio	John Phillips
Mustache	Dennis Chinnery
Stephano	Norman Scafe
Trinculo	Norman Scafe
Hippolito	Christine Finn
Gonzalo	Gerard James
Alonso	Oliver Reed
Antonio	Jeremy Kemp
Ferdinand	George Gardner
Seacrow	Rosind Atkinson

Singers: Charles West, James Atkins, Mary Thomas, Edgar Fleck, Doreen Anne, John Fiske, Gavrie MacSweeney, Maureen Moore, Vemal Oved, Jenny Trevelyan, Ronald Reid, David Scott, Susan Solomon, John Beatty, Geoffrey Corser, Robert Fisher, Aida Gohar.

In the current vogue for "having fun with Shakespeare," the Old Vic has staged a new production of "The Tempest." This was originally written and staged some 300 years ago when Shakespeare, though admired, had not been dead long enough to be treated with over-much reverence. So this "jazzed-up" version of "The Tempest," with music by Purcell added some 30 years later, has a rollicking appeal of its own.

Several characters new to Shakespeare's "The Tempest" have been added and are greatly to the fun. There are also a couple of over-long masques lavishly and brilliantly directed by Douglas Seale against impressive scenery by Finlay James. The acting is sound all-round, with John Phillips a dignified Prospero, Natasha

Parry a charming Miranda and Joss Ackland a forceful monster. Jeanette Sterke's Ariel is a pantomime figure, but Christine Finn brings some pert and fresh comedy to the new role of Hippolito, a friend of Fernando's.

Inevitably, when there is any tinkering around with the Bard something has to suffer. In this instance much of Shakespeare's poetry and profundity has been lost. However, Purcell's music is a compensation, and the singing of Charles West and the Peter Wright choreography add to the delights of an interesting evening.

Rich.

### Farewell, Farewell, Eugene

London, June 8.

H. M. Tennent & Ronald Rawson presentation of three-act comedy by John Yarrington, adapted by Rodney Ackland. Staging, William Chappell; decor, Michael Weight. Stars Margaret Rutherford, Peggy Mount. Opened June 7, '59, at the Garrick Theatre, London; \$2.80 top.

Flora	Margaret Rutherford
Queenie	Peggy Mount
Willie	Francis Guthrie
Willie	Brook Williams
Patricia	Avril Elar
Mick	Patrick McInally
Beryl	Beryl Andrews
John	John Moore
Daphne	Daphne Newton

"Farewell, Farewell, Eugene" opens with a funny scene of two old ladies singing hymns at a piano. Thereafter it wilts, however, and the efforts of costars Margaret Rutherford and Peggy Mount don't save it. Miss Rutherford's established boxoffice draw and Miss Mount's popularity may spark interest, but the U.S. stock import seems an unlikely contender for a healthy run.

The play is set in a seedy 1905 London lodging house where the elderly, eccentric sisters eke out a living designing Christmas cards. They are saving up for a cherished trip to Africa to visit their nephew, but that project evaporates when they discover that he's a no-gooder. Meanwhile, they've been involved with an abandoned baby and in inferring with the romance of their spinster niece. Mostly the "Eugene" serves as a vehicle for the two stars. Miss Rutherford, an expert comedienne, gets numerous laughs as a fluffy, slightly addled widow who likes a drink and longs for the gay life. She has several moments of amusingly inconsequential clowning, but it adds up more to a revue performance than a legit one.

Miss Mount plays a forbidding, inflexible spinster who rules the household, but she has little opportunity amid the wilds of cliché. In lesser roles, Avril Elar gives an interesting performance as the spinster niece who rebels against her aunt's interference, and Patrick McInally has some uninhibited comedy as her suitor.

The snag with "Eugene" is that too many situations are dragged in without real meaning and there is not enough in the play to keep the audience laughing heartily, or enough real sentiment to touch or make anyone care. William Chappell's direction is labored, but Michael Weight's setting is adequately drab.

Rich.

### Detour After Dark

London, June 9.

George Brandt & Richard Bacharach (in association with Toby Rowland, Ltd.) presentation of three-act drama by Lucie Victor, based on the original French of Guillaume Hanoteau. Direction, David Alderdice; decor, Ralph Aswang. Opened June 8, '59, at the Fortune Theatre, London; \$2.80 top.

William	Franklyn
Moir	Redmond
Chaufeur	Michael Hawkins
Lyndal	Barbour
Antoine	Stephen Murray

"Detour After Dark" is a contrived and complicated thriller that's probably not long for the West End, or the world. Setting out to chill the blood, it succeeds merely in leading the audience into a state of almost stupefied bewilderment.

The coincidence-riddled, incredible yarn hinges on an author who believes he has second sight when he and his secretary, stranded in France by a broken down car, take refuge in a lonely house that turns out to be exactly as he has described in an unpublished novel. It turns out, however, that his wife is plotting his murder at the hands of her former lover.

At least in the acting, there is merit. Stephen Murray brings a suitably sinister air to the role of the man who, for nearly 10 years, has kept his crime secret. Lyndal Barbour behaves in an equally spooky fashion, while William Franklyn as the author and Moira Redmond as his secretary do what they can with the material, and Michael Hawkins has a few use-

ful moments as a chauffeur-accomplice.

Although David Alexander has tricked out his direction with baying wild dogs, the sudden appearance of members of the cast from an alcove and figures flitting about in shadow, the tying and untying of the various knots becomes tedious. The play has been put on by U.S. management as a London trout delicacy to Broadway. It'll never make it.

(Closed last Saturday, (13) after eight performances.)

### Monpi

Berlin Theatre presentation of three-act drama by Gabor von Vaszary. Direction, Wolfgang Glueck; settings, Maite Marz. Stars Herta Staal and Peter Fritz. Opened May 12, '59, at the Berliner Theatre, Berlin; \$2.50 top.

Maite Marz	Herta Staal
Old Woman	Peter Fritz
Hotel Owner	Lore Braun
His Wife	Max Strasser
	Vera Kluth

Although it has already been successfully adapted as a film, Gabor von Vaszary's best-seller, "Monpi," is too thin and starts in this stage version by the author. The story about a devoted Parisian couple lacks the wit or spirit of the original. It's mostly a succession of love scenes until the sentimental finale in which the girl is killed in an accident and returns in spirit to repeat her amorous lines of the early scenes.

Herta Staal is acceptable as the heroine and Peter Fritz is just fair as her lover. The other three parts are minor. Wolfgang Glueck's direction is routine, but probably about as effective as the script allows.

Hans.

### Wer Hat Angst vor dem Starcken Mann?

(Who's Afraid of the Big Guy?)

Berlin, May 13.

Willi Kollo presentation of his own comedy, music staged by the author; scenery, Werner V. Toeffling; musical direction, Uli Harnisch. Features Inge Egger, Heinz Spitzner, Herbert Weissbach, Ilse Margraf. Opened May 17, '59, at the Kline Theatre, Berlin; \$2 top.

Napoleon	Horst Keitel
Gen. Cambronne	Guenther Hanke
Pauline	Ilse Margraf
Giulietta Mafaldi	Inge Egger
Enrico Mafaldi	Jochen Schroeder
Pauline	Heinz Spitzner
Baron von Schwarzbach	E. W. Zipser
Gen. Iwasieff	Otto Czariski
Adjudant	Rene Kollo
Maid	Marguerite Kollo

Willi Kollo, composer-son of the late Berlin operetta composer, Walter Kollo, optimistically calls his new opus a "musical." It is a comedy with a slight story and a few incidental songs. In effect, it's an extended and rather provincial cabaret sketch. Apart from several catchy tunes, there is nothing much positive about the show, and the impression is that Kollo should stick to songwriting, at which he's had some success.

The yarn is located on the island of Elba during Napoleon's exile. The central figure is a beauty to whom the great Frenchman is attracted, and for almost not quite two hours there are awkward sequences centering around politics, intrigues, jealousy and love. Occasionally, without clear explanation, names such as Hitler, De Gaulle or Khrushchev are mentioned.

The cast includes two members of the Kollo family, Rene and Marguerite. The most familiar player is Inge Egger, who's also the standout. Horst Keitel contributes a rather silly portrayal of Napoleon, and Herbert Weissbach enacts a fairly amusing British high commissioner.

Hans.

### All In The Family

Dublin, June 2.

Henry Sherck presentation in association with Clerken Productions of two-act comedy by Marc-Gilbert Sauvageon, adapted by Victor Wolfson. Direction, Norman Marshall; setting, Paul Mayo. Stars Wendy Hiller, Donald Sinden, Andre Stelly. Opened June 1, '59, at the Gaitey Theatre, Dublin.

Armand Marescaud	Brian Oulton
Federica Marescaud	Michael Logan
Maria Marescaud	Wendy Hiller
Gertrude Marescaud	Peggy Thorpe-Bates
Isabelle Sauvign	Vanda Goddell
Caroline Pelletier	Pauline King
Estelle	Virginia Powell
Donald Sinden	Mary Powell
Police Official	Andre Stelly
Dr. Lapiau	Douglas Malcolm
Gilbert Sauvign	Philip Ashley

The patriarch who founded a shoe industry near Limoges, France, dies off-stage as his secretary resists rape and the curtain goes up. The lecherous 80-year-old is loved by none of his family, yet the moneybags kept them tied, and family pride made it imperative to keep the crime in the family.

pinning the whole thing on the black sheep, a drunk, who is called from his girl-friend's bed in the middle of the night to shoulder the crime in exchange for a consideration. Family is rigidly controlled by 40-year-old daughter of the house, brilliantly played by Wendy Hiller; she has been closest to the old man's affairs and is the one

(Continued on page 61)

## 'Wilderness' Without End

"Ah, Wilderness," Eugene O'Neill's only comedy, which he regarded as a sort of sentimental trifle, is proving his most adaptable play. David Merrick's upcoming Broadway production of "Connecticut Summer," a musical adaptation, follows a succession of "Wilderness" treatments in non-legit media.

Following its 1933 bow at the Guild Theatre, N.Y., the play was adapted by Frances Goodrich and Albert Hackett for a Metro screen production in 1936. That scenario was later the basis of an Irving Brecher-Jean Holloway musical adaptation, which Metro filmed in 1948, under the title, "Summer Holiday." The songs for the pic were written by Harry Warren and Ralph Blane. The same picture tuner was shown recently on the WCBStV "Late Late Show."

Another adaptation of the play by Robert Hartung was a "Hallmark Hall of Fame" 90-minute offering on NBC-TV early last May. The forthcoming stage musical, adapted by Joseph Stein with music and lyrics by Bob Merrill, is to open Oct. 22 at the Shubert Theatre, N.Y., after an out-of-town tryout, starting Sept. 7 in Boston.

Thus, this "minor" work, already one of O'Neill's most popular and profitable plays, could conceivably become one of the Nobel Prize dramatist's most enduring achievements.

## Stock Reviews

### The Law and Mr. Simon

Westbury, N.Y., June 6.

Lee Guber, Frank Ford & Shelly Gross presentation of three-act comedy by Julie Berns. Direction, Stanley Fraser; scenery, Warwick Brown; costumes, Ann Roth; lighting, Lester Tapper. Stars Menasha Skulnik, Guy Repp, Beryl Berny, Frank Baxter. Opened June 6, '59, at the Westbury Music Fair; \$2.50 top.

Mr. Simon	Menasha Skulnik
Freida	Anna Roman
Gen. Berns	Beryl Berny
Sidney	Zohra Lampert
Howie	Robert Sherwood
Simon	Frank Baxter
Jack	Robert Heller
Mr. Strand	Yvonne Sloane
Florie	Marlene Matthews

Granted that the large arena stage of the Westbury Music Fair is not the ideal setting for a homey, family comedy and that the company will ease into the play considerably during the summer try-out tour set for Julie Berns' latest script, it still seems unlikely that "The Law and Mr. Simon" will ever warrant much more than a tepid reception on Broadway.

"Mr. Simon" abounds in stage promises that never materialize. For instance, the title character's idiosyncrasies are discussed in such detail before he appears on stage that his actual appearance becomes anti-climatic. Also, a long-standing feud between the mid-mannered Simon and his successful, demineering cousin is built up throughout a lengthy first act, seemingly for a giant showdown at a family gathering in the second act, but the situation that emerges has little relation and is out of proportion to the extensive build-up.

Some of the shortcomings can be eliminated by rewriting, but even then the story line is likely to seem routine. The "Mr. Simon" of the title is an immigrant bookbinder (though, aside from one or two gags, the profession is almost irrelevant). The rest of the title refers to a daughter on whom the sonless Simon has lavished an extensive education culminating in a degree in law. (However, the gal never shows any legal knowledge.)

The plot concerns Simon's consuming love for his grandson, the child of an older, divorced daughter, who attempts to conquer her past and to find a new suitor; and Simon's jealous suspicion of an attraction between his wife and cousin.

Menasha Skulnik in the title role was probably handicapped most by Westbury's vast in-the-round environment, though he showed it least. His spins, about-faces and gyrations, necessitated by the 360-degree stage medium, tend to defeat his intimate style of playing, but he somehow manages to achieve rapport with the audience.

Anna Roman, Mrs. Skulnik off-stage, is effective in the colorless role of Simon's wife. Mannie Sloan scores as the precocious grandson; Guy Repp is a suave and bustling cousin, and Marlene Matthews gets laughs as an outsize, boy-crazy teenager. Beryl Berny, Zohra Lampert, Robert Sherwood, Frank Baxter and Robert Heller are adequate in small parts.

Hawk.

### After Hours

Montreal, June 7.

Norma Springfield presentation of a two-act, 30-scene revue produced by Bernard Rothman and written by John Aylesworth, Alex Barris, Saul Hoon, Ray Jessel, Allan Mannings and Norman Repp. Direction, Norman Jewison; choreography, Maggie St. Clair; decor, Jack McCullagh; costumes, Shirley Thompson. Features Jack Creley, Charmion King, Don Francis, Norma Renault, Betty Robertson, Allan Blye. Opened June 6, '59, at the Mountain Playhouse, Montreal; \$2.50 top.

For the second consecutive year and to celebrate the 10th anniversary of the Mountain Playhouse atop Mount Royal in mid-Montreal, producer Norma Springfield has

opened her season with a revue, "After Hours." It should be as big a grosser as last year's "Off Limits." Under the fast direction of Norman Jewison, the current offering moves briskly and has greater variety, if not better material, than previous efforts.

Jack Creley is again the versatile featured performer, and he scores in every appearance. He is most impressive in the group stanzas, such as a parody on stereo fanatics and a satire on American families with too many cars. He does little with shoddily written solo sketches, and they could easily be dropped.

Blackout and skits are above average, but at times take on too much of the personal joke feeling and inject show biz situations which mean little to the average theatregoer. Of the three distaffers in the show, Norma Renault is outstanding as a single or in production numbers. The lion's share of the material goes to the male members of cast, however. They include Don Francis, who has an astute sense of comedy and delivery, particularly in Frank Peppiatt's "My Love Affair," and Allan Manning, "The Pioneer."

Choreographer Maggie St. Clair has devised clever routines for the small stage, and the simple decor by Jack McCullagh is effective. "Hours" should be good in this attractive 200-seater until it opens Aug. 11 at the Stratford (Ont.) Festival for five performances in the Avon Theatre.

Newt.

## Opera Review

### Der Sturm

(STADTTHEATRE, ZURICH)

Zurich, June 7.

A remarkable aspect of this opera by Swiss composer Frank Martin, commissioned for the 1956 re-opening of the Vienna State Opera, but only now produced in its native country during the Zurich June Festival at Stadtheatre, is the fact that no libretto was needed. It is a verbal setting-to-music of Shakespeare's "Tempest," with only minor shifts of the original text and the transformation of the Ariel role into a male dancing part, accompanied by a 16-voice, behind-the-scenes choir and a 12-piece chamber group. Reason behind this is the composer's conviction that no opera singer could do justice to the "lightness" of an airy spirit. It is one of this opera's soundest ideas.

Orchestration is of high artistic value, and many of the 13 singing parts are rewarding. Broad Shakespearean comedy, represented here by Caliban, Trinculo and Stephano, comes off with verve and gusto, with intermittent spoken lines. Lyrical passages, notably Prospero's soliloquies and the Miranda-Vladimir love scenes, have a subtle, tender quality. However, lack of recognizable melodic structure in the more conventional vein reduces much of its effect to a mere brain piece for musicologists with little popular appeal. Accordingly, commercial chances appear slim. Opera drew only moderate b.o. on its premiere here, despite being the initial Swiss performance of a distinguished Swiss composer's work.

Stadtheatre production, conducted by Christian Voelting and staged by Hans Zimmermann, worked hard both musically and technically. Sets by Roethlisberger, on the revolving stage, have just the right, colorful fairy-tale atmosphere. Heinz Borst as Prospero, Ingeborg Friedrich and Herman Winkler as the young lovers and Leonhard Paackl, Karl Sobotzke and Charles Gillig as the jesters are excellent.

Mezo.



# LONDON SEASON'S 58 SHOWS

## West End Season

June 1, 1958, to May 31, 1959.

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama; (R) Revue; (MC) Musical Comedy, (MD) Musical Drama. + indicates that the show is still running.

### Hits (18)

Friends and Neighbors (C)  
The Grass is Greener (C) +  
West Side Story (MD) +  
The Long and the Short and the Tall (D) +  
Eighty in the Shade (CD)  
A Taste of Honey (D) +  
Blue Magic (R) +  
Clown Jewels (R) +  
You, Too, Can Have a Body (C)

### Status Not Yet Determined (8)

Fool's Paradise (C) +  
Gilt and Gingerbread (C) +  
How Say You? (C) +  
The Pleasure of His Company (C) +  
Let Them Eat Cake (C) +  
Caught Napping (C) +  
Marigold (MC) +  
The Prodigal Wife (C) +

### Failures (32)

The Stepmother (D)  
No Concern of Mine (D)  
Chrysanthemum (MC)  
Hook, Line and Sinker (C)  
Hot Summer Night (D)  
The Velvet Shotgun (D)  
The Bright One (C)  
Who's Your Father? (C)  
Two for the Seesaw (CD)  
The Rose Tattoo (D)  
Woman on the Stair (D)  
Wolf's Clothing (C)  
The Hidden River (D)  
Mr. Fox of Venice (C)  
Speaking of Murder (D)  
Ah! Quelle Folie (R)  
The Trial of Mary Dugan (D)

### SHOWS WHICH OPENED BEFORE JUNE 1, 1958, BUT SINCE CLOSED

#### Hits (14)

Dear Delinquent (C)  
At the Drop of a Hat (R)  
Flowering Cherry (D)  
Tunnel of Love (C)  
Grab Me a Gondola (MC)  
Rape of the Belt (C)  
The Boy Friend (MC)  
Breath of Spring (C)  
Where's Charley? (MC)  
Duel of Angels (D)  
The Party (D)  
Any Other Business (D)  
Touch of the Sun (D)  
Not in the Book (C)

#### Failures (5)

Bells Are Ringing (MC)  
Expresso Bongo (MC)  
Variation on a Theme (CD)  
George Dillon (D)  
The Dock Brief (CD)

### SHOWS WHICH OPENED BEFORE JUNE 1, 1958, AND STILL RUNNING

#### Hits (5)

The Mousetrap (D) +  
Salad Days (MC) +  
My Fair Lady (MC) +  
Roar Like a Dove (C) +  
Simple Spymen (C) +

## 18 HITS SO FAR; 8 OTHERS MOOT

By HAROLD MYERS

London, June 16. In a largely unremarkable legit season, 32 out of 58 plays which opened in the West End between June 1, 1958, and last May 31 ended in the red. Of the remainder, 18 have paid off and the fate of the other eight has yet to be determined.

The proportion of hits to failures is lower this year than in past years. There were a number of expensive casualties, particularly among the musicals. "The World of Paul Slickey," which closed last Saturday (13) after six weeks, cost over \$50,000 to produce, and never had a chance after its severe press panning. Another expensive musical failure was "Mister Venus," which ran for just over a fortnight at the Prince of Wales, and was heavily in the red. A surprise failure, but only just, is "Expresso Bongo," which ran from April 23 last year to Jan. 24.

Two Broadway musical imports are also among the productions which failed to pay off. "Bells Are Ringing" had a nine months' run at the Coliseum but didn't quite make it, while "Candide," which folds next Saturday (20) will not have survived a two months' run at the Saville.

Probably the fastest pay-off in town was "A Taste of Honey," a first play by 19-year old Shelagh Delaney, which has just moved (Continued on page 61)

## 3 London Failures Lose 130-160G, But Click 'Eighty' Going on Tour

London, June 16.

### Musical 'Oliver Twist'

#### Planned for West End

London, June 16. Donald Albery is planning a musical version of "Oliver Twist," for a tryout tour starting in September opening in the West End in November.

Lionel Bart is writing the book, music and lyrics, but work on it was delayed because he was doing the lyrics for "Lock Your Daughters Up," the musical which recently opened the Mermaid Theatre.

## See Equity AGMA Tieup on Coast

Another significant step in the proposed merger of Actors Equity and the American Guild of Musical Artists has been taken by the West Coast branches of the two unions. Lee Harris, AGMA's West Coast executive secretary, is now doubling as Equity's Los Angeles representative.

Harris will work under Edd X. Russell, who continues as Equity's West Coast representative. According to Russell, the Harris move has the approval of the New York headquarters of both organizations. A prior harmonious arrangement between the two unions occurred last year when they reached an agreement for Equity to represent AGMA in Canada.

This increased cooperation between the two unions, which tend to overlap in their jurisdiction of the legit, ballet and opera fields, is seen as indicative of the steady progress reportedly being made toward agreement on the terms of formal unification. The local action is also figured to tie in with Equity's recently-launched local campaign to clamp down on members who violate the union's rules and producers who evade union contracts.

## EQUITY-USO TEST-TOUR SHOWS FOR OVERSEAS

Actors Equity and USO Shows have laid the groundwork for future professional concert-reading tours of U. S. military installations in Europe and elsewhere. It's figured that only one such independently-sponsored presentation a year could feasibly be sent to Europe. Plans for tours to other locations are also being discussed.

The limitation in the European area is predicated on the active program of soldier shows there. A unit offering concert-style readings of "Angel Street" and "Fourposter" recently played bases in Germany on a test basis for Equity and the USO.

The company played 65 dates in a 10-week hike. The program was directed by Dick Moore, who's also editor of Equity, the union's official publication. Two members of the troupe, Staats Cotsworth and Muriel Kirkland (Mrs. Cotsworth), returned to New York last week.

## Set Eva Gabor in 'Lives' As Tallulah Sub at Spa

John Huntington has booked Eva Gabor as a replacement for Tallulah Bankhead in "Private Lives" at the Spa Summer in Saratoga, N. Y., the week of Aug. 3. John Emery (Miss Bankhead's former husband, incidentally) will appear with Miss Gabor.

Miss Bankhead had been scheduled to tour the strawhat circuit in the Noel Coward comedy, but had to cancel because of injuries sustained in a fall in her Manhattan home.

An estimated loss of \$130,000-\$160,000 is represented in the flop of three West End productions. Two of the casualties occurred last Saturday (13) and the third is slated for next Saturday. Of the shows two are U.S. imports, one a previous Broadway failure and the other a pre-Broadway prospect. A fourth show, "Eighty in the Shade," closed last week at the Globe, to go on tour.

Last week's folderoos were "The World of Paul Slickey," a first musical by playwright John Osborne, and "Detour After Dark," a murder meller adapted by Lucia Victor from the French of Guillaume Hanoteau. Next week's sinker is "Candide," the Leonard Bernstein-Lillian Hellman-Michael Stewart musicalization of the Voltaire classic.

"Slickey," presented by U. S.-born producer David Pelham, is figured to have dropped a substantial portion of its \$56,000 capital, although a sale of the film rights or a Broadway production could conceivably reduce the deficit. The show had less than a six-week run at the Palace Theatre.

"Detour After Dark," presented by N. Y. producers George Brandt (Continued on page 61)

## Equity Council Loser On Off-B'way Charge; Regular Slate in Sweep

Lud Cernik, defeated as council candidate in the recent Actors Equity election, has been charged in the union with "conduct unbecoming a member." The situation stems from his involvement as co-producer of a non-Equity revival of "The Magistrate," which closed after one performance May 13 at the Ring Theatre, N.Y.

Cernik is charged with having employed an Equity member in the non-union offering after Equity had demanded the actor's removal. The actor, who had a lead role, was working under an assumed name. Equity reportedly informed Cernik of the situation the day of the opening, but the actor went on that evening.

Cernik, who was the only candidate nominated by petition in the Equity election, got 184 votes. The entire slate selected by the nominating committee was elected. The candidates and the number of votes each received follows:

Principals elected to serve as councillors for five years are Alan Bunce, 1,000; John Emery, 1,027; Margaret Hamilton, 1,052; Helen Hayes, 1,038; Frederick O'Neal, 1,050; Frederic Tozere, 1,028; Rowan Tudor, 920; David Wayne, 1,062; Iggy Wolfington, 1,023, and Peggy Wood, 1,055. Principals elected for two-year and one-year council terms, respectively, are Ruth McDevitt, 1,080, and Jane White, 1,063. Chorus performers elected for five-year terms are Jeanna Belkin, 984; Bob Howard, 991, and Joy Lynne Sica, 979.

## 'Patate,' B'way Flop, Still Low-Budget Paris Click

Paris, June 16.

The cost of the original French production of "Patate," now in its fourth year here, was only a small fraction of the flop Broadway presentation of Irwin Shaw's adaptation of the Marcel Achard comedy.

According to the author, the local edition of his play was mounted for about \$5,000. The American version, presented by Gilbert Miller for seven performances last fall, dropped about \$95,000 in production and operating costs. However, income of approximately \$50,000 from the sale of the film rights to Darryl F. Zanuck, reduced the loss on the New York presentation to around \$45,000.

## Talk Less, Be Wacky, Tom Patterson Advises Ottawa Theatre Group

Ottawa, June 16.

Talk less and be a little wacky is the advice of Tom Patterson, originator of the Stratford (Ont.) Shakespearean Festival, to the Theatre Foundation of Ottawa in its efforts to procure a proper legit house for this theatreless capital. The peppery talk was the highlight of a Foundation annual meeting last week. Stop waiting for help from federal, provincial or city governments, the former Stratford newspaper man suggested, stop talking and "give the money yourself."

Patterson said that several years ago, when a few Stratford citizens invited British director Tyrone Guthrie to produce Shakespeare in the small Ontario railway town, people thought them "wacky." It was that "wackiness" that triumphed, he asserted, advocating that Ottawa use some of it to get its theatre. He proposed \$3,000,000 as an initial objective.

The meeting elected Sam Berger president of the Foundation and Ian Fellows first v.p.

## It's a Femme World, Too, At Least for Legit B.R.

London, June 16.

A flock of remme angels will back American impresario Wauna Paul's first London musical, "The Quiz Kid," which she aims to try out in the provinces next fall. The show has been written by actor-writer Jimmy Thompson and his American wife, Nina.

Miss Paul's backers include her mother, actresses Josephine Brown, Margaret Rawlings, Margaret Lockwood, novelist Rebecca West and U.S. author Emily Hahn.

## Merman's \$82,992 Tops N. Y. Records

Legit was record-happy last week. A new high for a regular Broadway run is believed to have been established by "Gypsy," which grossed \$82,992 at a \$9.40 weekend top at the Broadway Theatre. Four other shows set Main Stem house records. They were "Destry Rides Again," \$66,973 at the Imperial, at a \$9.40 weekend top; "Flower Drum Song," \$63,247 at the St. James, \$8.05 top; "Raisin in the Sun," \$42,171 at the Barrymore at a \$6.90 top, and "Redhead," \$63,131 at the 46th St. at a \$9.20 top.

A new house record for a non-musical at the National Theatre, Washington, was also established by "Sunrise at Campobello," which grossed \$44,237 at a \$5.60 weekend top.

## Far-Seeing Road Actor Collecting on 'Roberts'

Ray Parker, who toured some years ago with "Mister Roberts," is still getting revenue from the Thomas Heggen-Joshua Logan play. He bought the wardrobe and props of the original Broadway production, and will use them again this summer in several stock productions of the comedy.

He's directing the play for its opening next Tuesday (16) at the Dayton (O.) Theatre Festival and will repeat the stint for the John Kenley Players at the Packard Music Hall, Warren, O., and at the Northland Playhouse, Detroit. In past summers he's been associated with more than 20 productions of "Roberts," some of which he directed and others in which he appeared in the title role.

## Chi Civic Booking One-Week Dates

Chicago, June 16.

Alan Carr, lessee of the Civic Theatre, has already set a heavy schedule for next fall. Booked so far, each for a week starting Nov. 10, are "Mary Stuart" with Eva Le Gallienne and Signe Hasso; the 1959 Vancouver Festival Company; Arnold Moss' Shakespeare Festival Players in "The Tempest" and "Measure for Measure"; and Ruth Page's Chicago Opera Ballet. The Moss' troupe and "Mary Stuart" are S. Hurok presentations.

Pencilled in to follow these bookings is "Dear Liar," with Katherine Cornell and Brian Aherne. Carr is attempting to book other short termers for the series.

The relighted Civic had two shows last season. "Girls in 509" for six weeks; and "Garden District" for eight. Both lost money on extended runs for Carr, who guaranteed them against loss, so he is booking short engagements next fall.

## DALLAS CENTER GETS 100G MEMORIAL GIFT

Dallas, June 16.

The new Dallas Theatre Center has received a \$100,000 gift for its building campaign fund from Mrs. R. W. Humphreys, Liberty, Texas, and has named the building that houses the playhouse unit the Kalita Humphreys Theatre of the Dallas Theatre Center.

Kalita Humphreys, late daughter of the donor, made her social debut here in 1935, was active in the Dallas Little Theatre and later appeared on the New York legit stage. She subsequently married Joe Burson, also a legit actor. They were killed in a private plane crash in Pennsylvania in 1954.

## Becher-Lundie Go Steady

John C. Becher is getting mileage out of the role of Mr. Lundie in "Brigadoon."

His appearance in the part at the Paper Mill Playhouse, Milburn, N.J., beginning next Tuesday (23), will mark over 500 times that he's played it in the U.S. and Canada.



## Previous Seasons' Winners

Best-of-the-Season selections by the New York Drama critics in former years have included the following:

1938-39

Actor: Maurice Evans ("Hamlet").  
Actress: Judith Anderson ("Family Portrait") and Ethel Waters ("Mama's Daughters"), tied.

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Fanny Fitzgerald ("Juno and the Paycock"), tied.  
Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").  
Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").  
Actress: Judith Anderson ("Macbeth").

Male in Musical: Danny Kaye ("Let's Face It").  
Femme in Musical: Eve Arden ("Let's Face It").

Supporting Actor: Joseph Buloff ("Spring Again").  
Supporting Actress: Jessica Tandy ("Yesterday's Magic").

Promising Actor: Nicholas Conte ("Jason").  
Promising Actress: Mary Anderson ("Guest in the House").

Judith Evelyn ("Angel Street") and Beverly Roberts ("Uncle Harry"), tied.

1942-43

Actor: Alfred Lunt ("Pirate").  
Actress: Tallulah Bankhead ("Skin of Our Teeth").

Male in Musical: Alfred Drake ("Oklahoma").  
Femme in Musical: Ethel Merman ("Something for the Boys").

Supporting Actor: Rhys Williams ("Harriet").  
Supporting Actress: Aline MacMahon ("Eve of St. Mark").

Promising Actor: Skippy Homeier ("Tomorrow the World").  
Promising Actress: Joan Caulfield ("Kiss and Tell").

Director: Elia Kazan ("Skin of Our Teeth").  
Score: Richard Rodgers ("Oklahoma").

1943-44

Actor: Elliott Nugent ("Voice of the Turtle").  
Actress: Margaret Sullivan ("Voice of the Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").  
Femme in Musical: Mary Martin ("One Touch of Venus").

Supporting Actor: tie between Jose Ferrer ("Othello"), Montgomery Clift ("Searching Wind") and Arnold Korff ("Searching Wind").

Supporting Actress: Terry Holmes ("Manhattan Nocturne").  
Promising Actor: Montgomery Clift ("Searching Wind").

Promising Actress: Terry Holmes ("Manhattan Nocturne").  
Director: Moss Hart ("Winged Victory").

Composer: Kurt Weill ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").  
Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").  
Femme in Musical: Beatrice Lillie ("Seven Lively Arts").

Supporting Actor: Fred O'Neal ("Anna Lucasta").  
Supporting Actress: Josephine Hull ("Harvey").

Promising Actor: tie between Richard Barthelme ("Hasty Heart") and John Lund ("Hasty Heart").

Promising Actress: Joan Tetzel ("I Remember Mama").  
Director: John Van Druten ("I Remember Mama").

Choreographer: Agnes de Mille ("Carousel").  
Designer: George Jenkins ("Dark of the Moon").

Composer-Lyricist: Richard Rodgers-Oscar Hammerstein 2d ("Carousel").

1945-46

Actor: Laurence Olivier ("Old Vic").  
Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").  
Femme in Musical: Ethel Merman ("Annie Get Your Gun").

Supporting Actor: Marlon Brando ("Trucking Cafe").  
Supporting Actress: Barbara Bel Geddes ("Deep Are the Roots").

Director: tie between Michael Gordon ("Home of the Brave"), Alfred Lunt ("Miss Mine") and Breaugne Windust ("State of the Union").

Choreographer: "Helen Tamiris ("Annie Get Your Gun").  
Designer: tie between Jo Mielziner ("Dream Girl") and Robert Edmond Jones ("Lute Song").

Composer: Irving Berlin ("Annie Get Your Gun").  
Lyricist: Harold Rome ("Call Me Mister").

Librettist: Herbert and Dorothy Fields ("Annie Get Your Gun").

1946-47

Actor: tie between Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").

Actress: Ingrid Bergman ("Joan of Lorraine").  
Male in Musical: Bobby Clark ("Would-Be Gentleman").

Femme in Musical: Marion Bell ("Brigadoon").  
Supporting Actor: Tie between Tom Ewell ("John Loves Mary") and David Wayne ("Finian's Rainbow").

Supporting Actress: Margaret Phillips ("Another Part of the Forest").  
Promising Actor: Arthur J. Kennedy ("All My Sons").

Promising Actress: Patricia Neal ("Another Part of the Forest").  
Director: tie between John Gielgud ("Importance of Being Earnest") and Ella Kazan ("All My Sons").

Choreography: tie between Agnes de Mille ("Brigadoon") and Michael Kidd ("Finian's Rainbow").  
Designer: Jo Mielziner ("Another Part of the Forest").

Composer: Frederick Loewe ("Brigadoon").  
Lyricist: E. Y. Harburg ("Finian's Rainbow").

Librettist: Alan Jay Lerner ("Brigadoon").  
Promising Playwright: Arthur Miller ("All My Sons").

1947-48

Actor: Paul Kelly ("Command Decision").  
Actress: Judith Anderson ("Medea").

Male in Musical: tie between Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").

Femme in Musical: Beatrice Lillie ("Inside U. S. A.").  
Supporting Actor: Karl Malden ("Streetcar Named Desire").

Supporting Actress: Kim Hunter ("Streetcar Named Desire").  
Promising Actor: Marlon Brando ("Streetcar Named Desire").

Promising Actress: Meg Mundy ("Respectable Prostitute").  
Director: Joshua Logan ("Mister Roberts").

Choreographer: Jerome Robbins ("High Button Shoes").  
Designer: Jo Mielziner ("Streetcar Named Desire").

Composer: Jerome Moross ("Ballet Ballads").  
Lyricist: John Latouche ("Ballet Ballads").

Librettist: John Latouche ("Ballet Ballads").  
Promising Playwright: William H. Haines ("Command Decision").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").  
Actress: Martita Hunt ("Madwoman of Chailott").

Male in Musical: Ezio Pinza ("South Pacific").  
Femme in Musical: Mary Martin ("South Pacific").

Supporting Actor: tie between Joseph Wiseman ("Detective Story"), Robert Emhardt ("Life with Mother") and Arthur J. Kennedy ("Death of a Salesman").

Supporting Actress: Mildred Dunnock ("Death of a Salesman").  
Promising Actor: Ray Walston ("Summer and Smoke").

Promising Actress: tie between Julie Harris ("Sundown Beach"), Doe Avedon ("Young and Fair") and Carol Channing ("Lend an Ear").

Director: Elia Kazan ("Death of a Salesman").  
Choreographer: Hanya Holm ("Kiss Me, Kate").

Designer: Jo Mielziner ("Death of a Salesman").  
Composer: Richard Rodgers ("South Pacific").

Lyricist: Oscar Hammerstein 2d ("South Pacific").  
Librettist: Oscar Hammerstein 2d and Joshua Logan ("South Pacific").

Promising Playwright: Robert E. McEnroe ("Silver Whistle").

1949-50

Actor: Alec Guinness ("Cocktail Party").  
Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: tie between George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").

Femme in Musical: Patricia Neway ("Consul").  
Supporting Actor: tie between Robert Flenneg ("Cocktail Party") and Kent Smith ("Wisteria Trees").

(Continued on page 60)

## Individual Ballots

Individual ballots of the critics in the annual VARIETY poll of the New York first-stringers were as follows (figures refer to the various categories):

Frank Aston (World-Telegram): 1. Newman; 2. McNeil; 3. Dhery; 4. Verdon; 5. Matthau; 6. Martin; 7. no choice; 8. no choice; 9. Kazan ("Sweet Bird of Youth"); 10. Messel; 11. Beaton; 12. Rome; 13. Hammerstein; 14. no choice.

Brooks Atkinson (Times): 1. Robards; 2. Page; 3. Kiley; 4. Merman; 5. Everett; 6. Church; 7. no choice; 8. no choice; 9. Glenville; 10. Aronson; 11. Sharaff; 12. Styne; 13. Sondheim; 14. Forsyth.

Mark Barron (Associated Press): 1. Robards; 2. Page; 3. Griffith; 4. Merman; 5. Blackmer; 6. Stanley; 7. Poitier; 8. Church; 9. Kazan ("J.B."); 10. Mielziner ("Gypsy"); 11. Sharaff; 12. Richard Rodgers; 13. Hammerstein; 14. Hansberry.

John Chapman (News): 1. Robards; 2. Page; 3. no choice; 4. Merman; 5. Matthau; 6. Newman; 7. no choice; 8. Newman; 9. Robbins; 10. Ballou; 11. no choice; 12. Rome; 13. Rome; 14. Hansberry.

Ethel Colby (Journal of Commerce): 1. Hayakawa; 2. Page; 3. Dhery; 4. Merman; 5. Piazza; 6. Church; 7. Scott; 8. Sanda; 9. Pressman; 10. T. Arutunian; 11. Colt; 12. Rome; 13. Sondheim; 14. Hansberry.

Robert Coleman (Mirror): 1. Steiger; 2. Page; 3. Griffith; 4. Merman; 5. Matthau; 6. Herlie; 7. Poitier; 8. McNeil; 9. Kazan ("Sweet Bird of Youth"); 10. Mielziner ("The World of Suzie Wong"); 11. Messel; 12. Richard Rodgers; 13. Hammerstein; 14. Hansberry.

Richard Cooke (Wall Street Journal): 1. Robards; 2. Page; 3. Kiley; 4. Verdon; 5. Plummer; 6. McNeil; 7. no choice; 8. no choice; 9. Kazan ("J.B."); 10. Smith; 11. Beaton; 12. Blitstein; 13. Fields; 14. Hansberry.

Thomas R. Dash (Women's Wear Daily): 1. Hingle; 2. Page; 3. Klugman; 4. Merman; 5. Hurst; 6. Newman; 7. no choice; 8. no choice; 9. Kazan (split between "J.B." and "Sweet Bird of Youth"); 10. Messel; 11. Jenkins; 12. Mary Rodgers; 13. Sondheim; 14. Hansberry.

Henry Hewes (Saturday Review): 1. Gielgud; 2. Page; 3. Penn; 4. Lenya; 5. Torn; 6. Dee; 7. Torn; 8. Redding; 9. Quintero; 10. Larkin; 11. Colt ("First Impressions"); 12. Weill; 13. Brecht; 14. Hansberry.

Walter Kerr (Herald Tribune): 1. Poitier; 2. Page; 3. Olaf; 4. Merman; 5. Scott; 6. Church; 7. Peppard; 8. Nettleton; 9. Kazan ("Sweet Bird of Youth"); 10. Edwards; 11. Messel; 12. Styne; 13. Sondheim; 14. Hansberry.

Emory Lewis (Cue): 1. Robards; 2. Page; 3. Griffith; 4. Merman; 5. Ruggles; 6. Medford; 7. Holbrook; 8. Sands; 9. Richards; 10. Smith; 11. du Bois; 12. Styne; 13. Sondheim; 14. Hansberry.

## Critics' Picks

Continued from page 1  
from Wyndham's to the Criterion. A trail of the disintegrating novelist in "The Disenchanted." Andy Griffith in the title role of "Destiny Rides Again," just nosed out Robert Dhery of "La Plume de Ma Tante" (which he also wrote and staged), and Richard Kiley of "Redhead."

Walter Matthau, of "Once More, With Feeling," was a minority choice as the best actor in a supporting part, and Sandra Church, of "Gypsy," got a minority nod for the best femme supporting player. There were no leading selections for the most promising new actor and actress.

Elia Kazan was a clear choice as best director, getting more votes for either "Sweet Bird of Youth" or "J. B." than any other stage. There was no clear choice as best scenic designer or costume designer, and Harold Rome ("Destiny Rides Again") and Jule Styne ("Gypsy") tied only a vote ahead of Richard Rodgers ("Flower Drum Song") as best composer. Stephen Sondheim ("Gypsy") topped Oscar Hammerstein 2d ("Flower Drum Song") as best lyricist.

### Off-Broadway Choices

As always, there were several differences among the critics as to performance categories and, as has been the tendency in recent seasons, there were a number of votes for off-Broadway work, including Leo Penn's performance in the musical edition of "Of Mice and Men," Hal Holbrook in "Mark Twain Tonight," Jose Quintero's direction of "The Quare Fellow," the Mary Rodgers score for "Once Upon a Mattress" and James Forsyth as the author of "Heloise." Also, Henry Hewes, of the Satur-

## Critics' Poll Results

Tabulation of selections by the first-string New York drama critics of the various "bests" of the 1958-59 Broadway season.

### 1. BEST PERFORMANCE BY THE MALE LEAD IN A STRAIGHT PLAY

Jason Robards Jr. ("The Disenchanted") 5  
John Gielgud ("Shakespeare's Ages of Man") 1  
Sessue Hayakawa ("Kataki") 1  
Pat Hingle ("J. B.") 1  
Paul Newman ("Sweet Bird of Youth") 1  
Sidney Poitier ("A Raisin in the Sun") 1  
Rod Steiger ("Rashomon") 1

### 2. BEST PERFORMANCE BY THE FEMME LEAD IN A STRAIGHT PLAY

Geraldine Page ("Sweet Bird of Youth") 10  
Claudia McNeil ("Raisin in the Sun") 1  
3. BEST PERFORMANCE BY THE MALE LEAD IN A MUSICAL  
Andy Griffith ("Destiny Rides Again") 3  
Robert Dhery ("La Plume de Ma Tante") 2  
Richard Kiley ("Redhead") 1  
Jack Klugman ("Gypsy") 1  
Pierre Olaf ("La Plume de Ma Tante") 1  
Leo Penn ("Of Mice and Men"—off-Broadway) 1  
No choice 1

### 4. BEST PERFORMANCE BY THE FEMME LEAD IN A MUSICAL

Ethel Merman ("Gypsy") 8  
Gwen Verdon ("Redhead") 2  
Lotte Lenya ("Seven Deadly Sins") 1  
5. BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE  
(Either straight play or musical)

Walter Matthau ("Once More, With Feeling") 3  
Sidney Blackmer ("Sweet Bird of Youth") 1  
Timmy Everett ("The Cold Wind and the Warm") 1  
David Hurst ("Look After Lulu") 1  
Ben Piazza ("Kataki") 1  
Christopher Plummer ("J. B.") 1  
Charlie Ruggles ("The Pleasure of His Company") 1  
George C. Scott ("Comes a Day") 1  
Rip Torn ("Sweet Bird of Youth") 1  
6. BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE  
(Either straight play or musical)

Sandra Church ("Gypsy") 3  
Julie Newman ("The Marriage-Go-Round") 2  
Ruby Dee ("A Raisin in the Sun") 1  
Eileen Herlie ("Epiphany for George Dillon") 1  
Nan Martin ("J. B.") 1  
Kay Medford ("Handful of Fire") 1  
Claudia McNeil ("A Raisin in the Sun") 1  
Kim Stanley ("A Touch of the Poet") 1  
7. MOST PROMISING NEW LEGIT ACTOR

No choice 5  
Sidney Poitier ("A Raisin in the Sun") 2  
Hal Holbrook ("Mark Twain Tonight"—off-Broadway) 1  
George Peppard ("The Pleasure of His Company") 1  
George C. Scott ("Comes a Day") 1  
Rip Torn ("Sweet Bird of Youth") 1  
8. MOST PROMISING NEW ACTRESS

No choice 4  
Diana Sands ("A Raisin in the Sun") 2  
Sandra Church ("Gypsy") 1  
Claudia McNeil ("A Raisin in the Sun") 1  
Lois Nettleton ("God and Kate Murphy") 1  
Julie Newman ("The Marriage-Go-Round") 1  
Bertice Redding ("Requiem for a Nun") 1  
9. BEST DIRECTOR

Elia Kazan ("Sweet Bird of Youth") 3 1/2  
Elia Kazan ("J. B.") 2 1/2  
Peter Glenville ("Rashomon") 1  
David Pressman ("The Disenchanted") 1  
Jose Quintero ("The Quare Fellow"—off-Broadway) 1  
Lloyd Richards ("A Raisin in the Sun") 1  
Jerome Robbins ("Gypsy") 1  
10. BEST SCENIC DESIGNER

Oliver Messel ("Rashomon") 2  
Oliver Smith ("Destiny Rides Again") 2  
Boris Aronson ("J. B.") 1  
Ballou ("The Legend of Lizzie") 1  
Ben Edwards ("A Touch of the Poet") 1  
Peter Larkin ("The Shadow of a Gunman") 1  
Jo Mielziner ("Gypsy") 1  
Jo Mielziner ("The World of Suzie Wong") 1  
Rouben Ter-Arutunian ("Redhead") 1  
11. BEST COSTUME DESIGNER

Cecil Beaton ("Look After Lulu") 2  
Oliver Messel ("Rashomon") 2  
Frederic Sharaff ("The Flower Drum Song") 1  
Alvin Colt ("Destiny Rides Again") 1  
Alvin Colt ("First Impressions") 1  
Dorothy Jenkins ("The World of Suzie Wong") 1  
Raeul Pene du Bois ("Gypsy") 1  
No choice 1  
12. BEST COMPOSER

Harold Rome ("Destiny Rides Again") 3  
Jule Styne ("Gypsy") 3  
Richard Rodgers ("The Flower Drum Song") 2  
Marc Blitzstein ("Juno") 1  
Mary Rodgers ("Once Upon a Mattress") 1  
Kurt Weill ("Seven Deadly Sins") 1  
13. BEST LYRICIST

Stephen Sondheim ("Gypsy") 5  
Oscar Hammerstein 2d ("The Flower Drum Song") 3  
Bert Brecht ("Seven Deadly Sins") 1  
Dorothy Fields ("Redhead") 1  
Harold Rome ("Destiny Rides Again") 1  
14. MOST PROMISING PLAYWRIGHT

Lorraine Hansberry ("A Raisin in the Sun") 9  
James Forsythe ("Heloise"—off-Broadway) 1  
No choice 1

Critics included in the balloting were Frank Aston (World-Telegram), Brooks Atkinson (Times), Mark Barron (Associated Press), John Chapman (News), Ethel Colby (Journal of Commerce), Robert Coleman (Mirror), Richard Cooke (Wall Street Journal), Thomas R. Dash (Women's Wear Daily), Henry Hewes (Saturday Review), Walter Kerr (Herald Tribune), Emory Lewis (Cue).

day Review, selected Lotte Lenya, featured singer in "Seven Deadly Sins," for the best femme performance in a musical, and named its composer, Kurt Weill, and librettist-lyricist, Bert Brecht, as best in those respective categories. Although "Seven Deadly Sins," produced at the N.Y. City Center by the N.Y. City Ballet, was generally classified as a ballet, Hewes has been consistent, having already voted for it as the season's best musical in the balloting for the N.Y. Drama Critics Circle Award. Brecht's original version of the work was in the German language.

# Road Rosy; Ustinov \$28,300 (7, L.A.); Bellamy Hits Record \$44,237, D.C.

Business continued sturdy for most road shows last week. The touring lineup was increased by the Coast production of "Romanoff and Juliet," which started strongly in its first seven performances at the Hartford Theatre, Los Angeles. "Sunrise at Campobello," in the second week of its post-Broadway stand at the National Theatre, Washington, set a house record for a non-musical. "Li'l Abner" closes next Saturday (20) in Seattle.

**Estimates for Last Week**  
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local taxes, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

**CHICAGO**  
Music Man, Shubert (MC-RS) (18th wk) (\$5.50-\$6.60; 2,100; \$71,458). Almost \$66,000. Previous week, \$60,500.

**LOS ANGELES**  
Li'l Abner, Biltmore (MC-RS) (3d wk) (\$5.50-\$5.50; 1,636; \$49,300). Nearly \$38,700 with Guild subscription. Previous week, same with subscription.

My Fair Lady, Philharmonic Aud. (MC-RS) (2d wk) (\$5.75-\$6.50; 2,670; \$78,800). Michael Evans, Diane Todd, Almost \$79,300 with Civic Light Opera subscription. Previous week, \$69,000 for seven performances with subscription.

Romanoff and Juliet, Hartford (C-RS) (1st wk) (\$5.40-\$6.50; 1,024; \$32,000) (Peter Ustinov). Over \$28,300 for first seven performances with Guild subscription.

**SAN FRANCISCO**  
Bells Are Ringing, Curran (MC-RS) (2d wk) (\$5.75-\$6.90; 1,758; \$59,000) (Judy Holiday). Over \$58,000 with Civic Light Opera subscription. Previous week, \$59,000 with subscription.  
Once More With Feeling, Alcazar (C-RS) (1st wk) (\$4-\$4.50; 1,147; \$33,000) (Fernando Lamas, Marjorie Lord). Opened June 8 to three favorable reviews (Morton Examiner; Hall, Call-Bulletin; Hodel, News) and one inconclusive (Knickerbocker, Chronicle): about \$21,500. Previous week, \$17,000 at the Hartford, Los Angeles.  
Two for the Seesaw, Geary (CD-RS) (3d wk) (\$4.30-\$4.85; 1,550; \$39,000) (Ruth Roman, Jeffrey Lynn). Almost \$22,100. Previous week, \$24,700.

**WASHINGTON**  
Sunrise at Campobello, National (D-RS) (2d wk) (\$4.95-\$5.60; 1,657; \$46,200) (Ralph Bellamy). House record for non-musical at \$44,237 with Guild subscription. Previous week, \$41,400 with subscription.

## Stock Tryouts

(June 14-28)  
Alter Ego, by Dot DeCamp-Barter Theatre, Abingdon, Va. (15-20).  
Milly, by Gerald Savary, starring Jean Fontaine, Coconut Grove (F) Playhouse (15-27).  
Law and Mr. Simon, by Julie Berns, starring Menasha Skutnik-Westbury (L.I.) (15-27).  
Piece of Blue Sky, by Frank Corsaro, starring Shelley Long, Zee Playhouse, Nyack, N.Y. (19-27) (Reviewed in VARIETY, May 27, '59).  
Red Letter Day, by Howard Rosenberg, starring Gloria Swanson-Grist Mill Playhouse, Andover, N.Y. (27-59) (Original British production, review given in VARIETY from London, Feb. 27, '52).

## London Shows

(Figures denote opening dates)  
Blue Magic Revue, Wales (2-19-59).  
Candide, Saville (4-30-59); closes next Saturday (29).  
Caught Napping, Piccadilly (2-22-59).  
Crown Jewels, Piccadilly (3-5-59).  
Farwell, Farwell, Garrick (6-12-59).  
Five Finger Exercise, Comedy (7-16-59).  
Foot's Paradise, Apollo (4-17-59).  
Gilt, Gilt, Gilt, Duchess (6-12-59).  
Grass Is Greener, St. Martin (12-2-58).  
Hostage, Wyndham's (6-11-59).  
How to Succeed in Business, Wyndham's (6-11-59).  
Irma La Douce, Lyric (12-2-58).  
Let 'Em Eat Cake, Cambridge (6-6-59).  
Long, Short, and Stumpy, Lyric (6-6-59).  
Repertory, Old Vic (9-17-58).  
Margold, Savoy (5-27-59).  
Mousetrap, Ambassadors (11-25-52).  
My Fair Lady, Wyndham's (6-12-59).  
Orpheus Descending, Royal Ct. (5-14-59).  
Pleasure His Co., Haymarket (4-23-59).  
Prodigal Wife, Wyndham's (6-12-59).  
Rook Like a Dove, Phoenix (9-25-57).  
Salad Days, Vaudeville (3-5-59).  
Simple Simon, Wyndham's (6-12-59).  
Taste of Honey, Criterion (2-10-59).  
Ulysses in Nighttown, Arts (3-19-59).  
Unexpected Guest, Duchess (6-12-59).  
West Side Story, Majestic (12-12-58).  
Wolf's Clothing, Strand (3-17-59).  
**SCHEDULED OPENINGS**  
Murder on Arrival, Wyndham's (6-16-59).  
All in the Family, Strand (6-17-59).  
Complaisant Lover, Gilt (6-18-59).  
**CLOSED**  
Detour After Dark, Fortune (6-8-59).  
Eighty in Shade, Gilt (1-8-59).  
World-Paul Shickley, Palace (6-5-59).

## 'Pajama' Modest \$30,700,

### Dallas Season Opener

Dallas, June 16.  
"Pajama Game" grossed a so-so \$30,700 last week at the 4,126-seat Music Hall here.  
The tuner, with Frankie Laine, Paul Hartman, Kathy Barr and Pat Stanley heading the cast, was the opening bill of the State Fair Musicals season.

## Tower of Babel Touting

### For 'At Drop of the Hat'

Alexander H. Cohen isn't sparing the pressagents in promoting his upcoming Broadway production of "At the Drop of a Hat," which will be the first of his Nine O'Clock Theatre programs. He has six publicity touts, including himself (a member of the Assn. of Theatrical Pressagents & Managers) tub-thumping the venture.

Richard Maney and his associate, Martin Schwartz, will be general press representatives, while the firm of Lee Solters, Harvey Sabinson and James J. O'Rourke will handle columns and special promotions. Cohen, himself, will work on tieups and merchandising. "Hat," a two-man (Michael Flanders and Donald Swann) revue, described as "an after dinner farraigo," is being imported from London, where it recently closed after a run of more than two years.

The presentation, which is scheduled to open Oct. 8 at the Golden Theatre, N.Y., is capitalized at \$40,000, with provision for 25% overall. The opening will be preceded by three preview performances. There will be no out-of-town tryout.

## Off-Broadway Shows

(Figures denote opening dates)

**NEW YORK**  
Billy Barnes Revue, York (6-9-59).  
Boy Friend, City (12-23-58).  
Cast of Characters, Downton (6-10-59).  
Circus, Martinique (3-11-58).  
Enemy of the People, Provincetown (2-4-59).  
Leave it to Me, Sheridan Sq. (5-25-59).  
Many Loves, Living Theatre (11-13-59); performances have been temporarily suspended.  
Mark Twain Tonight, 41st St. (4-6-59).  
Our Town, Circle in Square (3-23-59).  
Shower Party, Provincetown (5-23-59).  
Three Penny Opera, of Lys (9-30-55).  
Waltz of the Toreadors, Cricquet (4-28-59).  
Young & Beautiful, Theatre East (6-28-59).

**SCHEDULED OPENINGS**  
Drunkard, Gate (6-23-59).  
Three Sisters, Fourth St. (9-10-59).  
Shakuntla, St. Mark's (6-29-59).  
Vincent, Cricquet (9-30-59).  
Great God Brown, Phoenix (10-5-59).  
**CLOSED**  
Dr. Willy Nilly, Barbizon (6-4-59); closed last Saturday (13) after 12 performances.  
Fallout, Renata (5-20-59); closed last Sunday (14) after 31 performances.

## LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).  
Boy Friend, Lyric (12-23-58).  
Carmine River, H. Wood Center (5-21-59).  
Cold Wind, Players Ring (6-8-59).  
Mandel, Beatnik, LeGrand (5-29-59).  
Plain & Fancy, Pasadena (5-29-59).  
Quare Fellow, Stage Society (5-8-59).  
Shakuntla, St. Mark's (6-29-59).  
Silver Whistle, Centre (4-25-59).  
Streets, Omnibus (6-11-59).  
The Fair Lady, Lyric (6-12-59).  
Tonight at 8:30, Hollywood (5-29-59).  
Turn to Autumn, Calhoun (6-5-59).  
Who's the Boss, Lyric (6-12-59).  
**SCHEDULED OPENINGS**  
Look Back in Anger, Gallery (6-24-59).  
**CLOSED**  
Be An Angel, Civic (5-11-59); closed last Sunday (14).  
Circle of Wheels, El Capitan (5-22-59); closed last Saturday (13).

## Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).  
Gangs All Here, Ambassador (10-1-59).  
Happy Town, 54th St. (10-5-59).  
Warm Peninsula, Hayes (10-2-59).  
Drop of a Hat, Golden (10-8-59).  
Miracle Worker, Playhouse (10-19-59).  
Sunshine in Brazil, Lyric (10-22-59).  
Heartbreak House, National (10-18-59).  
Girls Against Boys, Alvin (10-27-59).  
Stella Kadmon, owner of Vienna's Theatre de Courage, arrived in New York last Monday (15) aboard the S.S. United States. She hopes to acquire the rights to several American plays for production in Vienna.  
Peter Davis, business manager for the Theatre Guild, planned into New York from the Coast last Saturday (13) with his wife, Davis, who's company manager of "Bells Are Ringing," currently at the Curran Theatre, San Francisco, made the hop to N. Y. on Guild business and is scheduled to return to Frisco tomorrow (Thurs.).  
Albert B. Gins, who's importing Japan's Takarazuka Dance Theatre for a North American tour beginning next Sept. 16, leaves New York today (Wed.) for Takarazuka to attend the all-girl company's preem performance of the program to be presented in the U.S.  
A recent VARIETY report that a new musical, "Beg, Borrow or Steal," will open July 21 at the Curran Theatre, San Francisco, has been denied by the management of the house, which will be playing "Oklahoma" at that time.

## Touring Shows

(June 14-28)

Bells Are Ringing (Judy Holiday)-Curran S.F. (15-27).  
Simple Simon (Walter Catlett)-Aud., Portland, Ore. (15-16).  
Orpheus, Seattle (17-20, closes).  
Music Man (2d Co.)-Shubert, Cht (15-27).  
My Fair Lady (2d Co.)-Michael Evans, Dime Todd-Philharmonic Aud., L.A. (15-27).  
Once More With Feeling (Coast Co.)-Fernando Lamas, Marjorie Lord-Alcazar, S.F. (15-27).  
Romanoff and Juliet (Coast Co.) (Peter Ustinov)-Hartford, L.A. (27-59).  
Sunrise at Campobello (Ralph Bellamy)-National, Wash. (15-27).  
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)-Geary, S.F. (15-27).

## Breezy Sherek Book

Henry Sherek fulfills a dual role in the West End theatrical scene. He is an impresario of taste, imagination and daring. He is a bon viveur with a tremendous appetite for life, a witty raconteur and a man of infectious enthusiasm.

All these qualities emerge from the pages of his autobiography, "Not In Front of the Children" (Heinemann, \$2.94). It is written lightly.

Particularly interesting are his anecdotes about T. S. Elliot, whom he regards as one of the greatest writers the theatre has ever known. Sherek is not afraid to tell a yarn against himself and deals as wittily with his flops as with his successes. As much at home on Broadway as in Shaftesbury Avenue, the author offers some fascinating sidelights on Americans and the Yank scene.

Many big names in British and American theatrical life appear in this book. Rich.

## Legit Bits

Brooks Atkinson, drama critic of the N. Y. Times, has gone to his country home at Durham, N.Y., for the summer. His final Sunday column of the season will appear in the July 5 issue, and he'll resume with the issue of Aug. 16. As usual, he'll interrupt his vacation to cover the openings at the two Stratfords, in Connecticut and Ontario.

Mary Martin, who'll star in the forthcoming Broadway musical, "The Sound of Music," arrives in New York today (Wed.) with her husband, Richard Halliday, from a vacation at their Brazil plantation.

Broadway producer Robert Whitehead returned Saturday (13) from Europe, where he looked over repertory theatre setups for ideas on the establishment of such an operation at the Lincoln Center of Performing Arts, N.Y.

Renni (Mrs. Arthur) Brook, secretary to Jack Schissel, general manager for producer David Merrick, has taken a leave of absence for maternity.

Broadway pressagent Karl Bernstein planned Monday (15) to Lisbon and will then vacation-tour Europe, including the Scandinavian countries, returning about Aug. 1.

Broadway pressagent Sol Jacobson sails next Saturday (20) on the Flandre for a five-week vacation in the Scandinavian countries. On his return July 29, his associate, Lewis Harmon, will take off with his novelist-wife, Charlotte Harmon, on a six-week visit to London and Paris. The other associate in the office, Abner Klipstein, will remain on hand all summer.

Hobe Morrison, legit editor of VARIETY, planes to London tomorrow (Thurs.) to see the West End shows and motor-tour England and Scotland for three weeks. Stella Kadmon, owner of Vienna's Theatre de Courage, arrived in New York last Monday (15) aboard the S.S. United States. She hopes to acquire the rights to several American plays for production in Vienna.

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## 'ANGEL' HEFTY \$22,100,

### 1ST WK., PHILLY PARK

Philadelphia, June 16.  
"Look Homeward, Angel," co-starring Miriam Hopkins and Ed Begley, grossed a big \$22,100 last week as the opening bill of the Playhouse in the Park's eighth season here. The drama in on a two-week booking, will be followed next Monday (22) by Nancy Walker and Margaret Phillips in "Fallen Angels."  
The season will run 13 weeks.

# B'way Big: 'Gypsy' Runaway \$82,992, 'Drum' Hits \$63,247, 'Redhead' \$63,131, 'Destry' Ropes \$66,973, 'Raisin' \$42,171

Broadway climbed again last week. Most shows played to healthy business, with 10 entries selling out. Several new house records were also established. Two closings and one layoff have reduced the list to 17 entries.

Shows that went clean included "Destry Rides Again," "Flower Drum Song," "Gypsy," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "Music Man," "My Fair Lady," "Raisin in the Sun" and "Redhead."

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.  
Destry Rides Again, Imperial (MD) (8th wk; 60p) (\$8.35-\$9.40; 1,427; \$65,000) (Andy Griffith, Dolores Gray). House record at \$66,973. Previous week, \$66,713.

Flower Drum Song, St. James (MD) (28th wk; 224 p) (\$8.05; 1,615; \$63,247). House record at \$63,247. Previous week, \$63,100.  
Gazebo, Lyceum (C) (27th wk; 210 p) (\$6.90; 995; \$29,600) (Walter Slezak). Nearly \$11,800. Previous week, \$11,800. Closes next Saturday (20).

Gypsy, Broadway (MC) (4th wk; 27 p) (\$8.60-\$9.40; 1,900; \$83,000) (Ethel Merman). Record for regular run Broadway show at \$82,992. Previous week, \$71,700 for seven performances.

J. B. ANTA (D) (27th wk; 212 p) (\$8.90; 1,185; \$46,745) (Christopher Plummer, Basil Rathbone, James Daly). Nearly \$27,300. Previous week, \$27,000.

La Plume de Ma Tante, Royale (R) (31st wk; 247 p) (\$8.05; 1,059; \$44,500) (Robert Dhery). Over \$45,000. Previous week, \$45,100. Lays off July 6-Aug. 1.

Majority of One, Shubert (C) (17th wk; 136 p) (\$6.90; 1,453; \$53,000) (Cedric Hardwicke, Gertrude Berg). Nearly \$53,300. Previous week, \$52,900.

Make a Million, Morocco (C) (34th wk; 268 p) (\$6.90; 946; \$35,300) (Sam Levene). Almost \$17,800 with twofers. Previous week, \$16,500 with twofers.

Music Man, Majestic (78th wk; 620 p) (\$8.05; 1,626; \$70,500). Over \$71,400. Previous week, \$69,000.

My Fair Lady, Hellinger (MC) (170th wk; 1,355 p) (\$8.05; 1,551; \$69,500) (Edward Muhlare, Pamela Charles). Another \$70,400.

Pleasure of His Company, Longacre (C) (34th wk; 270 p) (\$6.90; 1,101; \$37,600) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost \$28,900. Previous week, \$27,400. Moved last Monday (15) to the Music Box.

Raisin in the Sun, Barrymore (D) (14th wk; 110 p) (\$6.90; 1,076; \$41,569) (Sidney Poitier). House record at \$42,171. Previous week, \$42,000.

Redhead, 46th St. (MD) (19th wk; 148 p) (\$8.20; 1,297; \$62,410) (Gwen Verdon). House record at \$63,131. Previous week, \$62,617.

Lays off July 6-11.  
Sweet Bird of Youth, Beck (D) (14th wk; 111 p) (\$6.90; 1,280; \$47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over \$46,700. Previous week, \$44,700.

Two for the Seesaw, Booth (CD) (74th wk; 588 p) (\$6.90; 780; \$32,300) (Dana Andrews, Anne Bancroft). Over \$26,400. Previous week, \$23,000.

West Side Story, Winter Garden (MD) (90th wk; 716 p) (\$8.1; 1,404; \$64,200). Over \$52,400 with twofers. Previous week, \$48,500 with twofers. Exits June 27 to tour.

World of Suzie Wong, Broadhurst (D) (35th wk; 279 p) (\$6.90; 1,214; \$47,400). Over \$29,200. Previous week, \$26,700.

**Miscellaneous**  
Once Upon A Mattress, Phoenix (MD) (5th wk; 40 p) (\$4.60; 1,150; \$29,382). Under \$20,000 for seven performances. Previous week, \$17,700.

**Closed Last Week**  
Rashomon, Music Box (D) (20th wk; 159 p) (\$3.90-\$7.50; 1,101; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff). Over \$25,200. Previous week, \$19,600.

Closed last Saturday (13) at a loss of approximately its entire \$150,000 investment.

**Touch of the Poet, Hayes (D)** (36th wk; 284 p) (\$7.50; 1,139; \$43,887) (Helen Hayes, Eric Portman, Betty Field). Nearly \$23,600. Previous week, \$18,500 with twofers. Closed last Saturday (13) at a moderate profit.

## Last Week

**Marriage-Go-Round, Plymouth (C)** (33d wk; 255 p) (\$6.90; 1,062; \$43,000) (Charles Boyer, Claudette Colbert). Over \$43,500. Previous week, \$43,400. Laid off following the evening performance last Saturday (13) and resumes Sept. 14.

## Northwest to Get 'Lady,'

### Plus Non-Tour Bookings

Portland, Ore., June 16.  
Although a number of shows have been lined up for summer and fall presentations in the Pacific northwest area, only one is a regular touring legit entry. That's "My Fair Lady," which is set for the Auditorium here Aug. 11-15.

The local bookings, lined up by the Northwest Releasing Corp., in association with the Paramount Theatre here, include, besides "Lady," the Jerry Lewis show, July 14-15; Ximenez Vargas Ballet Espanol, July 28; Louis Armstrong Show, Sept. 14; Vincent Price, Oct. 7; "Gay 90s Revue," Oct. 14; Shal K. Ophir & Co., Dec. 8, and the Festival Co. of Norway, March 2. The offerings, with the exception of "Lady," will be presented at the Paramount Theatre.

Zolly Volcho, head of NRC, plans also to present the offerings in Seattle, Spokane, Tacoma and Vancouver.

## Minneapolis Plotting

### For More Met Visits

Minneapolis, June 16.  
Upper Midwest Metropolitan Opera committee is meeting this week to consider the possibility that the Metropolitan will return here next season and include the city on its annual tours after all. The likelihood is that this can be accomplished by offering an "impressive increase" in the amount of the company's guarantee. It was announced.  
Rudolph Bing, Metropolitan head, previously had notified the committee that Minneapolis would be dropped after 29 years as an annual tour stand because economics dictated an itinerary change and the New York season is to be lengthened. The company wasn't to return here until 1961.

But the committee now finds that Bing was "so moved" by the company's wonderful reception here this year (the four performances grossed \$112,716; he's trying to revise his plans, according to a telegram received from him).  
Also, J. S. Lombard, U. of Minnesota concerts department director, while in New York last week received a concrete proposal from Bing about restoring Minneapolis to the tours annually and he'll give the details to the committee. He says the larger guarantee will involve a higher admission scale. This year's top was \$8.

## Plan Theatre Club

An off-Broadway club-theatre is planned for next fall by J.R.L.-B Inc., an organization headed by Ivor D. Balding, president of Trudaine Productions, a scenic construction company. Also connected with the new outfit are Corinne Jucker, author of last season's off-Broadway offering "Pale Horse, Pale Rider"; Mary Ann Reed, a designer with Trudaine, and Margaret Lunn.

Balding, in partnership with Frank C. Davidson, is also planning the presentation of a new revue, "About Time," by Dickson Hughes.

## LAGUNA BEACH PLANS

LAGUNA BEACH, Cal., June 16.  
The Laguna Beach Playhouse will offer a nine-play summer season, opening June 30.  
Michael Gibson is the producer



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" . . . With subtle observation Mostel blends very funny comedy with faded dignity and sheer poignance and his playing is one of the events of the theatrical year."—**VARIETY**, May 27, 1959

"Mr. Mostel can imply as much in one expressive flick of his hands and rolling of his eyes as Joyce crammed into pages of tense prose. His 'one long unintelligible speech' was one of the funniest things I have ever seen on the stage. Mr. Mostel seems to be one of the finest comedians of our time . . ."  
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"Bloom is brilliantly played by Zero Mostel. He is a tragedian and also a comedian. It is a performance on a big scale of a giant character, and is altogether memorable for its quality of understanding, technical resourcefulness and theatrical effect. Above all, it is so thoroughly human (that you forget completely that you are watching an actor upon a stage)."—**THE STAGE**

"The passport-photograph Bloom appears only for a moment and then splits open to free all the refugee Blooms inside. Like all great comedians, Mostel has the peculiar talent of making what he is doing far more important than who he is doing . . . his obvious funnyman persona is exactly right for this romp . . . the first half is marvelous comedy . . . the whole play is a triumph for Mr. Mostel!"—**THE SPECTATOR**

"Mr. Mostel's stage metamorphosis is a kind of delicate clowning which carries its own humanity."—**THE LONDON TIMES**

"Zero Mostel is a fine artist . . . he strokes in an infinity of mood, using with almost unflinching tact the techniques of the circus, the music-hall and the classic theatre . . . I hope we shall see him often."—**SUNDAY TIMES, LONDON**

"Zero Mostel's playing of Leopold Bloom is one of the finest things to be seen in London."—**DAILY HERALD**

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## Previous Winners

Continued from page 58

**Supporting Actress:** Julie Harris ("Member of the Wedding").  
**Promising Actor:** tie between David Cole ("Innocents") and Douglas Watson ("Wisteria Trees").  
**Promising Actress:** Marcia Henderson ("Peter Pan").  
**Director:** Peter Glenville ("Innocents").  
**Designer:** Jo Mielziner ("Innocents").  
**Composer:** Gian-Carlo Menotti ("Consul").  
**Promising Playwright:** William Inge ("Come Back, Little Sheba").  
1950-51

**Actor:** Claude Rains ("Darkness at Noon").  
**Actress:** tie between Uta Hagen ("Country Wife") and Maureen Stapleton ("Rose Tattoo").  
**Male in Musical:** Yul Brynner ("King and I").  
**Female in Musical:** Shirley Booth ("Tree Grows in Brooklyn").  
**Supporting Actor:** Eli Wallach ("Rose Tattoo").  
**Supporting Actress:** Joan Loring ("Autumn Garden").  
**Promising Actor:** Eli Wallach ("Rose Tattoo").  
**Promising Actress:** Maureen Stapleton ("Rose Tattoo").  
**Director:** George S. Kaufman ("Guys and Dolls").  
**Designer:** Jo Mielziner ("King and I").  
**Composer-Lyricist:** Frank Loesser ("Guys and Dolls").  
**Promising Playwright:** Louis O. Cox and Robert Chapman ("Billy Budd").

1951-52

**Actor:** Jose Ferrer ("Shrike").  
**Actress:** Julie Harris ("I Am a Camera").  
**Male in Musical:** Phil Silvers ("Top Banana").  
**Female in Musical:** Vivienne Segal ("Pal Joey").  
**Supporting Actor:** John Cromwell ("Point of No Return").  
**Supporting Actress:** Marian Winters ("I Am a Camera").  
**Promising Actor:** Brandon de Wilde ("Mrs. McThing").  
**Promising Actress:** tie between Julie Harris ("I Am a Camera") and Audrey Hepburn ("Gigi").  
**Director:** Jose Ferrer ("Shrike").  
**Designer:** tie between Cecil Beaton ("Grass Harp") and Jo Mielziner ("Flight into Egypt").  
**Composer:** Frederick Lowe ("Paint Your Wagon").  
**Promising Playwright:** Joseph Kramm ("Shrike").

1952-53

**Actor:** Victor Moore ("On Borrowed Time").  
**Actress:** tie between Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer").  
**Male in Musical:** Jack Whiting ("Fazal Flang").  
**Female in Musical:** Rosalind Russell ("Wonderful Town").  
**Supporting Actor:** John Williams ("Til I Die for Murder").  
**Supporting Actress:** Kim Stanley ("Picnic").  
**Promising Actor:** John Kerr ("Bernardine").  
**Promising Actress:** tie between Iris Mann ("Children's Hour") and Kim Stanley ("Picnic").  
**Director:** Joshua Logan ("Picnic").  
**Designer:** Jo Mielziner ("Can-Can").  
**Composer:** Leonard Bernstein ("Wonderful Town").  
**Promising Playwright:** George Axelrod ("Seven Year Itch").

1953-54

**Actor:** Lloyd Nolan ("Caine Mutiny Court Martial").  
**Actress:** tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").  
**Male in Musical:** Alfred Drake ("Kismet").  
**Female in Musical:** tie between Shirley Booth ("By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").  
**Supporting Actor:** John Kerr ("Tea and Sympathy").  
**Supporting Actress:** Carol Haney ("Pajama Game").  
**Promising Actor:** Ben Gazzara ("End as a Man").  
**Promising Actress:** Eva Marie Saint ("Trip to Bountiful").  
**Director:** Robert Lewis ("Tea-house of the August Moon").  
**Designer:** Peter Larkin ("Tea-house of the August Moon").  
**Composer-Lyricist:** Richard Adler-Jerry Ross ("Pajama Game").  
**Promising Playwright:** Robert Anderson ("Tea and Sympathy").

1954-55

**Actor:** Paul Muni ("Inherit the Wind").  
**Actress:** Kim Stanley ("Bus Stop").  
**Male in Musical:** Walter Slezak ("Fanny").  
**Female in Musical:** Gwen Verdon ("Damn Yankees").  
**Supporting Actor:** Ed Begley ("Inherit the Wind").  
**Supporting Actress:** tie between Patricia Jessel ("Witness for the Prosecution") and Elaine Stritch ("Bus Stop").  
**Promising Actor:** tie between George Grizzard ("Desperate Hours") and Buddy Hackett ("Lunatics and Lovers").  
**Promising Actress:** tie between Julie Andrews ("Boy Friend") and Heller Halliday ("Peter Pan") and Loretta Levesque ("Home Is the Hero").  
**Director:** Herman Shumlin ("Inherit the Wind").  
**Designer:** Peter Larkin ("Inherit the Wind").  
**Composer:** Harold Arlen ("House of Flowers").  
**Lyricist:** Richard Adler-Jerry Ross ("Damn Yankees").  
**Promising Playwright:** Jerome Lawrence-Robert E. Lee ("Inherit the Wind").

1955-56

**Actor:** Michael Redgrave ("Tiger at the Gates").  
**Actress:** Julie Harris ("Lark").  
**Male in Musical:** Rex Harrison ("My Fair Lady").  
**Female in Musical:** Julie Andrews ("My Fair Lady").  
**Supporting Actor:** Anthony Franciosa ("Hattful of Rain").  
**Supporting Actress:** tie between Diane Cilento ("Tiger at the Gates") and Sarah Marshall ("Ponder Heart").  
**Promising Actor:** Andy Griffith ("No Time for Sergeants").  
**Promising Actress:** Susan Strasberg ("Diary of Anne Frank").  
**Director:** Moss Hart ("My Fair Lady").  
**Designer:** tie between Jo Mielziner ("Most Happy Fella") and Oliver Smith ("My Fair Lady").  
**Costumer:** Cecil Beaton ("My Fair Lady").  
**Composer:** Frederick Loewe ("My Fair Lady").  
**Lyricist:** Alan Jay Lerner ("My Fair Lady").  
**Promising Playwright:** tie between Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hattful of Rain").

1956-57

**Actor:** Fredric March ("Long Day's Journey into Night").  
**Actress:** Florence Eldridge ("Long Day's Journey into Night").  
**Male in Musical:** Fernando Lamas ("Happy Hunting").  
**Female in Musical:** Judy Holliday ("Be's Are Ringing").  
**Supporting Actor:** Frank Conroy ("Potting Shed").  
**Supporting Actress:** Mildred Natwick ("Waltz of the Toreadors").  
**Promising Actor:** Jason Robards Jr. ("Long Day's Journey into Night").  
**Promising Actress:** Inga Swenson ("First Gentleman").  
**Director:** Jose Quintero ("Long Day's Journey into Night").  
**Designer:** tie between Oliver Smith ("Candide") and Rouben Ter-Arutunian ("New Girl in Town").  
**Costumer:** Motley ("First Gentleman").  
**Composer:** Leonard Bernstein ("Candide").  
**Lyricist:** Richard Wilbur-John Latouche-Dorothy Parker ("Candide").  
**Promising Playwright:** Gore Vidal ("Visit to a Small Planet").

1957-58

**Actor:** Ralph Bellamy ("Sunrise at Campobello").  
**Actress:** Jo Van Fleet ("Look Homeward, Angel").  
**Male in Musical:** Robert Preston ("Music Man").  
**Female in Musical:** Lena Horne ("Jamaica").  
**Supporting Actor:** Henry Jones ("Sunrise at Campobello").  
**Supporting Actress:** Eileen Heckart ("Dark at Top of Stairs").  
**Promising Actor:** No choice.  
**Promising Actress:** Anne Bancroft ("Two for the Seesaw").  
**Director:** George Roy Hill ("Look Homeward, Angel").  
**Designer:** No choice.  
**Costumer:** No choice.  
**Composer:** Meredith Willson ("Music Man").  
**Lyricist:** Meredith Willson ("Music Man").  
**Promising Playwright:** No choice.

## Literati

**Plan N. Y. Press Club**  
Working Press Foundation Inc. is going ahead with plans for creation of a New York Press Club. It had obtained support of three top organizations of working newsmen for the project. They are Newspaper Reporters Assn. of NYC, Press Photographers Assn. of New York and Radio-Newsreel-TV Working Press Assn. Working Press Foundation was set up last year to provide professional, educational and charitable support of newsmen in metropolitan area. Initial contribution of \$10,000 accompanied agreement reached by the three outfits.  
Officers of three organizations to serve on Foundation's Board and Press Club committee include Ted Kell, Jack O'Brien and Irving Haberman (Press Photographers); Gabe Pressman, Julian Anthony, Rauls and Richard Milbauer (Radio-Newsreel-TV Working Press); and Thomas Zumbo, James C. O'Connor and Frank Engle (Newspaper Reporters Assn.).  
Anthony Marino is current prevy of Working Press Foundation. Rodney Stahl is secretary-treasurer.

**TV Impact On Books**  
Jack Paar show's Jack Douglas ("My Brother Was An Only Child") and Cliff Arquette ("Charley Weaver's Letters From Mamma") are currently No. 6 and No. 14 national bestsellers in the nonfiction lists. Pat Boone's "Twixt 12 and 20" is No. 9 and has been 25 weeks on the bestseller roster. Alexander King's "Mine Enemy Grows Older," another tv-exploited bestseller, slipped this week from No. 1 into second place, having been 18 weeks a bestseller.  
Paramount Pictures' fashionist Edith Head (with Jane Ardmore) is No. 12 with "The Dress Doctor" and James Thurber's "The Years With Ross" (Harold Ross, the founder-editor of The New Yorker), in its first week on the bestsellers, shot up to No. 10. Harry (Carolina) Golden's "Only In America" is now No. 3 and the champ marathon bestseller, fiction or general, 46 weeks on the lists. "Lolita" (fiction) is the closest with 42 weeks.

**Suspend L-A Novel Prize**  
The First Latin-American Novel Prize did not turn up any work meriting the award. The jury regrettably announced that final two novels, in eliminations of 102 submissions, "while of average craftsmanship do not reflect the high levels set by the competition, nor literary qualities achieved by Latin-American writers in the past, and since they do not measure up to the standards of the competition nor prizes (\$100,000 pesos \$8,000), it has been decided to suspend awards."  
The competition had been organized by the National Institute of Fine Arts, with a jury including literary figures of Peru, Uruguay, Bolivia, Guatemala, Dominican Republic, Mexico and Brazil. The Institute had issued an invite to Waldo Frank to sit in on deliberations over two finalists (the book had been designated representative for the competition in the U.S., it being to all writers of the continent, as long as mss. were submitted in Spanish). Frank as well as the other jury members regrettably had to turn thumbs down on any award.  
An Institute spokesman did not know if a new competition would be authorized in the immediate future. The fizzled event had been set up in August of 1957.

**Walter Ross To Coronet**  
Walter Ross has joined Coronet as a senior editor. Former news editor of Warner Bros. homeoffice publicity department, Ross is the author of the novel, "The Immortal," which Metro has acquired for filming.

Prior to his affiliation with WB, Ross had been articles editor of Collier's, associate editor of Cosmopolitan, and editor and publisher of '48 magazine.

**Lillian Gish On Griffith**  
Lillian Gish is completing a book on David Wark Griffith, the late producer-director who gave her and sister Dorothy Gish their prominence. She also did a "Silver Glory" telecast based on the director's career and has set a Reader's Digest piece on him also. Macmillan may publish the book.

Recently Homer Croy brought out a book on Griffith's life and times.

**CHATTER**  
Textra Corp. authorized to conduct a publishing business in New York.  
Joey Adams' first whodunit in

the new Mystery Digest, titled "The Return of Madeline."

Bob Considine signed by Doubleday to write a biography of the late Robert L. ("Believe It or Not") Ripley, scheduled for early 1960 publication.

First book under new imprint of Eriksson-Taplinger will be "Give Us The Tools," by Henry Viscardi Jr., with an intro by Eleanor Roosevelt. Publication date is June 25.

United Features releasing Bill Smith's "Birth Pains of a Broadway Play" (based on "Redhead") June 22 in about 300 newspapers. Same author's piece on disk jockeys in Hi Fi mag this month.

This Week's editor-publisher William I. Nichols will chair the National Library Week steering committee next April 3-9, 1960. Whitney North Seymour is chairman of the National Book Committee.

Garson Kanin's new novel, "Blow Up a Storm," will be issued by Random House Friday (19). Kanin is also set to dramatize and direct for fall production Lael Wertenbaker's "Death of a Man," which Random House published two years ago. Kermit Bloomgarden will produce.

Orchard Park Herald Press Inc. authorized to conduct a newspaper publishing business in Orchard Park, Erie County, N. Y. Townsend Lipp & Ertel, Buffalo, filing attorneys at Albany.

Chariot Books Inc. formed to conduct a printing and publishing business in New York.

Landon Laird, drama critic and chatter-columnist of the Kansas City Star, is recuperating from surgery for a perforated ulcer at Menorah hospital there. Reported recovering satisfactorily.

Edward R. Murrow, CBS news commentator, and Mrs. Jean Gannett Williams, president of the Guy Gannett Publishing Co., which publishes newspapers in Maine, were both awarded honorary degrees of doctors of humane letters at the annual commencement of Colby College in Waterville, Me.

Harry C. Carpenter, 73, business manager of the Lancaster (Pa.) Newspapers Inc., publishers of the New-Era and the Intelligencer-Journal there, died recently in Lancaster.

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# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Beautiful Dreamer" (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie Backen. Available parts: middle-aged femme writer, mannish, middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30s, male composer, 18-20; femme lead, early 20s, carnival dancer with artistic aspirations; male, husky Italian painter, early 20s; male, middle-aged caretaker; elderly character man; sculptress, early 20s, Greenwich Villager. Send photo and resume to producers by mail only.

"Connecticut Summer" (MC). Producer David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Eduard Fuller. Casting virtually all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince, 630 Fifth Ave., N.Y., JU 2-0600. Equity call male singers Aug. 17; Equity female singers Aug. 18; open call men singers Aug. 19; female singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N.Y.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave., N.Y.

"Gypsy" (MD). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward. Casting director, Michael Shurtleff. Accepting photo and resume from actors, singers and dancers, both adult and children, for future file on replacements and understudies for all roles. Mail to casting director.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Kramelnick. Parts available (singing required): male, 50s, character comic lead; male, 25, comedian, lean, slender; female, 18-23, attractive blonde; soprano; male, 25-30, baritone; female, 19-23, commedienne, attractive, chest soprano voice; female, 19-23, soprano voice; five singer-actors who play band instruments; male and female characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y., suite 7D.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: female, 25, mute, fragile physically but strong emotionally, childlike but very childish, peasant, unconventional, attractive; male, 45, large, powerful, sensual, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20s, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; female, 25-30, attractive, sexy commedienne, sings; male, 40, athletic, trim, bullish and powerful; two females, 50-60, peasant women; male, short, crude, extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Saraboga" (MC). Producers, Robert Fryer & Morton da Costa. Open call for male dancers (white and Negro), June 19, 1 p.m. at 54th St. Theatre, 152 W. 54th St., N.Y.

"Saturday Night" (MC). Pro-

ducers, Jule Styne & Joseph Kipnes, 237 W. 51st St., JU 6-0028. Casting through agents or by mail. Send photo and resume to producers; rehearsals Aug. 17.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

### OFF-BROADWAY

"Hunger That Crosses the Bridge Beyond" (CD) Producers, Dramarena Productions; director, David Sawn, 174 W. 89th St., N.Y. Parts Available: all male; 18, gawky country boy; 33, hardbitten, mine-worker; 25, corpman, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 49, former English professor; 27, cocky, belligerent, red-headed; short, 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and female singers with legitimate voice, every Thursday from 6-7 p.m. for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

Phoenix Theatre, 189 Second Ave., N.Y. Producer, T. Edward Hamblenton; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to director.

"Shakuntala" (D). Pilgrim Production, 242 W. 55th St., N.Y. Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer-director, Lee Morgan. Director will consider photo and resume by mail or left at the office.

### STOCK

HAMPTON, N.H.  
Hampton Playhouse. General Manager, John Vari, 405 E. 54th St., N.Y. Accepting photo and resume for leading man type; and applications from technicians. Mail to general manager.

### THEATRES

WASHINGTON, D.C.  
Arena Stage, 28th & D Sts., N.W. Washington 7, D.C. Producing director, Zaida Fichandler. Accepting photo and resume applications for resident company for the season of October, 1959, to May, 1960. Only actors interested in complete season need apply. Mail applications to theatre, including summer address if possible. Applicants selected will be notified of audition material to prepare. Auditions in New York after Labor Day.

### FUTURE SHOWS

BROADWAY  
Alan Jay Lerner & Frederick Loewe Musical (Untitled) (120 E. 56th St., PL 3-6773).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pl. S., CO 5-2611).

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan (350 Fifth Ave., N.Y.).

"Caprice" (C). Producers, Ronald Lawson, Robert Lantz & Marshall Earl (16 W. 55th St., CI 7-1381).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave., PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave., CI 7-5152).

"Duel of Angels" (D). Produ-

cers, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Fire Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave., PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St., PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway, JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Seiden (44 Madison Ave., JU 2-1034).

"Golden Fleecing" (D). Producers, Courtney Burr, (53 W. 57th St., CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave., TE 8-5100).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 43rd St., CI 7-1161) and Maurice Evans.

"Highest Tide" (D). Producer, Theatre Guild & Doris Shary (27 W. 53d St., CO 5-6170).

"Kids" (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St., PL 7-6920) & John W. Caldwell.

"La Bonne Soupe" (C). Producer, David Merrick (226 W. 44th St., LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y., CI 6-0984).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St., OX 7-9620) & Joseph E. Levine.

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 3-529).

"Miracle Worker" (D). Producer, Fred Coe (c/o Triad Productions (1501 Broadway, CI 4-6321).

"Mister Broadway" (MC). Producers, Robert Bialos, (187 Lerion St.), in association with Beaux Arts Productions.

"Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y., CH 3-5648).

"Mrs. Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway, JU 2-1690) & Ray Stark.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St., PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St., TR 9-1380).

"Only In America" (D). Producer, Herman Shumlin (11 E. 43rd St., PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St., LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 48).

"Scatterbrd" ("L'Hurleur") (C). Producers, Irene Selznick (112 C.P.S., N.Y.; CO 5-2611) & Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St., JU 6-1890) & Arthur Cantor.

"U.S.A." (D). Producers, Robert Weiner & Nick Spasos, (SU 7-1914).

"Vincent" (D). Producers, Amnon Kabatchnik & Fred Sammut (WA 9-4248).

### OFF-BROADWAY

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law. (no production office set).

"Three Sisters" (D). Producer, David Ross, (c/o 41st St. Theatre, 83 E. 4th St., OR 4-5710).

### SIGNED

BROADWAY  
Majority of One: Irene Moore (succeeding Ina Balin).  
Tenth Man: Donald Harron.

## Television

Adams & Leigh Associates, 7 West 46th St., N.Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

"Blue Men," CBS. Casting director, Allice Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting

# Barns Trying Jazz, Longhair

Continued from page 1

scheduled to appear in "The Moon is Blue," Dorothy Collins is slated for "Sabrina Fair" and "Anniversary Waltz" and Mel Tormé has been announced for "Seven Year Itch." Most of the other vocalists, such as Julius La Rosa, Don Cornell, Johnny Johnson, Frankie Laine, Jaye P. Morgan and Jane Morgan, are slated for musicals.

A number of the singers are also literary performers, besides being recording artists. Others from the bistro and legit belt include Julie Wilson, Denise Darcel, Martha Raye, Anna Maria Alberghetti, Hildegard, Debra Paget (also films), Jeanette MacDonald and Romo Vincent.

TV names include such western stars as Robert Horton, Hugh O'Brian and Robert Culp, Lloyd Bridges, of "Sea Hunt," as so slated to make his musical debut in "Guys and Dolls," while others familiar to video viewers include Julia Meade, Ann B. Davis, Groucho Marx, Gene Rayburn, Marie Wilson, Wally Cox, Paul Winchell, William Bendix, Betsy Palmer, Dody Goodman, Imogene Coca, Dick Shawn (also radio), Betty White and Genevieve. Actress Barbara Hall, who was a \$64,000 quiz winner, is another in the stock picture.

Recruits from Hollywood include Virginia Mayo and Michael O'Shea. Pat O'Brien, Joe E. Brown, James Whitmore, Vera-Elton, Elizabeth Scott, Jane Russell, Joan Fontaine, Jacques Bergerac, Dorothy Malone, Howard Keel, Ruth Warwick and John Carradine. From the silent film era there's also Gloria Swanson, Buddy Rogers and Francis X. Bushman.

The lineup of Broadway names includes a number recently on the Main Stem. They're Helen Hayes, Arlene Francis, John Roberts, Jr., Rosemary Harris, John Gielgud, Margaret Leighton, Elaine Stritch, Susan Strasberg, Jo Van Fleet, Eli Wallach, Betty Comden and Adolph Green, Walter Slezak, Miriam Hopkins and Ed Begley.

The jazz lineup, besides Armstrong and Ellington, includes Erroll Garner, the Modern Jazz Quartet and jazz-pianist Dave Brubeck. Other off-beat bookings include concerts featuring the Kingston Trio and Diahann Carroll. Another special offering will be a Herb Shriner show. An increase in kiddie-slanted offerings is indicated.

In the opera groove, Elaine Malbin will appear in "Rigoletto,"

director, Barbi Norris, 65 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N.Y.; Room 804. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above address.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hardford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

"I've Got a Secret," CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headliners. Also seeking impersonator who can imitate the voice, looks, action and other specialties of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got A Secret," 375 Park Ave., New York 22. Interview to be held at unspecified date for two special shows to be televised in the fall.

Lawrence Welk show (Plymouth Motors), ABC-TV - Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape home-recorded (acceptable) of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address: Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

## Ballet

### OVERSEAS

Italian Ballet Co. Producer, Ugo dell'Arca, Via Messina 9, Milan. Male dancers with previous professional experience in Broadway musicals or ballet companies, send description, photo and resume to producers. Company to tour Central Europe late summer and fall.

while Mimi Benzell will appear in "Paris," a comedy with music, and "The Merry Widow."

## London Season

Continued from page 57

It was in the black two weeks after its West End opening, having previously played a season at the Theatre Royal, Stratford (East London). Two new playwrights also made the grade with hits, Peter Shaffer with "Five Finger Exercise" and Willis Hall for "The Long and the Short and the Tall."

Still running at a substantial operating profit are "The Mousetrap," which has been at the Ambassadors for almost seven years, and "Saled Days," about to complete its fifth year at the Vaudeville. "Rear Like a Dove," now nearing the close of its second year at the Phoenix, also continues a healthy operation.

"My Fair Lady," which has been at the Drury Lane since April 30, 1958, and "West Side Story," at her Majesty's since Dec. 12, remain as the outstanding SRO entries.

The survey does not include plays at the Arts Theatre Club, the Old Vic, the Royal Court Theatre, the Lyric, Hammer-smith and the Theatre Royal, Stratford, East London, where shows are normally staged for a limited season. Plays originating from these theatres which have transferred to the West End are included in the summary.

## 3 London Flops

Continued from page 57

and Richard Bachrach, opened June 8 at the Fortune Theatre and shuttered last Saturday after only eight performances. It was put on for about \$25,000, virtually all of which is figured lost.

The venture was financed in New York, with provision for the backers to put up an additional \$55,000 for a contemplated subsequent Broadway production. Investors included Brandt, with a \$7,500 ante; Bachrach, \$6,800; San Francisco capitalist Louis F. Lurie, \$1,000; Broadway company manager Vince McKnight, \$500; Atlantic City theatre operator George Hamid, \$500, and New York restaurateur James Doney, Jr., \$500.—Ed.).

"Candide," presented by Linnit & Dunfee at the Saville Theatre, will have played 60 performances when it folds. The loss is expected to be about \$81,000, according to the management. The musical has about broken even on operation, but hasn't recovered anything much of its production cost.

(The original Broadway production of the musical "Candide," presented by Ethel Linder Reiner and Lester Osterman, had a 75-performance run at the Martin Beck, N.Y., and lost about \$350,000.—Ed.).

## Shows Abroad

Continued from page 56

### All in the Family

strong personality, compensating for a romance with the local police inspector which her father thwarted. The other members of the family group are pompous, ineffectual, politically ambitious and plain avocaries. Their management is simple, although the black sheep—lightly played by Donald Sinden but projecting a firmness of character—is less amenable. Andre Morell's police officer is a first class performance, never accepting the stories so glibly put to him to account for the old man's death and indicating a firmness of purpose which was a stand-out performance. These three—Wendy Hiller, Donald Sinden and Andre Morell—controlled the well contrived story, which has plenty of good dialogue lines, and if the dramatic trick of a voice from the dead (via a gramophone record) was a little melodramatic the excellent grouping achieved by Norman Marshall in his production carried the occasion. Although in a single set, Marshall kept the piece flowing with the idea of movement, and when he presented a static grouping of registered characters, the actors hadn't just stopped, they were making a point. The piece is on a pre-London run and looks promising when Sherek takes it to the West End. Macs.

## Broadway

Composer-conductor Harry (and Betty) Sosnik to Europe this week for seven weeks' of the "grand tour."

Come spring of 1960 Paris Lamoureux Orchestra will tour U. S. for first time. The impresario: Sol Hurok.

Show biz anthropologist Sam (with his Harriette) Stark leaves via the SAS Polar Flight route for July and August in Paris.

Howard Taubman, music critic for the New York Times, awarded an honorary doctor of music degree by Oberlin College, Ohio.

Lewisohn Stadium Concerts again has a series of advertiser-sponsors who show their support of the outdoor music in paid program space.

The Anthony (Dorothea) Reys, he's manager of the Astor Hotel, feted by friends Sunday (15) in the inn's Emerald Room, on their 25th wedding anni.

Paul Benson off to the Coast and Las Vegas to set the press campaign for Milton Berle's opening at El Rancho Vegas, on July 1 for a four-week stand.

Sammy Fain in from the Coast for his son's (Frank) graduation from Columbia Grammar School. The youngster goes into the U. of Pennsylvania in the fall.

Music publisher-songsmith Jimmy Campbell, ex-Campbell, Connelly & Co., seriously ill in Tangier, North Africa, with complications following an accident.

Franz Allers, conductor of "My Fair Lady" on Broadway, will conduct Berlin Symphony Sept. 15-16. He'll also lead orchestra over Germany's television from Stuttgart Sept. 28.

Dinah Shore, singer Gloria Stewart, John J. Clark, exec. v.p. of Technicolor Corp., and Belgian film producer Henry Storck sailing today (Wed.) for Europe on the Liberte.

Rose Tobias leaves June 25 for a five-week visit to Russia, Poland and Czechoslovakia to inspect theatre and television for Talent Associates, for which she is casting director.

PGH Film Associates Inc. has been authorized to conduct business in New York with capital stock of 100 shares, no par value. Howard Krautz, was filing attorney at Albany.

The Stradivarius Fund has been chartered as a non-profit membership corporation, with principal office in New York. Stroock, Stroock & Lavan were filing attorneys at Albany.

George Brown, latterly in the hotel business on the Coast, since retiring as ad-pub chieftain of Paramount Studios, in Good Samaritan Hospital, Los Angeles, for surgery on an old foot injury.

"Psychological Insights," lecture delivered by show business attorney Louis Nizer, has been published in the Brooklyn Law Review. Subject was the psychology involved in a lawyer's relationship with his clients.

Alistair Cooke, tv emcee and chief U.S. correspondent for the Manchester Guardian, Lester Markel, Sunday editor of the N.Y. Times, and actress Norma MacLain in from Europe yesterday (Tues.) on the Queen Mary.

Madison Square Garden has devised new rising method for ground floor seats to beat the complaint that flat-surface seating was murdering the vision of those in rear. This new seating arrangement will prevail for the Russian Festival during July.

Edward L. and Doris Bernays plan to summer in Cambridge among the academicicians of Harvard, et al. Public relations dean being grandpop twice, via two daughters, one married to Simon & Schuster editor Justin Kaplan, other to a Brandeis prof.

Hazel Guild, VARIETY correspondent in Frankfurt, and wife of Dr. Rolf Siroth, German lawyer who reps U. S. film distributors abroad, arrives via PanAm jet next Monday (22) to have her second baby born in the U. S. Will bivouac at the Beaux Arts on East 44th for the duration.

Mr. and Mrs. Berl Berc, parents-in-law of Leonard Traube of VARIETY (latter's wife, Marjorie, is interior designer), celebrating 50th wedding anni at garden party in Roslyn (L. I.) home of son and daughter-in-law, Dr. and Mrs. Ira L. Berc, Sunday (21) with about 140 attending.

Glenna E. Ferris, daughter of vet Broadway publicist Earle Ferris, who has been ailing and in retirement in Mobile, Ala., sails Aug. 30 for a year of study at the University of Paris, and returns for her senior year at Mount Holyoke. A graduate of Friends Seminary,

Miss Ferris was awarded a citation by the French government for a composition while a freshman at college.

Richard Rodgers and Oscar Hammerstein 2d presented with a citation by the Public Relations Society of America's New York Chapter at a luncheon meeting today (17) at Toots Shor's. Douglas Watt, Daily News music critic, emceeding the musical salute to R&H which stars Martha Wright and Lanny Ross. The citation honors them for the "gayety, originality and showmanship" of their musicals.

## Brazzi's P.A.'s

Continued from page 2

structions from 20th in Manhattan.

In contrast to procedure in Germany, France, England and other countries (where Brazzi, Miltzi Gaynor and John Kerr received contractual billing in advertising) the musical, according to Lerner, was in Italy continually referred to in magazines and on posters as "South Pacific" (not translated) with Rodgers & Hammerstein and sometimes Joshua Logan the only names mentioned. Nor were any actors' names mentioned on invites to the special invitational preem in Rome's Barberini Theatre which the Brazzi spokesman termed an organizational disaster (it started an hour late, intermission was over a half hour long, these invitations were badly handled, etc.).

When queried by Lerner re this unusual procedure and star-less handling of the pic, the Rome 20th publicity office replied by saying that they were merely following instructions from European HQ and that pic was to be handled as a special case and on an exploitation basis. Other cabled protests to 20th went unanswered, said Lerner, adding that "just about everything went wrong here." Brazzi, knowing the Italian public's general antipathy for filmed musicals, even offered to personally intervene via personal appearances here on its behalf "in order to bridge the gap and reorient the public," though he has no personal stake in the picture. This offer was apparently also turned down, with all publicity pinned on the original title and the Rodgers & Hammerstein names.

"With all due respect for Rodgers & Hammerstein," says Lerner, "it's almost as though the local film version of 'Buonanotte Bettina,' pop Italian musical written by the Italo team of Garinei & Giovannini, were to appear in the U. S. billed as just that: 'Garinei & Giovannini's Buonanotte Bettina'—in the original Italian and without any star names or any other indication."

Lerner contends that any effort at all would have been better than what was done here, even after the admitted fiasco and that Brazzi was both willing and able to cooperate in this effort. He said he was therefore doubly irked on reading the story in which it was implied that the presence of Brazzi's name on the "S. P." ads contributed to the local flop of the pic.

"Pacific" is said to have grossed close to 17,000,000 lire (some \$25,500) in its three-city (Rome, Milan, Florence) first run here. Plans for subsequent release are unknown.

## France's Director

Continued from page 1

ights with the producer. He's only the man with the money.

"The first time I was at MGM in 1937," Duviol continued, "I was amazed to hear the producer discuss with me what I wanted to do. I said he should wait and see. He said we were playing a game of cards and that he could stand back and see all the cards and direct. I said, 'Yes, but we don't play the same game.'"

Without a trace of rancor, Duviol added, "I don't mean that in Hollywood it's a wrong way of making pictures. In America to work the way we do in France is not possible. It's too big an industry. But for myself, I have more freedom in France. I make what I want how I want. I don't say it's better. I say it's better for me."

## London

(COVent Garden 0135/6/7)

George Gobel, in town for two tv shows, guested at a press reception.

Arthur S. Abeles Jr. to Hollywood this week to attend the WB convention.

Jon Petwee taken to hospital after falling 20 feet while filming at Bray Studios.

Mary Preston subbing for Chita Rivera in "West Side Story" while the Broadway star is on vacation.

Current visitors to London include Van Johnson, Arnold Weissberger, Linda Christian, Mel Ferrer, Milton Goldman and Phil Silvers.

Lucille Ball and Desi Arnaz cut their trip to London short and planned out last Friday (12) in order to start the following week on a new Milton Berle series.

The Duke and Duchess of Gloucester to attend world preem of new Frankie Vaughan starrer, "The Heart of a Man," at the Odeon, Marble Arch next week.

Cornel Lucas, top stills man at Pinewood, left the Rank Organization to do work of a specialized nature and also photographic work in the ad and commercial fields.

Associated-Rediffusion tossing a party tomorrow (Thurs.) to celebrate the 100th edition of "Close-Up," its weekly program dealing with the motion picture industry.

Joseph H. Moskowitz in for a week's huddles with 20th-Fox toppers and also to view a rough cut of the company's latest British pic, "Bobbikins," starring Max Bygraves and Shirley Jones.

## Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF. 5920) Yank pix "Rio Bravo" (WB) and "Sound and Fury" (20th) starting off to nice biz.

Fernand Ledoux may go back to the Comedie-Francaise to do Moliere's "The Misanthrope."

Line Renaud, sister for three pix stints in German pic musicals since her hit there diskwise.

Leo Joannon prepping an updated film version of the Greek tragedy, "Oedipus Rex."

"Once More, With Feeling" (Col) losing six days of shooting time because of Kay Kendall's illness.

Mike Mindlin, now Raoul Levy's Yank rep, in to huddle with Levy before latter went to U. S. for Columbia talks.

Young director Claude Chabrol picking up Eric Ollivier's novel "Godelureau" as a film vehicle for Brigitte Bardot.

Philips putting out a disk with the racy Latino music soundtrack of the Cannes Fest Golden Palm prizewinner "Orfeu Negro."

French entries for the Berlin Film Fest are Claude Chabrol's "The Cousins," already an exploited hit here, and Marcel Ichac's documentary "Stars at Noon."

Raoul Levy getting rights to the true story of an Israeli soldier who deserted to get into the French Foreign Legion in order to slay an ex-Nazan, who was a member.

Yael Davan, after doing some fine publicity for the appearance of her book, "New Faces in the Mirror," here, off to London where she will work on screen version of this book, about the youth of Israel today.

Francois Truffaut, who copped the best direction award at the Cannes Fest for his pic, "The 400 Blows," has decided not to do his next commitment, "Les Temps Chauds" (Hot Times), because he feels there are too many pix along this line.

## Boston

By Guy Livingston

(342 Little Blk. D; Devonshire 8-7560)

Pat Kelley current at Blin-stubs.

Jack Rainey's Ice Frolics held over at Bradford Roof through July 4.

Phil Berler, head buyer and booker for E. M. Loew Theatres, resigned.

Casino, Hub's lone burlesque house, installing CinemaScope equipment.

Tony Bruno, baton wielder at Steuben's niteroy, off to Cape Codder, Falmouth.

Abe Weiner, former Rank Films manager in Hub, resigned as north-east rep for NTA.

Dr. Giovanni closing Max and Joe Schneider's Steuben's niteroy on last show of the season ending June 24.

Carousel Theatre, Framingham, 3,000-seater, opens for second season June 22 with Genevieve in "Can Can."

Toshiko, Hub based jazz pianist who's studying at Berklee School of Music, goes to Blue Note, Paris, for four weeks.

Bobby Carle and Blendaire (4), Hub based diskers, booked into The Sands, Las Vegas for three

weeks, opening July 8 via Fred Petty.

George Wein's Storyville on Cape Cod at Harwich opens June 25 with Jimmy Rushing, PeeWee Russell, Vic Dickenson, Buck Clayton in "Dixieland Jamboree."

Washington Arena Stage Co. to do "Epitaph for George Dillon" alfresco for Hub's cuffio cultural combo Arts Festival in Boston Garden Wednesday (17) for four performances.

Jimmy Dean opens Denny Mulcahy's Salisbury Beach Frolics June 26 for two nights. Sammy Davis Jr., booked for week, to start June 28, canceled, and Connie Francis inked for June 28-July 4 stint.

## Claude Phillippe

Continued from page 2

plementary entertainment values which are as much part of such events as the basic dinners.

It has long become cliché that "a banquet chicken dinner is a challenge to the digestive system." Phillippe made his Waldorf dinners gastronomic adventures in the finest sense.

Since coordination between the kitchen and the guests is the key, Zeckendorf wants Phillippe to supervise the actual physical construction of the servicing facilities. For one thing, for the first time in mass hotel catering, there will be a central kitchen.

Phillippe and his wife, Mony Dalmes, of the Comedie Francaise, planned to fly to Paris for the Elsa Maxwell luncheon presenting the proceeds of the French charity share of the last April-in-Paris ball at the Waldorf, which netted a new peak of \$19,000 at \$150 a head, but may have to postpone the trip. He starts July 1 with Zeckendorf. Reportedly some of his Waldorf staff wants to go along with him, but since the Zeckendorf will not start operating until 1961 any such shifts would be academic. Phillippe's successor at the Waldorf is still up in the air.

Phillippe's deal includes a four-room apartment at the Drake Hotel. His office will be in Canada House, a Webb & Knapp holding on 5th Ave. and 53d St., a putt away from the new Zeckendorf Hotel on 6th Ave. and 51-52d St. Reported he was offered a five-year (plus five years) contract but only wanted a three-year term as it is no secret that Phillippe has both a Paris hotel operation in mind, and also a takeover of the Monte Carlo Casino (buyout of the Niarchos' interests).

## Kramer

Continued from page 3

marily concerned with a story that pleased and excited him, personally, from the start. "Then I go ahead on the premise that the story will make a fine film, one that is emotional and moving. On that basis I find I'm right more often than those who count up all the so-called 'boxoffice' factors."

"The more we break out of the field of generalization, the more often we break with the established pattern, the better our chances for success."

Kramer felt that it was a mistake, with films dealing with specific issues, to launch it by starting out with the groups directly concerned. "The most important thing to establish in the public's mind is that you have a good, exciting film," he said. "Then, after that has been done, it's time to bring in the people who are intimately concerned. When you make a film about the race issue, and you learn from the start on the NAACP and other groups who are virtually interested, the public gets the idea that this is a picture it should see. And that can be death at the box office."

With "On the Beach," which most definitely has something to say about the insanity of a nuclear war and the dangers of radiation, Kramer suggested that—unquestionably—he would want to enlist the support of the United Nations, "but not at the start, not so that it become something educational. First one must establish a 'must see' appeal that will bring them into the theatre."

Regarding picture costs, Kramer said: "They have to cost what they cost. With labor and star cost, I for one couldn't have made 'On the Beach' any cheaper than I did. I think most independents do what they can to keep costs down." "On the Beach" was brought in at the \$3,000,000 mark.

## Hollywood

Jack Beutels divorced.

Arthur Freed back from Europe.

Walter Brennan on Alaskan holiday.

Debbie Reynolds on Honolulu vacation.

Hecht-Hill-Lancaster building is up for sale.

Albert Zugsmith joined Screen Directors Guild.

John Day in London for talks with Carl Foreman.

Richard Conte returned from two months in England.

Spike Jones hospitalized with acute bronchial condition.

Continental Oil Co. to drill for oil and gas on Metro's back lot.

Herman Cohen drumbeating his "Horrors of Black Museum" in Frisco.

Metro granted Myrna Hansen's request for release from her term contract.

Robert Blumofe returned from eight-week swing of European UA offices.

Benedict Bogeaus returned from Mexican location of "Jet Over the Atlantic."

William Dover flew to London to scout literary properties for Walt Disney.

Jack Benny flew to Waukegan to be guest of honor at this hamlet's Centennial.

Nehemiah Persoff to London for star role in BBC's "Clash by Night," to air July 7.

Ann Del Valle joined Rowland V. Lee in public relations capacity on "The Big Fisherman."

Samuel Goldwyn Jr. in Texas gandering candidate for "Adventures of Huckleberry Finn."

Frank W. Crane and William Rea elected to directorate of Southern California Broadcasters Assn.

Jimmy Durante kudos by Junior Auxiliary of L. A. Home for Aged for his community services.

James J. Rue swings from KTLA to exec assistant to Kenyon Brown, KCOP Television Inc., prexy.

Salvatore Baccaloni, former Met basso, received Republic of Italy's Order of Merit for assistance to Italian immigrants in U. S.

## Chicago

(Delaware 7-4984)

Al Hirt's Dixielanders recording 50 sides for Audio Fidelity.

Don Adams and Meg Myles held over three weeks at the Cloister.

June Allyson at Merchandise Mart repping Du Pont in furniture show.

"South Pacific" gets first outlying break here June 26 at six theatres.

Chicago American gossipier Nate Gross celebrating his 20th year at that pillar.

Joe E. Brown opens Tenthous Theatre's season this Friday (19) in "Harvey."

Leo G. Carroll starring in Hinsdale Summer Theatre's production of "Late George Apley."

Marge Dare, newst rep for Actors Equity, off on tour of summer theatres in her balliwuck.

Allan Jones opened fortnight's engagement in "Showboat" at Music Theatre yesterday (Tues.).

Kokomo Wellington, pianist at Trade Winds, into N. Y. this week to record jazz album on Argo label.

Bill Doll and Suzanne Bernard in for couple days to promote upcoming Smell-O-Vision pic, "Scent of Mystery."

Tom Duggan into Drury Lane in "Oh Men, Oh Women," his sixth season at late at Evergreen Park strawthatched.

Chicago Urban League endorsed Playboy mag's jazz festival by purchasing 19,000 seats for preem performance Aug. 7.

Husband-wife team billed as Miss Jones and I now holding forth at Le Bistro along with Bea Abbott and Buddy Fields duo.

Paul Raffles, one of Black Orchid owners, moved to Hollywood last week to join the shoe firm of Harry Karl, his father-in-law.

John Gunther, author of the "Inside" series of books, received Communicator of the Year award from his alma mater, the U. of Chicago, last weekend. CBS-TV prez Louis Cowan was keynoteer at alumni communications dinner.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4848) Walnut St. Theatre installing new chairs for the 1959-60 season.

Ben Crossow, co-owner of Big Bill's, launching a recording company.

Dancer Julie Gibson took over the ownership of the Rathskeller, where she has been the topper.

Lawrence Shubert Lawrence, chief of the local Shubert interests, in Europe on an extended vacation.



# OBITUARIES

## GEORGE BROWN

George Brown, vet motion picture adman and latterly a hotel operator, who would have been 66 next September, died at Good Samaritan Hospital, Los Angeles, Tuesday morning (16), after having survived four hours of surgery the night before. He had seemingly come out of the operation in okay state Monday night, regained consciousness, and was being administered post-operative transfusions in the usual manner, but early Tuesday his heart gave out. Death was ascribed to post-operative shock.

A blister on the aorta, which

others before going into vaudeville.

Though incapacitated for years, Benway maintained a cheerful attitude and frequently did more to cheer up his visitors than vice versa. In 1958, although greatly enfeebled by the ravages of the illness and by age, he produced what is still regarded as one of the best Saranac Lake Rotary Shows.

Benway was born in Warren, Mass., and went into show biz at the age of 15 when he joined the Kickapoo Indian Medicine Show. The manager of the show pinned the Happy Benway label on him which he carried for the rest of his life.

## CASS FRANKLIN

Cass Franklin, 45, head of the Cass Franklin Agency which handled talent and produced industrial shows, died June 16 at his home in New York after an accidental overdose of barbiturates which had been prescribed for him by a physician for a heart ailment.

Franklin, a former singer, who renamed his femme partners Monica after teaming with them, was the senior partner in Franklin & Moore and latterly, Franklin & Lane. It was during a date at the Latin Quarter, N.Y., that Franklin switched to the agency business. Lou Walters, then operator of the Latin Quarter, took an interest in him and ultimately had him head the Lou Walters Enterprises which booked the cafe, and produced industrial and convention shows.

For a time, he doubled at singing and agenting, until he was forbidden to participate in both activities by the American Guild of Variety Artists. Ultimately, he separated from Walters and went on his own. He produced touring shows for Cadillac and National Cash Registers, among others, for several years.

Franklin's wife, Helen, stated that her husband had been in good spirits except for his health. His oldest son, Robert, is with the U.S. Army in Germany, and another son, Donald, attends school in Florida. A third son also survives.

## EVERLEY GREGG

Everley Gregg, 56, stage, screen and tv actress, died June 9 in Beaconsfield, England. She made her legit debut in 1926 in "Easy Virtue" at the Duke of York's Theatre, London, and was subsequently seen in many West End productions.

Her legit credits included such plays as "Private Lives," "Conversation Piece," "Design for Living," "Tonight at 8.30," "Tess of the D'Urbervilles," "The Linden Tree" and "I Am a Camera." She also appeared as guest artist with various stock companies.

Miss Gregg was seen on Broadway in "Point Valaine" at the Elhel Barrymore Theatre. On the screen she appeared in "Genevieve," "Moulin Rouge," "Father Brown" and "Madeleine." In addition she made frequent tv appearances and from 1943-44 was heard weekly on the BBC's Empire sound program, "Front Line Family."

## CLAY YURDIN

Clay Yurdin, 40, television producer-director, died June 15 in Ft. Lauderdale, Fla. He was engaged in preparations for the June 20 telecast of the "Mrs. America" pageant, at the time of his death.

He was the award winning director of "Camera Three," "Lights Out," "The Clock," "Hallmark Concerts," "Hollywood Legion Boxing," "Patti Page Show," "Gloria Swanson Show" and "The Trux Family." He also directed syndicated films, documentaries, live and film commercials. The "Mrs. America" pageant is being produced and packaged for CBS-TV by Production Alliance, a mobile videotape firm headed by Yurdin and Phil Melillo.

His wife, two children, mother and sister survive.

## EDMUND DORSAY

Edmund Dorsay, 62, comedian and character actor, died June 12 in New York, after a long illness.

Dorsay, who recently appeared on tv, had toured the Keith and Orpheum vaudeville circuits for many years. He also appeared in silent films. He made his legit debut in "The Pink Lady." This

was followed by appearances in "Stage Door," "Michael Drops In," Joe Cook's "Off to Buffalo," "Summer Night," "The Weak Link," "Separate Rooms," the Theatre Guild's revival of "Ah, Wilderness," in 1941, "Lilly of the Val-

ley," "Three's a Family" and "Gypsy Lady." His sister survives.

## GEORGE REEVES

George Reeves, 45, tv's "Superman," died June 16 in Hollywood. He fatally shot himself in the bedroom of his Benedict Canyon home in Beverly Hills.

Reeves first appeared in films in the 1939 production of "Gone With the Wind," in which he played one of the Tarleton twins. He later played in numerous films including "From Here to Eternity," "Winged Victory," "So Proudly We Hail," "Till We Meet Again," and a number of Hopalong Cassidy films with William Boyd. He also appeared on numerous other television programs, before starring in the "Superman" series.

## CHARLES GEOLY

Charles Geoly, 78, president and owner of Eaves Costume Co., died June 16 in Manhasset, L. I., N. Y. He began with Eaves in 1896 as an errand boy and in 1909 bought a controlling interest in the firm, in which three of his sons now hold executive positions. They are Thomas, vice president; Andrew, treasurer; and Joseph, secretary. Latter is also a lawyer.

Surviving, besides the three sons, are his wife, three daughters and another son who's a doctor.

## CLYDE ELLIOTT

Clyde Elliott, 74, director of Frank Buck's "Bring 'Em Back Alive" for 20th-Fox and other adventure films, died June 12 in Los Angeles after a brief illness.

His other animal and adventure films include "Devil Tiger," "China Roars" and "Boo!oo," done in the 1930s. Before joining 20th-Fox he made travel films in 13 countries.

His wife and daughter survive.

## W. A. SPRINGER

W. A. Springer, 68, former head of industrial relations of the Hawk Eye division of Eastman Kodak and father of publicist John Springer, died May 30 in Rochester, N. Y.

He had been with the Eastman company for 40 years, joining the company shortly after he was graduated from the U. of Michigan. He was born in Adrian, Mich. Three sons survive.

## CLARA LYNN

Clara Lynn, 78, wife of ex-juggler Harry Lynn, and member of the International Jugglers Assn., died recently in Jamestown, N.Y. With her husband, she was engaged in the manufacture of jugglers' equipment since their retirement.

Survived by her husband, two sons and a daughter, Violet, also a juggler.

## GEORGE TUCKER

George Tucker, manager of the Denver buying and booking office of Albuquerque Theatres Inc. for the past several years, died June 12 in Denver. Prior to assuming the Denver post, he was city manager for the chain in Albuquerque. Before joining ATI, he was with Interstate Theatres.

Surviving are his wife, son and two sisters.

## MICKEY RILEY

Mickey Riley, 47, vet film editor, died of a heart attack June 8 in Hollywood. Prior to entering film work, he was highboard diving champion in the 1932 Olympic Games; and later was a charter member of Motion Picture Film Editors, Local 776, IATSE. For the past six months he had been freelancing.

Three brothers and four sisters survive.

## HOMER DICKINSON

Homer Dickinson, 69, veteran film extra formerly on the Keith Orpheum circuit, died June 6 in Hollywood. Prior to going to Hollywood in 1934, Dickinson from 1914 to 1926 was accompanist for vaude act of Sunshine and Tempest, in which his wife, Florence Tempest, and her sister appeared.

His wife and son survive.

## NATHANIEL S. BARGER

Nathaniel S. Barger, 64, pioneer Chicago drive-in theatre operator, died June 11 in that city. He had operated theatres in the Chicago area for some 35 years, including the old Rialto and Haymarket burlesque houses.

Survived by his wife and a sister.

## MAXIE J. MCSWEEN

Maxie J. McSween, vaude comedian who trouped in a turn known as Maxie & Jackie, died of a stroke April 30 in San Francisco. As was billed as Bits of Nonsense, McSween was bedded by an

earlier stroke in 1957 which left him unable to talk, read or write. Surviving are his wife, and son.

## SAMMY FRIEDMAN

Sammy Friedman, 53, head of Bourne Inc.'s Coast office, died of a heart attack in Los Angeles June 15. Before coming to Bourne two years ago, he had been associated with Shapiro-Bernstein. His wife survives.

Dorothy Eddy Pino, 52, one of the Four Eddy Sisters, an act seen in vaudeville, films and niteries, and wife of Andy "Pine" Pino, a musician, died June 10 in Brooklyn, N. Y., after a brief illness. She is also survived by three sisters, two of whom appeared in the act with her.

Clayton C. Ham, 52, veteran Texas exhibitor, died recently in Quitaque, Tex. He owned the Queen Theatre there and the Gem in Turkey, Tex., among other houses. His wife, son, mother, three brothers and five sisters survive.

Glenn McComas, 59, a motion picture character actor for more than 30 years, died June 10 in Sawtelle Veterans Hospital, Los Angeles, of a heart condition. Survived by two brothers and a sister.

Father, 66, of WGN-Chicago sportscaster Jack Quinn, died June 9 in Evanston, Ill. Wife, mother and two daughters also survive.

Charles R. Cusick, 59, partner in the south-west advertising firm of Cusick, Scherke & Wild, died June 7 in San Antonio. His wife survives.

Wife, 60, of Franklin Farnum, longtime actor and prexy emeritus of Screen Extras Guild, died June 6 in Hollywood.

Mother, 66 of Marnie & Lloyd Greenfield, personal managers, died June 12 in Brooklyn.

## Boston Minister

Continued from page 1

tion, WEZE, at 10:30 p.m., which is attracting overflow studio audiences. He gives news along with inspirational interviews and musical features that integrate into the weekend "Monitor" type format of suspense and variety. Co-pastor of Hub's historic Ruggles Street Baptist Church, he directs Boston Youthtime, weekly nonsectarian Saturday night teenage rally held in Park St. Church on the Boston Common. Average attendance is 1,000.

## Baptists' AM-TV Awards

Des Moines, June 16. The American Baptist Convention, in ending its weeklong annual meeting here, announced citations to Roy Rogers & Dale Evans and Eugene Roddenberry, script writer for "Have Gun, Will Travel" for "consistently identifying themselves with the Christian way of life on radio and television."

The Baptists gave two other radio-tv citations, to the Rev. John DeBrine of Boston, "for producing a radio program in Christian presentation through disk jockey technique" and Jane Goodman, director of radio-tv for the Metropolitan Church Federation of Greater St. Louis, "for presenting the Christian message through outstanding use of local tv."

## Redgrave Knighted

Continued from page 2

Member of the Order of the British Empire.

Others to receive the OBE include Horace Francis, director of labor relations for the British Film Producers Assn.; Anthony Mitchell Beresford-Cooke, head of the Independent Television Authority's planning and construction engineering department; Robert C. Harman, head of operations and maintenance engineering department at the I.T.A. Hubert L. Woodgate, BBC's chorus master; and Cyril J. Strother, assistant to the chief BBC engineer.

Opera singer Geraint Llewellyn Evans and composer Michael Kemp Tippert were among others to be honored with the CBE. John B. Morrison, secretary of the Royal Scottish Academy of Music, and John E. Rich, BBC-TV's children's programs organizer, are made Members of the British Empire.

## MARRIAGES

Jean Slaymaker to Les Brown, June 12, Chicago. Bride is with the Chi Sun-Times ad dept.; groom is head of the VARIETY Chicago office.

Helen Nichols to Bruce Dennis, Chicago, June 13. He's program manager of WGN there.

Patricia Magill to Karl Herlinger, Hollywood, June 11. Bride's an actress; he is head of Four Star makeup dept.

Jane Anderson to Richard J. Shurack, New York, recently. Bride is daughter of Leonard Anderson, prez of Leonard Anderson Associates Inc., motion picture firm.

Liz Troughton to Colgate Holmes, Chicago, June 6. Bride is former promotion manager for TV Guide in that city.

Patricia Raine to Basil Henson, London, June 6. Bride is actress, daughter of Binnie Hale; he's an actor.

Louisa Phillips to Charles Berman, London, June 7. He's a United Artists publicist.

Patti Parsons to Mike Marmar, New York, June 14. Bride's a legit tv dancer; he's a writer.

Jean Whelan to Richard Hilleary, Hollywood, June 7. Both are cast members of "The Wayward Way," at Theatre Mart, Los Angeles.

Sandra Sims to David Aaron Levine, Washington, June 7. Bride is dancer with Ballet Theatre. Patricia Dillon to Granville (Buddy) Allison, Memphis, June 6. Bride's a former reporter with KCOL and KOA, Denver; he's UPI reporter with the Miami bureau.

Rose Celley to Robert Schmidt, St. Albans, Vt., June 7. He's sales manager of radio station WWSR in that city.

Michael Modo to Brigitte Peynaud, New York, June 7. She's a dancer; he's a comedian.

Pat Quinn to Tommy Leonetti, Balboa, Canal Zone, June 13. She's an actress; he's a singer.

Patsy Bruder to Charles Debrover, Long Beach, N. Y., June 7. She's in current Broadway musical, "Gypsy."

## BIRTHS

Mr. and Mrs. Dick Fay, daughter, Windsor Locks, Conn., June 3. Father is an announcer with WDRB, Hartford.

Mr. and Mrs. Hal Uplinger, daughter, Hollywood, June 8. Father is KNXT program coordinator.

Mr. and Mrs. Stuart Allen, son, London, June 8. Mother is a stage manager; father is an actor.

Mr. and Mrs. Steve Davis, son, Mamaroneck, N. Y., June 4. Father is account group supervisor with Barkas & Shalit Inc., publicists.

Mr. and Mrs. William Schorr, son, Hollywood, June 11. Father is a tv producer.

Mr. and Mrs. J. C. Cahill, daughter, Hollywood, May 27. Mother is actress Jane Van Duser; father's a musician.

Mr. and Mrs. Bill Sexton, son, Albuquerque, N. M., June 3. Father is disk jockey on KDEF there, and freelance on local television.

## Arts Sponsors Rip

Continued from page 2

as advanced study in universities could ultimately be authorized.

Flemming gave his all-out support for the Thompson Bill and indicated that President Eisenhower also favors the idea. The only cost of the council would be nominal expenses for travel and per-diem payments to council members, he said.

Bellamy, currently in Washington as star of the touring "Sunrise at Campobello," told the subcommittee that Congress has already delayed too long in setting up such a council. "We share a deep conviction that the abilities, skills and talents of our artists will stand comparison with those of the citizens of any country in the world today," he declared. "We believe that the Government can make better use of those abilities, skills and talents than it is now making, either at home or abroad."

Elihu Weiner, of the Writers Guild of America also endorsed the Thompson Bill at the hearing, but voiced the hope that people of "high degree of professional appreciation" will be chosen for the council membership. Subcommittee Chairman Carl Elliott (D-Ala.) also read messages from Adlai Stevenson and New York Gov. Nelson Rockefeller supporting the bill.

A bill identical with Thompson's is sponsored in the Senate by Sens. Hubert Humphrey (D-Minn.), Jacob Javits (R-N. Y.), James Murray (D-Mont.) and Paul Douglas (D-Ill.).

## In Memory of Our Founder and President

## HAL HORNE

June 8th, 1955

Ted Lloyd, Incorporated

had been giving him pain and impaired the circulation to his right foot, necessitated the operation.

Brown was director of advertising and publicity at Paramount Studios and had been in similar key positions with Warner Bros., Universal and Columbia over the years. When he retired some five years ago he started operating hotels in Palm Springs and latterly the K-Bar Slash Ranch, one of Wickenburg's (Ariz.) best-known dude ranches. He had leased it to a syndicate and was living on his income in Sherman Oaks

## In Fond Memory of

## S. JAY KAUFMAN

June 20, 1957

Mr. Kaufman came from my home county in Pennsylvania. He was a legendary figure as the first daily human interest columnist in New York.

CHARLES B. MCABE

Publisher, New York Mirror

Florence Anglin Kaufman

with his second wife, Grace. Daughter Peggy (Mrs. Bruce Kenny), 36, and son Dr. Robert R. Brown, 38, doing research at the University of Australia in Canberra, along with his wife, Paula, also an archaeologist, survive, as does a granddaughter.

He will be buried in Forest Lawn, Hollywood, next to his first wife, Kaybee, who died some seven years ago.

## HAPPY BENWAY

Adolph Pierre Benoit Jr., 73, known professionally as Happy Benway, vet of the minstrel era

## JOE SCHUSTER

A true devoted friend through life

CARL FIELD

and for more than 30 years VARIETY's correspondent at Saranac Lake, N.Y., died June 13 at the Will Rogers Memorial Hospital of tuberculosis. He contracted that ailment in 1928 and came to live in Saranac Lake. He produced shows for fraternal and religious organizations during his stay there.

Benway, following his apprenticeship in medicine and minstrel shows era, played the Keith-Albee, Loew and Orpheum circuits, tour-

## In Memory of My Friend

## HAL HORNE

June 8th, 1955

Ted Lloyd

ing throughout the country as well as Canada and England. Two present patients at the sanatorium, Ernie Burnett and Benny Bessler, appeared on various bills with Benway.

From 1900 on he played various medicine shows and then became the principal comedian with the Guy Bros. Minstrels. He went on to such troupes as Neil O'Brien Minstrels, Seven Honey Boys and



*... Have Birthday, Will Travel!!!*

*This month: Spoleto, Italy*

*Next month: Desert Inn, Las Vegas*

*Moscow in August*

## THE ED SULLIVAN SHOW

*Co-producer* MARLO LEWIS

*Seen occasionally on*

**CBS-TV  
NETWORK**

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## CONEY '59: CANNES-ON-SUBWAY

### Sarnoff to B-G: 'Give Me Water Rights To Negev, I'll Give You TV for Israel'

By GEORGE ROSEN

Tel Aviv, June 23. According to some Israeli government sources it was RCA board chairman David Sarnoff who told Israel's Prime Minister David Ben-Gurion: 'Give me the water rights to the Negev and I'll give Israel television.'

Kidding on the square or whatever the accuracy of the quote that's as far as it got. Nonetheless it effectively sums up the prevailing sentiment here that tv may be all well and good, say, five years from now, but today there are too many other pressing problems demanding attention such as, for example, the development of the entire Negev, those virtually endless miles of desert which comprise about half the area of Israel.

It is fully aware of the educational potentialities of television as a State-controlled operation, when and if it decides to embrace the medium (it has frowned with no uncertain finality on the few tentative inquiries made by commercial interests), but right now, whether state-owned or privately operated, Israel wants no part of the medium and is willing to settle for a healthy curiosity as to where it is going in the states and is it good or bad for the children?

Radio, of course, is something (Continued on page 98)

### Toasting Crisp

Aberfeldy, June 23. This picturesque Scottish Highland village is prepping a big welcome home for Donald Crisp, Scotland-born Hollywood actor, born here some 80 years ago.

Crisp, a thesper for 55 years, plans to visit here July 27, his 80th birthday. He will be re-united with his sister Eliza, aged 91.

### TV Revenues Top Billion But Radio Net Down 30%

Washington, June 23. Television revenues rose 9.2% last year to pass the one billion dollar mark, according to tabulation of financial reports by Federal Communications Commission. But AM radio suffered a 30.9% drop in net income before taxes coupled with only a seven tenths of 1% rise in total revenues.

Three tv networks and 514 tv stations collectively enjoyed \$1,030,000,000 in revenues during 1958, FCC said. After expenses, the tv industry had a net income before taxes of \$171,900,000, a 7.4% increase over 1957.

TV network time sales rose 7.7% to \$424,600,000, while national and regional time sales totalled \$345,200,000 or 14.9% above the 1957 figure. Local tv time sales jumped (Continued on page 98)

### The Benny That Made Waukegan Famous Going Back for Centennial

Waukegan, Ill., June 23. Jack Benny comes here tomorrow (Wed.) as an official guest for the first time since 1939. The occasion: Waukegan's centennial celebration, extending through next Sunday (28). The veteran comedian's last official visit to his native burg occurred 20 years to the day, and was for the world preem of his picture, "Man About Town."

Benny will be the centre of attention on the centenary's Armed Forces Day, commencing his itinerary by riding in a parade with Mayor Robert Sabonjian and local clothier Julius H. Sinykin, a life-long chum of the comic. Balance of his day will be taken up with a noon reception, an evening pageant depicting the town's history, and a dinner at which Air Force Secretary James H. Douglas Jr. will speak.

### CANARSIE BIKINIS VS. NEW HOUSING

By JO RANSON

Coney Island, coarse and catchpenny as ever, officially reopened its seabeaten pavilions recently in a burst of sunshine and a discomfort index of 60. First attempt to woo outsiders to Coney was 115 years ago when Eddy & Hart, the Conrad Hiltons of their day, put up a crude show biz pavilion and caravansary.

Today Brooklyn's sprawling spa is romancing the city's pilgrims with foot-long hot dogs, more comfort stations, coconut chop suey, a redecked boardwalk, a restored Steeplechase Pier and an astronomically high number of "For Rent" signs on Surf Avenue and its intersecting casbah-like alleys.

In most sectors of the seaside amusement center there was a moratorium on outdoor paint revealing a Hoovertown of shacks and a violent kitcheny perfume of warmed over kashe knives, pastellitos meat pies, pizza with mozzarella, cheese blintzes, lemrass cotton candy, Formosa eggroll and Peiping chowmein.

Nathan's was doing such a gastronomic biz tending to the hunger pangs of gourmets from Gowanus that its owners, the Handworkers, had racked up sufficient moola to take over the more elaborate (Continued on page 72)

### Is Ticket-Buying On an Upcurve?

Film attendance, which is said to have ended its 10-year downward slump in mid-February of this year, may be in for best summer business in a decade.

This is the opinion of Sindlinger & Co., business analysts of Ridley Park, Pa., which bases its observations on data collected in its daily surveys.

Noting that film attendance continues to be up sharply over the last year, the Sindlinger outfit notes, for example, that during the week of May 23 attendance at four-wall and drive-in theatres across the country was 14.3% higher than last year. The sharpest increase, it's reported, was evidenced during the week of May 9 when 19.9% more film-goers purchased tickets than in 1958.

Albert E. Sindlinger, president (Continued on page 127)

### Patterson-Johansson Closed-TV Bout Can Gross \$1,000,000 at 50% Capacity

#### Heifetz As a Prof

Jascha Heifetz has been appointed Regents' Professor of Music and Artist in Residence at U of California, L.A.

Last year, vet concert violinist conducted a violin class at UCLA under auspices of University Extension.

### Femme Spieler Exits CBC After Queen Liz Crack

Toronto, June 23. To spare the Canadian Broadcasting Corp. the "inevitable embarrassment that my appearance would cause," Joyce Davidson, the blond interviewer of "Tabloid," has decided to quit the CBC. Her decision, following her huddle with CBS brass, is aftermath to her opinion on Dave Garraway's "Today" program—on which she was a guest—that she and most Canadians were "indifferent" to the Royal visit of Queen Elizabeth.

In addition to newspaper headlines across Canada, the CBC switchboard in Toronto was flooded throughout the day with 868 calls, 700 against Joyce Davidson's statement, plus derogatory wires. Miss Davidson refused to back (Continued on page 94)

### Says Mylene Demongeot: French Producers Afraid Sex May Go Out of Style

By DAVE JAMPEL

Tokyo, June 23. "I'd rather play idiots," said visiting French film actress Mylene Demongeot who has acquired an unwanted popularity for her portrayals of scatterbrained young girls in rebellion.

"It's my desire to play idiots," she told VARIETY, "maybe because I'm like that. It's easier to play something I know." Miss Demongeot laughed. "I don't have to rehearse anything. I just go my way." Expressing absolute dissatisfaction with the direction of her (Continued on page 127)

At 50% of capacity, it's figured that the closed-circuit telecast of the Floyd Patterson-Ingemar Johansson heavyweight title fight tomorrow (Thurs.) can gross \$1,000,000. TelePrompster Corp., which acquired the closed-tv and other ancillary rights for \$300,000, will pipe the event, originating from Yankee Stadium, N. Y., to some 150 locations having approximately 550,000 seats. The exact number of sites and seats may be revised slightly upward before fight time, according to TelePrompster prexy Irving B. Kahn.

Arenas and auditoriums will make up about 40% of the locations, with theaters accounting for the remainder of the hookup. The larger seating capacities of the arenas and auditoriums is said to provide for the lesser number of locations signed now than were available for recent other closed-circuit fights. For example, a top of 174 locations, with a seating capacity of 509,000 seats, was obtained by the rival Theatre Network Television for the first Ray Robinson-Carmen Basilo fight. The second bout, handled by TelePrompster, reported 173 locations and a seating capacity of 514,000 seats. The Floyd Patterson-Roy Harris fight, another TelePrompster (Continued on page 98)

### Networks Shadowboxed With 'Homo' in Reporting Liberace's Libel Action

Social scientists gandering the fifth estate last week were convinced that it was still in its infancy and behaving in marked contrast to the American press.

Hiding behind prim Comstockian prudery, the majority of broadcasters refrained from employing the word "homosexual" in connection with the Liberace libel suit against the London Daily Mirror.

Majority of network newsmen reached into leftfield for euphemisms and other vague expressions to explain the Liberace story. This was typical most of the time of the three big webs, NBC, CBS and ABC. At the conclusion of the trial, with Liberace scoring a \$22,400 victory against the Mirror columnist Cassandra (William Neil Connor) ABC-TV and CBS-TV used the term "homosexual" at least once, but during the trial skirted it like a sizzling potato.

Maturity in handling the story was best exemplified at WQXR, (Continued on page 82)

## UNITED ARTISTS' 40th ANNIVERSARY

Pages 11 to 63

# Lenny Bruce's Chi Trib-ulations With TV-Stung Columnist Lyon

By JACK PITMAN

Chicago, June 23. The bold, seemingly irreverent humor of satirist Lenny Bruce, just out of Mister Kelly's two-week stand, was too much for Chi Tribune gossipier Herb Lyon, and thereby hangs a vendetta that was topic A for the show trade here over the fortnight.

Lyon, who'd been pressagent for the club before going to the Tribune, caused the feud with a columnar gambit that Kelly's had ordered Bruce to delete alleged smut, which the comic and co-owners Oscar & George Marienthal denied flatly. Asked to run a retraction, Lyon s'destepped by saying the blurb would help business at the nitery, albeit biz then was at the turnaway stage. Bruce retaliated by dodging the columnist's Friday night Channel 9 vaude stanza, a "must" for virtually every act of consequence in town by virtue of Lyon's pillar status.

## Operation Scram

The ribburb reached boil the following Sabbath eve when Lyon, his wife, Coast t'yer Tom Dugan, and a fourth person entered the club. Bruce greeted Lyon and Dugan with, "Welcome to Leopold and Loeb" (the 1924 Chi "thrill slayers"). Then he zeroed in on the columnist with some typical needling for several minutes, including a cut that Lyon had knowingly erred with the earlier "smut deletion" item. It proved too much and sent the by-liner and party bolting from the room.

Two days later, Lyon trained a typewriter blast at Bruce, claiming the latter's purple was excessive even for his veteran nightlife ears. "It's typical," Bruce told VARIETY, "to put a comic down by bailing him blue. But I very carefully avoided so much as a 'damn' or 'hell' when he (Lyon) was in."

## Cop Denies There's Smut

Next, without direct mention of the comedian, Lyon itemed that the district's cops had ordered Bruce to "cut the smut," which allegation the Marienthals and district Police Capt. Russ Corcoran denied. Latter, with an aide in tow, caught Bruce's act for the (Continued on page 127)

## FIELDS & SEELEY TO VEGAS FOR SULLIVAN

Benny Fields and Blossom Seeley are en route to Las Vegas, by train, to open with Ed Sullivan show at the Desert Inn June 30.

It's their first nitery engagement in two years because of Fields' enforced idleness, due to a heart attack, although the vet Mr. & Mrs. team have done several video guesters for Sullivan. The medico didn't permit Fields to fly, hence the train route to the Nevada resort.

## Anna Neagle Sets Legit

London, June 23. Anna Neagle is to make her first stage appearance since 1953. Henry Sherek has signed her to star in a new comedy by Ronald Millar, as yet untitled, which will be preemed in Leeds and then open in the West End in October. Jane Baxter and John Robinson will appear with Miss Neagle, and the show will be staged by Harold French. Miss Neagle's last stage role was in "The Glorious Days."

The Millar piece is the first of four new Sherek entries planned for this year. Robert Morley will star in "Edgar," by Claude Magnier and Robin Maughan, and the two others will be Janet Green's "Matilda Shouted Fire" and an unnamed play by Dorothy & Campbell Christie.

## New Beachfront Hostelry Dooms Spanish Beatniks As Squares Take Over

Malaga, June 23. The international beatnik colony at Torremolinos may not like it, but the opening there last week of the seven-story beachfront Hotel Pez Espada (Swordfish) dooms the Malaga sea-sand-sky suburb as an exclusive haven for beards and dungareed dames, and opens the Sun Coast wide to Mr. and Mrs. Average Tourist.

While the denizens gathered in mass on the colorful Cafe terrace to look back in anger, Pez Espada owners Luis Mato and Carlos Alberola played host to 500 stalwart bourgeois from Malaga at the new hostelry.

Hotel Swordfish deserved a better send-off as a solid tourist landmark in the helter-skelter cabana-construction boom that is giving Costa del Sol property owners gold rush fever from Marbella to Almunecar (a garden spot before Hotel Sexi tinged it with notoriety).

A savvy premiere and the Swordfish might have duelled its way into world travel talk overnight—such were the lush furniture and fixtures, the gourmet buffet of culinary splendor, the pouring of name brands in all four chic bars and the entertaining one-night stand of Italy's popular Marino Marini combo and Brazil's class Humbaly dance band.

Mato and Alberola, however, laid a public relations egg by catering the debut exclusively for their own buddies and regional brass on the Malaga Coast.

Exhausting all efforts to confine a potential intercontinental event to a provincial whisper, inn owners even passed up an obvious next-door glamour tie-in with Mike Todd Jr. and his "Scent of Mystery" principals, now bivouacked in Torremolinos. Spain's leading film lady Sarita Montiel was near-vada resort. (Continued on page 6)

## 45 or LP?

Munich, June 23. When Elvis Presley arrived here for a tour of Munich's night life he had a particularly good time in the Moulin Rouge where stripteaseur Marianne gave a special performance for him "dressed" only with one of Presley's records. When rock 'n' roll tried to enter the gambling casino in Bad Wiessee, near Munich, he was barred because he did not wear a necktie.

## Thinks Uncle Sam Oughta Oscar Its Top Creators

Washington, June 23. Uncle Sam would join in the annual handout of show biz awards, presumably to top them all, under a bill introduced by Sen. Francis Case (R-S.D.).

The South Dakotan proposes the creation of a National Academy of Culture which would each year give a Government award to the one person making the "greatest contemporary contribution" in each of these fields: art, sculpture, music, literature, drama, poetry and dance.

Awards would be made by the U.S. President in a "public ceremony." Judges would be an advisory commission of experts in the arts drawn from government and private life, the bill states.

Case called his idea one that is a "low-cost vehicle for government participation in a field it has largely ignored to date." He added: "Too often the outstanding cultural contributions of our citizens are recognized only after they are dead. This would be a program of 'living awards,' vigorous (Continued on page 10)

## Press Strike Hits Brit. Show Biz

London, June 23. British show biz this week is putting into operation emergency plans to counter a virtual blackout in the printing industry which could last weeks, maybe months. The dispute, now affecting over 1,000 provincial and London suburban papers and most periodicals, has been going on since February and reached a crisis after a series of moves that have been causing patrons delays and difficulties. So (Continued on page 127)

## Armstrong's Collapse At Spoleto Festival

Louis Armstrong's collapse in Spoleto, Italy, yesterday (Mon.) was attributed to a "rundown condition and slight attack of pneumonia," according to his manager, Joe Glaser, in New York. Glaser denied radio reports that the collapse was due to a heart attack.

Armstrong was in Spoleto to play "The Festival of Two Worlds" concert, which is scheduled for filming for tv by Ed Sullivan. According to Glaser, Armstrong will be laid up for a couple of weeks.

## Friend of the Mosquitos

Hartford, June 23. Edward Everett Horton continues as "the workhorse of the citronella circuit." Legit, self-confessedly in his 70's, will have played the lead in five different shows before the summer theatre season wears itself thin around Labor Day. Opened here at Canton Show Shop on Wed. (17) for two week stance in "Reluctant Debutante." Swings into his perennial "Springtime for Henry" after he departs here at Nyack, N. Y. Thence goes into "Who Was The Lady I Saw You With" at Kennebunkport, Maine. Follows with "White Sheep of the Family" at Canal Fulton, Ohio. Winds up the season with six weeks lead in the new Gilbert Miller play, "Not in the Book" at Seattle. In his spare time he's still an avid tennis player.

## Virgil Thompson: A Critic Who Could

By ROBERT J. LANDRY

Serious American composers usually depend upon grants and subsidy, teaching posts or writing jobs. It has been so in the case of Virgil Thompson, though his prestige and momentum in later life has rendered him a decent livelihood. The point is that again and again it was impossible for this unusual American to live by music alone.

The moral is perhaps moot in a money society where the arts must romance the foundations which, in turn, romance wealthy patrons. At the 50th annl of the MacDowell Colony in New Hampshire a couple of summers back, Thompson himself riled some feathers by pointing out, with his intensely logical mind, that many a creative artist

marries too early and breeds too numerous and becomes thereby a slave to the economy and to a workaday job, leaving small energy for creativity.

The life-story of Thompson is interesting partly because it took him so early and often to France, because he was part of the great American migration there after World War I, because he was Gertrude Stein's collaborator in one of the first American operas, "Four Saints in Three Acts." The story is told in the new Thomas Yoseloff volume (\$6) which is really two books between the same covers. Kathleen Hoover gives the facts of where the man went and what he did, and how he lived, and among whom. John Cage follows with a unique tour de force in musicology, a detailed, piece by piece analysis of the entire range of Thompson's compositions, explaining in extremely technical, though not unclear, terms the devices and content-strains of Thompson's work.

This is plainly a book intended for music students, libraries, composers and critics. In the latter connection, one remembers Thompson's talents as critic for 15 years with the N.Y. Herald-Tribune. A VARIETY reviewer is, perhaps naturally, most of all fascinated by this aspect. For Thompson (like few others) articulated upon music with an engaging wit.

Without trying to recognize the line between talent and genius, one is especially impressed not only with the Thompson triple-threat: music-composer, lecturer-racooner, critic-annotator. It drives the mind back to the familiar maxim that energy and discipline are the make-grow of talent, and/or genius. One is struck, in reading this most instructive dual-authorship volume, with Virgil Thompson's overpowering capacity for hard work.

## Courtright to Zeckendorf

Hollywood, June 23. William Zeckendorf, having fortified his new Rockefeller Center hotel operation by hiring Claude C. Philippe (ex-Waldorf-Astoria), is adding similar highpowered aides on the west coast. Hernando Courtright will be the new boss-man of Webb & Knapp's redevelopment of the Santa Monica Blvd. portion of the 20th Century-Fox studios, recently acquired in a \$60,000,000 deal.

Courtright, long president and managing director of the Beverly Hills Hotel until he sold out to Ben. L. Silberstein, will have charge of the proposed new Zeckendorf Hotel, the Webb & Knapp apartment houses, stores, etc., all being planned for the extensive realty project on the studio land.

## Dublin's Music Fest Has Sour Notes as Lift Jams, Group Misses Boat-Train

Dublin, June 23. When members of the Sistine Choir from Rome, on their way to sing at the opening of Dublin's International Music Festival, crowded into their hotel elevator the elevator jammed between floors and marooned nine of them—including conductor Domenico Bartolucci—for nearly 30 minutes. At the 3,500-seater Theatre Royal the President of Ireland and a crowded house fidgeted for 15 minutes—with many cracks about "how Irish—starting late" from overseas guests. An off-stage announcement told the audience the reason for the delay, and the Festival President, Sir John Barbirolli, told the full story of the elevator when the formal opening ceremony took place. Dublin's Lord Mayor, a woman, opened the event with probably the shortest speech for such an occasion—it took 35 seconds.

Second night of the Fest was also fraught with complications. The chamber music group I Virtuosi di Roma, on the way from (Continued on page 125)

## DRYS TAKE BEERY BABES OUT OF QUEEN'S PARADE

Ottawa, June 23. Revelation that a brewery-sponsored line of majorettes will take part in a show scheduled for the visit to Ottawa (June 30) of Queen Elizabeth has brought blasts from the local Temperance Federation. "Certainly it could not be said to be a tribute from the heart of the nation," said a local dry.

The majorettes, bankrolled, with a brass band, by O'Keefe Breweries, Ltd., were formed last year to play at professional football games. Their popularity has given them many other local appearances with clicko results.

Result of squawk: the beer-bankrolled twirlers will not be seen by the Queen but in an auxiliary show before the Royal party reaches a moppet mob at Lansdowne Park on her way into town from the airport.

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# TORONTO TOLL FILMS AT 75¢

## How Stands The Wind-Up For Toll?

Question of how pay-see is to be accomplished, whether by cable or over the air, rates as the number one issue now that interest in tollvision has again suddenly flared.

The second big poser is inherent in the attitude of the film companies towards supplying any pay-tv system with programming. International Telemeter, which gets under way in Toronto this year, is committed to cable transmission, which it believes the most practical and economical way of running pay-as-you-see. Zenith Radio Corp., which sponsors Phonevision, is equally convinced that, if subscription video comes about, it'll be run over the air, i.e. in conjunction with currently operating tv stations and under the watchful eye of the Federal Communications Commission, which has authorized tests.

Skiatron appears to be in a mood to play both horses, even though Matty Fox's inclinations to date have been those of Telemeter. However, there are those in the Skiatron camp who aren't sure that pay-tv over the air wouldn't be a more economical start, at least in the big cities.

### Economics

What it comes down to is a question of economics, which in turn is subject to a good many unpredictable. Those who favor cable argue that, while it's more expensive, it's—in the long run—much more practical and profitable since it's capable of carrying several programs simultaneously and is free of time limitations. Also, it doesn't interfere with current tv broadcast schedules.

However, while a series of surveys have been made, none knows for sure just how the public will react to the new service. Thus, the argument runs, it's certainly wiser to get going in the most economical possible way, which is over the air. It doesn't appear wise to invest huge sums in cable only to find a repetition of the Bartlesville, Okla., pay-tv experiment, which failed.

In the long run, the question of cooperation from the major film companies looms large as a determining factor in the future of pay-tv. Impression is that the majors, having made their peace with tv, and being in it, would no longer hesitate to release important pictures to pay-tv, provided the returns merit it.

This, essentially, was the point made by Paramount prez Barney Balaban when he said Par would lease films to Telemeter franchisers in competition with other users of film. It is a position which appears to make sense to most of the majors, and gives them the needed "out" vis-a-vis the exhibitors. There's no doubt that the theatres themselves, while officially oppose to pay-tv, aren't beyond tying into it if they feel that this is where the future lies. A number of the big circuits are known to be interested, and all of the systems are talking in franchise terms.

## Rubberband Off 20th's Promotion B.R.

### After Period of Quiet, Company Again Making With The Ballyhoo

Following a period of conservatism, 20th-Fox has decided to splurge on a number of upcoming releases and merchandising campaigns of imposing dimensions have been worked up on such pictures as "Blue Denim," "Say One For Me," "The Blue Angel," "The Best of Everything" and "Can-Can."

Feeling at 20th, for the first time in some months, is definitely on the upbeat and optimistic side, particularly since "Say One For Me" has developed into a surprise grosser and is cleaning up wherever it's opened. The company has had a poor first quarter and a so-so second quarter.

Not unawares that other companies are laying out heavily to sell their product, 20th appears to have changed its attitude, which for the past several months has seen the outfit tightening its belt and refusing to invest big coin in merchandising campaigns. Now, Charles Einfeld's department has been given its head and large sums have been allocated to plug upcoming releases.

Both with "Blue Denim" and with "The Blue Angel," 20th feels it has highly exploitable product. Former deals with teenage love and the abortion question. Latter is a remake of the famous Marlene Dietrich starrer and features May Britt, a comparative newcomer, who—20th feels—can be sold to the public.

In addition, "Diary of Anne Frank" in its regular release (cut by some 20 minutes) is doing very well, and 20th is backing it up with a considerable outlay, too. According to 20th execs, it isn't so much a question of spending money on individual pictures, but a realization that big spending on selling a film to the public is apt to reap big returns.

### JACK FELIX RESIGNS

Denver, June 23.

Jack Felix has resigned as manager of Allied Artists exchange here, post he's held for past seven years.

Exiting is effective July 15.

## FOR TEST, IT'S A MONEY-BACK DEAL

By ROBERT McSTAY

Toronto, June 23.

With Famous Players (Canadian) having no intention of getting out of the film entertainment business, but admitting the loss of many customers to television, a Toronto suburb (Etobicoke) will be in operation this Fall for pay-as-you-see Telemeter, for which FPC holds the Canadian franchise. This announcement was made by J. J. Fitzgibbons, president and managing director of FPC, which operates 376 theatres across Canada. He is also president and managing director of Telemeter of Canada Ltd., a division of FPC.

Without public financing, FPC will dip into its own cash reserves and is prepared to spend an estimated \$1,250,000 in building a west Toronto suburban studio, with fast-growing Etobicoke chosen because it has 40,000 homes. FPC will start pay-as-you-see operations in the Fall with a 5,000 set installation. The next step is London, Ontario, where a \$250,000 studio will be erected—depending on the success of the Toronto suburban experiment.

### Phone Link

Under the plan, in conjunction with 70 miles of transmission erected by the Bell Telephone Co., viewers will be given a choice of three first-run features in the evenings; the "barker" to announce what is on the price from a special box about the size of a mantel radio. Films may run as long as a week. The installation will cost the householder about \$5, the cost of putting in a telephone. He will then choose the feature he wants from three channels by dropping in 75¢ (or the price of a theatre ticket) into the box. If he, his family or visitors do not like the choice of picture, a rebate will be made at the end of the month by the Bell Telephone Co., with the latter's bookkeeping passed on to (Continued on page 73)

## CINERAMA LESSEES IN INDIA, MALAYA, BORNEO

Arrangements have been completed for the showing of Cinerama in India. Bishu Sen, an Indian producer, signed contracts last week with Stanley Warner Cinerama Corp. giving him the rights to present Cinerama throughout India. Sen plans to open in Calcutta, pending government approval, and then will follow with installations in Bombay and New Delhi.

At the same time, Shaw Brothers Ltd. of Singapore, has acquired the exclusive exhibition rights to the medium for Singapore, Federation of Malaya, British North Borneo and Brunei. Shaw's Singapore Sky Theatre is currently being renovated to house Cinerama. The house is expected to open in a month with the first Cinerama film, "This Is Cinerama."

Cinerama is currently being shown abroad in Argentina, Australia, Canada, Cuba, England, France, Germany, Italy, Japan, Spain, Venezuela and has openings scheduled in the next few months in Brazil, Chile, New Zealand and Singapore.

## Big \$13,500,000 Lineup for 1959-60, Revealed by Titanus at Int'l Meet, Shot-in-Arm for Italo Film Biz

Stresa, June 23.

A giant \$13,500,000 1959-60 production slate was announced here by Goffredo Lombardo, head of Titanus Films, at his company's international meeting which at the same time celebrated the Italo firm's 55th year in the picture business.

At least two of these items will be made in partnership with an American major: "The Fair Bride," which Nunna Johnson is writing and will direct this fall with Ava Gardner; and "Ring Around a Rogue," currently being penned by S. J. Perelman, with Harry Belafonte. Budgets on both these will be "very high." Titanus is also associated with Panti-Girosi and Paramount on "Olympia," the Sophia Loren starrer currently under way in Vienna.

Other pix set to date include Luchino Visconti's "Rocco and His Brothers"; Luigi Zampa's "T. Magistrate"; Francesco Rosi's "Magliari"; Mario Soldati's "Il topardo"; Gianni Franciolini's "Ferdinand, King of Naples"; Valerio Zurlini's "Violent Summer"; Mario Soldati's "Joyous Laughter," with Anna Magnani; Edoardo De Filippo's "Midsummer Night's Hangover"; Nanny Loy's "Il Corpi-fuoco" and "I Soliti Noti"; Giulio Petroni's "10 kms." In addition, Titanus will distribute at least six Italo-French coproductions.

A feature of the Titanus conclave, which it was generally conceded raised the get-together above the institutional level, was a well-attended open forum on industry problems. Company hosted and transported some 285 local and foreign industryites for the affair, including at least eight major directors, 30 scripters and novelists, a large press contingent, and a host of officials from all branches of the industry as well as toppers of rival companies. Though stars attended, this aspect was generally toned down, a switch on other such conclaves.

Opinion of many who attended (Continued on page 73)

## Lamas-Dahl Pic Blocked; Pay In Pesetas Only

Madrid, June 23.

Hesperia producer Carlos Couret indefinitely shelved "Red Head from Madrid," a projected Arlene Dahl-Fernando Lamas vehicle, when Spain's foreign currency institute rigidly applied its year-old ruling on payment of foreign film stars appearing in Spanish productions.

Institute requires producer to bank in advance the peseta equivalent of performer's stipulated salary. Actor can draw a determined amount for living expenses, but the remainder becomes an escrow guarantee available to the foreign actor willing to accept pesetas upon termination of services.

Under the ruling, however, film thespians contracted for hard currency payments must wait until after the film produces foreign currency in world market release. Producers are then authorized to share 20% of foreign returns for conversion of peseta escrow into specie actor can bank at home.

Institute policy, originally directed against producer practice of remunerating foreign stars with a geographical distrib slice of the film, is now seen impeding Spain's top category film-makers like Courret, in a position to finance Hollywood and top foreign talent in Spanish product the local film industry considers indispensable to compete in the world market.

### Western in Ozarks

Kansas City, June 23.

Shooting on the independent feature being produced in this area by Meridian Productions was completed last week. Picture is working under the tentative title of "Ordeal at Dry Red," a western which used Ozark locations for its shooting.

Richard Sarafian, producer-director-writer, is expected to leave for the Coast within a few days for cutting, editing and finishing touches. Film was cast with Hollywood players in the principal roles and used some midwestern actors.

## COMPO RE-PROCESSES SELLING JINGLES

The Council of Motion Picture Organizations has decided to salvage the transcriptions prepared some time ago for the proposed industry business-building campaign. The record of songs and selling jingles will be made available by COMPO for all exhibitors to use on radio during the 13-week period beginning July 1.

COMPO will pay approximately \$3,000 to have new master records made and also to defray royalty charges by talent guilds for a renewal of a 13-week use of the record. Exhibitors will be charged \$5 per record to recoup some of the expense. The record can be used during the 13-week period or any part of it. Exhibitors are required to buy their own radio time.

The records were made by Donahue & Coe, the ad agency which had been retained to handle the business-building campaign. By releasing the record for July, August and September, COMPO is putting the spots to use in the period for which they were originally designed—when radio audiences are at their peak.

Decision to salvage this aspect of the abortive industry campaign was made by the COMPO governing committee consisting of Abe Montague, Sam Pinanski and Ben Marcus. The campaign to employ the records was led by Ernest G. Stelling, former president of Theatre Owners of America, who urged that some method be found to save at least a tiny portion of what originally started out as an ambitious all-industry business-building drive. The campaign failed to get off the ground because of the inability to raise sufficient funds.

### 'Blue Denim' to Stratford

The 20th-Fox picture, "Blue Denim," has been entered in the Stratford, Ont., film festival. Event runs Aug. 24 through Sept. 5.

Films from more than 20 nations will be shown at Stratford.

## ELECT SHOWMAN MAYOR OVER VIDEO MERCHANT

Lamesa, Tex., June 23.

When John Flache, owner of the Alameda and Fiesta Drive In Theatres was recently elected mayor here, the theatre industry hereabouts interpreted it as a definite swing in favor of films over its arch rival, television. It seems that Flache's opponent in the local election is owner of the town's leading television sales and service organization.

The mayor's race was the first venture in politics for Flache who has theatre interests in San Antonio, and El Paso, Texas and Las Cruces and Albuquerque, N.M.

## You Pay For Lag in Insurance Data; They Don't Know Yet, Film Now Safe

Although the country is now virtually 100% "safe," i.e., almost all of the film shipped is on acetate safety stock, no immediate reduction of insurance rates is foreseen by the experts.

Explanation is that Insurance is based on experience, and that the experience has shown virtually no

losses due to fire in recent years. During 1958, the per-exchange fire loss for 400 exchanges throughout the U.S. was \$1.60. Thus, the insurance rates, if adjusted, would show very little change.

Savings due to the switch to acetate result primarily in the elimination of the need for vaults and in the reduction of safety measures in theatre construction and operation.

At the Buffalo joint shipping center, for instance, the film is on open steel racks.

In the theatres, the danger factor in the use of acetate is greatly reduced. Whereas nitrate produces deadly fumes, acetate—if it burns—produces no fumes at all. Only one state—Massachusetts—has regulations demanding use of safety film in theatres.

# Campus Vs. Mass Media Eggheads In Their Usual Get-Nowhere Scramble

By PATRICK D. HAZARD

Tamiment, Pa., June 23. College professor-critics of America's mass media and eggheads employed by magazines, newspapers and networks clashed at this cultural swimming hole during a three-day symposium on "Problems of Mass Culture." They specialized in exposing one another. Auspices of the free-for-all were the American Academy of Arts and Sciences and its periodical, *Daedalus*.

Among those present to defend mass media were Leo C. Rosten of Look, Leo Lionni of Fortune, William Nichols of This Week, Robert Saudek of the tv "Omnibus" series and, by proxy, Frank Stanton of CBS.

General thesis of the commercialists: the campus pundits didn't know what they were talking about, when they opened their mouths they exposed their ignorance.

NYU's philosophy prof, Sidney Hook, said U.S. video needed a British-style "Third Programme." Whereupon Dr. Alan Brown of the Metropolitan Educational Television Assn. informed Hook (apparently a surprise to him) that there were 43 educational tv licensees now operating in the States. Robert Saudek chimed in to ask if Hook knew that "The Third Programme" was a radio, not a video, enterprise? Irving Kristol of Reporter Magazine, having just returned from Britain, suggested that the BBC programs were pretty dull.

The academic intellectuals and the corporation intellectuals were far apart. Those who planned their meeting in the hope of learning something were, on the whole, disappointed.

Most of the trouble came because the professors resented "going to school" to the media policy-makers. Leo Rosten stated bluntly that "most intellectuals do not understand the inherent nature of the mass media; do not understand the process by which a newspaper or magazine, movie or television show is created; use an abstraction, 'the mass media,' whose characteristics they learn not from prolonged analysis but by repeating each other's clichés; project their own tastes, yearnings, and values upon the masses—who do not, in fact, share them; attribute over-simplified motivations to those who own or operate the mass media; assume that changes in ownership or control would necessarily improve the product; and presume the existence of a vast reservoir of talent, competence, and material which does not, in fact, exist."

Rosten confessed the "curse" of popular media:

"A gargantuan amount of space and time has to be filled; talent is scarce; the public votes—i.e., is free to decide what it prefers—no matter how deplorable intellectuals may feel the voting to be."

To the charge that the mass media cannot afford to step on anyone's toes, Rosten cited recent articles in popular magazines on what Protestants fear about Catholics; cigarettes and lung cancer; birth control; the disgrace of our hospitals; fee-splitting by doctors; agnosticism; financial shenanigans and stock manipulations; a mercy killing; the murder of Negroes in the South—hardly topics to sooth large blocs of readers. He also pointed out that the movies and television had recently handled the following volatile themes: miscegenation; adultery; dope addiction; white-Negro tensions; the venality of television; movie executives; the cowardice of a minister, a banker; hypocrisy in business and advertising; big business and call girls; the degeneracy of Southern whites; a fraudulent evangelist.

Lofty Themes Aplenty

On the question of serious content, he pointed out that mass-appeal magazines had recently presented to their readers this roster of intellectuals: Bertrand Russell, Jacques Maritain, Reinhold Niebuhr, Robert Oppenheimer, Edith Hamilton, Aldous Huxley, D. W. Brogan, Edith Sitwell, Fred Hoyle, Jacques Barzun, Warren Weaver, James B. Conant, Julian Huxley, and Vannevar Bush. He accused the intellectuals of often liberating themselves from prevailing myths

## National Boxoffice Survey

Blockbusters Boost Biz; 'For Me' Takes First, 'Girl' 2d, 'Phillys' 3d, 'Room' 4th, 'So. Seas' 5th

Launching of several blockbuster pix is giving film business across the country a real shot in the arm this stanza. While the approach of the July 4 holiday always has meant the release of some of the strongest summer product, seldom have so many big pix been put into distribution so early in June. This coupled with some favorable weather is making for strong grosses.

New boxoffice champion this week is "Say One for Me" (20th), out in release for the first time currently. Pic is big to whom in nearly all nine key cities covered by VARIETY where now playing. "Ask Any Girl" (M-G), first last session, is winding up second.

"Young Philadelphians" (WB), second a week ago, is taking third place. "Room At Top" (Cont) again is finishing fourth, same as last stanza. "South Seas Adventure" (Cinéma) is capturing fifth money like a week ago. "Mystery" (M-G) is pushing up from seventh spot, where a week ago, to sixth position.

"Al Capone" (AA) is winding up seventh. "Some Like It Hot" (UA) is landing in eighth place after being champ or close to top for many weeks. "Diary of Anne Frank" (20th) is taking ninth money.

"Gigi" (M-G) will finish 10th, same as last session. "Sleeping Beauty" (BV), with some new playdates, is landing in 11th position. "Woman Obsessed" (20th) rounds out the Top 12. "It Happened to Jane" (Col), "Shake Hands With Devil" (UA) and "Gold Rush" (Lo-pert) (reissue) are the runner-up films.

### Organized Enchantment

St. Paul, June 23. St. Paul World used some unusual gimmicks to promote "South Pacific's" preem effectively.

For one thing there was a lad dressed as a coolie hauling a rickshaw occupied by a model.

Theatre arranged with an insurance company to have "Some Enchanted Evening" bonged throughout the day on its large display carillon and it presented baby orchids flown from Hawaii by Northwest Airlines to the first 100 women attending the opening.

### Wisc. Defers to Miami On First Allied Combo (Roof, Ozone) Conv.

Allied States Assn. will hold its first combined four-wall and drive-in convention in Miami Beach on Dec. 7 to 9.

Initially, the convention, scheduled as an interim meeting, was awarded to Wisconsin Allied and was set to be held in Milwaukee. Subsequently, at Wisconsin Allied's suggestion, National Allied approved Miami Beach as the convention site because it was felt that many exhibitors would like the chance to combine the convention with a Florida vacation.

Allied's board will also meet in Miami Beach just prior to the convention. Wisconsin Allied will sponsor and handle the arrangements for the convention which will be held at the Eden Roc Hotel.

### 'Mame' and 'Hot' Durable

Dallas, June 23. Rosalind Russell's "Auntie Mame" (WB) is still going strong at the Village Theatre and began its 13 week at the theatre on Thursday.

"Some Like It Hot" (UA) began setting records at the Tower Friday when the film starring Marilyn Monroe, Jack Lemmon, Tony Curtis, began its sixth week. This is said to be probably the longest run of a popular priced film at the Tower Theatre, excepting the road show engagements.

Besides "Say One for Me" and "Ask Any Girl," there are several other newbies which show promise. "The Nun's Story" (WB) indicates great potential based on its smash showing on initial week at the vast N. Y. Music Hall. "Five Pennies" (Par) looms very big on initial stanza at N. Y. Capitol. "Hole in Head" (UA), due at N. Y. State on July 15, already shapes as a great grosser. It is mighty in Chi, huge in Washington and great in L. A.

"Don't Give Up Ship" (Par), also new, hints fine possibilities, being nice in Chi, okay in Pitt, stout in Washington and smash in Denver. "Wild and Innocent" (U), another newie, is socko in Detroit, fair in Toronto, and so-so in Buffalo. "H-Man" (WB) is lively opening week in Detroit. "Middle of Night" (Col) is smash, playing two N. Y. first-runs. "John Paul Jones" (WB) is rated okay in N. Y. "Around World in 80 Days" (UA), back on re-runs, shapes dandy in Frisco, smash in L. A. and big in Seattle.

"Imitation of Life" (U), boffo in Detroit, is lively in Minneapolis and big in Philly. "South Pacific" (Magna), okay in Omaha, looms good in K. C. and sturdy in Toronto. "Westbound" (WB) is hep in Cin.

"Snaggy Dog" (BV) shapes good in K. C. and Denver. "Naked Maja" (UA) looms good in Chi. "Hangman" (Par), okay in Minneapolis, is fair in Omaha. "Compulsion" (20th) is very spotty currently, being slow in L. A. and Washington and big in Toronto. (Complete Boxoffice Reports on Pages 8-9-10).

## Spain 'Allocates'; No More Than 6 For Any Distrib

By HANK WERBA

Madrid, June 23. Long-awaited foreign film allocation plan for Spanish distributors emerged this week with ratification from Sindicato Nacional del Espectaculo chief Gomez Ballesteros and was submitted to government film officials for approval.

Prepared by a Ballesteros-appointed committee representing 16 local distributors, the allocation establishes a ceiling of no more than six import licenses per company (Yank included) for the coming 1959-60 season.

Statistical breakdown comes on the heels of the Motion Picture Export Assn. division of its quota giving six licenses each to Metro, 20th Fox and United Artists; five per to Paramount, Warners and Columbia; four to Universal and three to Allied Artists.

Allocation ceiling shapes as a shrewd local distrib flanking move to render inoperative the Spain-MPEA pact principal that American companies here would participate in a slice of foreign imports to compensate for the minimum MPEA quota fixed by the March 13 agreement.

Columbia and two Yank franchised companies (Universal and AA's Radio Films), however, are accorded a European adjustment bringing all three to the six-per-company ceiling. Paramount and Warners are left under ceiling and the MPEA request for a supplementary three-license Disney quota was disregarded by syndicate-grouped distributors.

Allocation was determined by a point classification scheme based on each Spanish company's seniority, number of employees, extent of distrib network, amount of capital invested, tax payments and distribution of Spanish films. With this as a guide, allocators turned up their formula spread-eagling 30 French, (Continued on page 73)

## 'Family Picture' Ripe For Comeback?

Is the family picture coming back?

It looks that way to some in the industry who've been watching the grosses on Walt Disney's "The Shaggy Dog" and on the newly-released "Say One for Me" at 20th-Fox.

"Maybe people have had it with the problem pictures. Maybe they just want to go out and enjoy themselves," opined one distribution executive. He tied this in with the generally satisfactory performance of film comedies.

Grosses of "Say One" have floored 20th sales execs. who attribute them for the most part to the growing draw of Debbie Reynolds. If the pic's current pace continues, it'll give 20th one of its heftiest grossers in years, outdistancing such a 1958 hit as "The Young Lions." "Mating Game," another comedy with Miss Reynolds starred (it's a Metro release) didn't do it in the big towns, but caught on big in the smaller ones.

Disney's "Shaggy Dog" has been one of the conversation pieces in the trade. Picture could hit \$7,000,000 to \$8,000,000 domestically, having been brought in on a very reasonable nut.

What frustrates production and distribution men are the apparent and not necessarily logical fluctuations in audience tastes and preferences. For a while, it looked as if bigness and controversy might carry the day. Now, if the family pic continue to draw, several of the studios will be stuck with a program that was planned long before the new trend was in the making. Something similar happened when the westerns began to fade due to their prevalence on tv.

The "family" film, so popular and lucrative in the Metro heydays when the "Andy Hardy" pix rode high, have been on the decline in recent years, partly because they fall into the medium cost bracket that hasn't paid off, and partly because producers began to lean to the theory that the public wanted more than escapist fare. They're now beginning to feel that "mere entertainment" still has its addicts and that, with films aimed at special groups, there's room for both the latter and for pix that address themselves to the whole audience.

Fact is that schools are out, summer is here, the drive-ins are flourishing, and people looking to go and see a film are apt to pick one which the whole family (including the kids) can attend.

## Hecht-Hill-Lancaster Set 2 With UA; Partners Also Deal Individually

### Dallas' Film Row—No. 5

Dallas, June 23. Dallas now ranks as the fifth largest film distribution center in the United States. The local Film Row, now has 28 film distributors and is the home office of 20 exhibitor companies and five film delivery companies.

The first motion picture theatre in the city of Dallas was established in 1906, the same year the first film distributing office was founded here.

### L. A. to N. Y.

Eddie Albert  
Maxwell Arnow  
Myrt Blum  
Stephen Bosustow  
Samuel J. Briskin  
Joh. H. (Jack) Byrne  
Stanley Colbert  
Irving Drutman  
Stan Freberg  
Lilian Gartner  
Larry Hart  
Teddy Hart  
Jay Ingram  
Jerry D. Lewis  
Robert L. Lippert  
David A. Lipton  
Bill Loeb  
Ann Miller  
Sam Nathanson  
Helen Noga  
Arthur O'Connor  
Buddy Pepper  
Tony Randall  
Marvin Schwartz  
Ezra Stone  
George Sidney

### N. Y. to L. A.

Barney Balaban  
C. Terence Cline  
Benny Fields  
Rudie Harris  
Jimmy McHugh  
Louella O. Parsons  
Jim Perkins  
Paul Raibourn  
Blossom Seeley  
Marty Shapiro  
Spyros P. Skouras  
Joseph Henry Steele  
Caskie Stinnett  
Sam Ward  
George Weltner

### Europe to U. S.

Robert Baral  
Ginia Davis  
Gertrude A. Fellner  
Phil Ford  
M. J. Frankovich  
Leland Hayward  
Charlton Heston  
Mimi Hines  
Nat Kameny  
Ruth Kameny  
Jaime Laredo  
George Rosen  
Bob Scheer

United Artists has negotiated a new deal with Hecht-Hill-Lancaster calling for the production of two top budgeters—"The Way West" and "Kimberly."

In addition, UA is talking separate production deals with Burt Lancaster and Harold Hecht. Later is said to be discussing a three-picture hookup with UA.

Talks tend to confirm prior reports to the effect that the H-H-L setup is folding, or at least severely reorganizing. If the company continues beyond the new picture deal, it'll do fewer films and Hecht and Lancaster will tend to increasingly go their own ways.

Reports that UA was negotiating to buy up the negative rights on a number of already completed H-H-L properties was flatly denied at UA. H-H-L owns a number of as yet unproduced properties and there are no indications at the moment whether UA plans to take these over.

### U. S. to Europe

Tommy Abbott  
Bob Bakanic  
Ballets U. S. A.  
Jamie Bauer  
Muriel Bentley  
Cecil Bernstein  
Victor Borge  
Clarence Brown  
Jean B. Cerrone  
J. M. Coltart  
Leslie Copeland  
Robert Drumm  
Patricia Dunn  
Richard Evans  
Martin Gang  
Lawrence Gradus  
Adolph Green  
Claude Heilman  
John Jones  
Gwen Lewis  
Emile J. Lustig  
Erin Martin  
Pete Martin  
Jane Mason  
Michael Maule  
Christine Mayer  
Barbara Milberg  
James Moore  
Jay Norman  
Claude C. Philippe  
Munio Podhorzer  
Nanane Porcher  
Bill Reilly  
Jerome Robbins  
John Roberts  
Abner Silver  
Doug Spangler  
Sam Stark  
Thomas Stone  
Werner Torkanowsky  
Beryl Towbin  
Betty Walberg  
James White



# NLRB PROBES IA'S 'CLOSED SHOP'

## New York Sound Track

Frances and Samuel Goldwyn remaining in New York until July 7 and back to the Coast in time for the July 14 Hollywood preem of "Porgy and Bess" which has its opening tonight (Wed.) at the Warner.

Addendum to last week's VARIETY yarn on long pictures: "Anatomy of a Murder" (2 hrs. 40 mins.), "Porgy and Bess" (2 hrs. 30 mins. with intermission) and "The Big Fisherman" (3 hours) . . . In poor taste: Shirley MacLaine's rude quote on N.Y. Times critic, Bosley Crowther, in her Time Mag profile. He didn't like her in "Ask Any Girl." Also, Miss MacLaine was quoted as saying she had bought the Times critic lunch "and threw up for four hours afterwards." Metro says the actress got her facts mixed up. Crowther simply attended a critics' luncheon thrown by Metro.

Susan Blum, daughter of Carmel Myers, now Mrs. Alfred W. Schwalberg, engaged to Edward Coret Geltman, Beverly Hills attorney. Bride-to-be's father was the late Ralph H. Blum, attorney and one-time partner of Charles K. Feldman, a lawyer-turned-agent and indie film producer.

Joseph Henry Steele, Hollywood publicist, has been in N.Y. for over week on McKay Co. promotion for his new book, "Ingrid Bergman: An Intimate Portrait." First reviews, including Bob Crowther in Times, have been good and work is already into third printing. Author went back to Coast over weekend . . . Beacon at Broadway and 74th painted its marquee to celebrate summer . . .

Paramount's cartoon studios now under one roof via an efficiency program, now located in full at 35 West 45th Street. Building next door at 24 West 45th also used to house inkers colorers, cameramen, animators and others has been dropped.

Items From Madrid: Isabel Corey, Christian Marquand and Juliette Mayniel reached Barcelona from Paris to head cast of "Atlas Varietades" (Circus Headliners), a French-Spanish coproduction directed by Rovira Beleta . . . Sam Spiegel moved quietly into his Hotel Ritz suite despite hostility's "No dogs or film celebs allowed" policy . . . Here to star in the Hispano-Italian coproduction "The Last Days of Pompey," muscular Steve Reeves shapes muy guapo with locals . . . Hugo Fregonese arrived to prep "Nina" for 20th-Fox . . . "Suddenly Last Summer" exteriors will bring Lix Taylor, Montgomery Clift and Katharine Hepburn to Spain early next month . . . Rain in Spain retained Sarita Montiel and the "Carmen of Granada" unit on location 22 days instead of eight as scheduled . . . Conchita Velazquez, currently standout as musical leading lady in "Ven y Ven," is winding a simultaneous starring film role in "Dia de los enamorados" (St. Valentine's Day) . . . Spanish screenwriter Vicente Escrivá makes his directing debut this month with "Man of the Island," which again pairs "Nazarin," stars Paco Rabal and Marga Lopez . . . Another Rabal vehicle, "Sonatas," is Spain's official entry at Venice film fest if director Juan Antonio Bardem can ready a finished print in time . . . Carlos Fernandez Cuenca's feature length historical montage "Otros Tiempos" (50 Years of Spanish Life) pleased press and public at recent premiere.

Janet Firmeth, with Universal's pub-ad department for the past 14 years, has joined Edward Gottlieb Associates . . . Claude Heilman, co-producer of the forthcoming "Islandia" off to Europe for six weeks to scout locations and set the cast . . . Publicist Bob Perilla engaged to Joan Hahn, Columbia's "It Happened to Jane" received a Congressional Record plug via Sen. Karl Mundt, Rep., S.D. Said the Senator: "It portrays the American free enterprise system. It is the kind of picture which I think, with a little revision, would help sell the American concept of freedom in various areas of the world."

Oscar Homolka off to Europe enroute to Berlin and Spain to appear in Metro's "Granada," starring Mario Lanza . . . Universal's "Any Way the Wind Blows" has been retitled "Pillow Talk."

Out-of-town critics coming in for the "Russian Cinerama" unveiling at the Mayfair next month . . . Was seen by many Americans at the Brussels Exposition last year when "the battle of the pavilions" (U.S. vs. USSR) was a keynote of the fair.

Sammy Davis Jr. arrived from Washington Monday (22) for today's (Wed.) world premiere of "Porgy and Bess." . . . Cary Grant will join Alfred Hitchcock at the preem of "North By Northwest" on July 1 at the United Artists Theatre in Chicago . . . Joseph Hazen planned to the Coast for product talks with Hal Wallis and to look at the rushes of Jerry Lewis' "Visit to a Small Planet." . . . Dr. Ralph Bunche toured the Metro studio on Coast last week as a guest of writer Douglas Morrow . . . Metro is making an application for a visa extension for Haya Harareet, Israeli actress who co-stars in "Ben-Hur." Her current visa expires in November and the film company wants her to tour the country on behalf of the picture . . . Charlton Heston returned to the Coast after winding up location scenes for "The Wreck of the Mary Deare" in England.

Quote Victor Kalistrator, head of Sovexport's American section in Moscow. "It'll be quite a while before premieres will take place under the Soviet-American film agreement." Original plan was to open "Marty" in Moscow the same time that "The Cranes are Flying" bows in Washington. Timing represents one of the problems . . . Eric Johnston, Motion Picture Assn. prez, laid low with a foot infection.

Karl Malden into Walt Disney's "Pollyanna" . . . Robert Montgomery, producer-directing "The Gallant Hours," cast himself for an acting bit . . . Gene Martel, former Young & Rubicam account exec, bought "Justice, My Brother," western novel by James Keene, for his own indie production . . . "The Brat," novel by Gil Brewer, for a July start in Louisiana.

Victor Michaelides, of the Athens (Greece) picture production-distribution-exhibition firm of Th. A. Damaskinos & V. G. Michaelides A. E., operated on for cataracts of both eyes in Zurich last week. His wife is staying at the Savoy Hotel, Zurich, for the month or so of post-operative recuperation.

Marlon Brando's starrer, "The Wild One," (Columbia), will probably never be seen in Britain, reports Wallace Reyburn, Toronto Telegram London correspondent. Recently re-submitted to censor board, it drew this comment: "With the current spate of juvenile delinquency, we feel it would be unwise to give it a certificate."

Lilmurspan Theatre Corp. has been authorized to conduct a motion picture business in New York. Capital stock is \$20,000, \$100 par value. David Muhlstock and Matthew Blei were filing attorneys at Albany.

Ingrid Bergman will star in Paramount's "A Child Is Waiting," to be produced next year by Norman Panama and Melvin Frank from Abby Mann's story about retarded children . . . James Mason replaces Clifton Webb, who withdrew because of illness, in star lineup of 20th-Fox "Journey to the Center of the Earth," joining Pat Boone and Arlene Dahl . . . Charles Walters to Metro's "Please Don't Eat the Daisies" . . . Plato, Charles and Spyros Skouras Jr. have added Louis de Wohl's "The Joyful Beggar" to their indie slate, Artys Pictures.

James A. FitzPatrick, counsel for the past several years to the Joint Legislative Committee on Offensive and Obscene material, and an advocate of stricter control of motion pictures and motion picture advertising, has been appointed by Governor Nelson A. Rockefeller to the non-salaried post as a member of the Reactivated State Defense Council.

## NEWARK HEARINGS ON PRACTICES

Newark, June 23.

The outcome of a National Labor Relations Board hearing, held here last week before a trial examiner, could conceivably have widespread repercussions among certain show business unions. The issues, argued before trial examiner Charles W. Schneider, involves the "closed shop" practice and the conditioning employment on membership in the union.

In a complaint filed by the NLRB against the Motion Picture Operators Union of Essex County, Local 244, International Alliance of Theatrical Stage Employees, it was alleged that employment of projectionists in the Stanley Warner chain in Essex County depended on membership in the union and that job selection, referral, transfer, employment and the retention of employment depended upon the clearance and approval of the union. These practices, according to the NLRB, are unlawful and in violation of the NLRB regulations.

Closed shop arrangements are permissible under Federal law provided employment is not conditioned on prior membership in a union. Many closed shop contracts provide that a new employee join the bargaining unit within a specified time. However, it is illegal for a union to specify that an employer hire only members of a union. To be sure, this practice is followed by a number of show business unions. According to NLRB spokesmen, these unions have been able to get away with it because no complaints have been filed. The NLRB, it was noted, does not have the facilities to investigate each individual union and takes action when complaints are filed.

### Rolls Not Open

In the Local 244 case, Government attorney Edward F. Ryan, in his questioning of witnesses, sought to prove that the union referred only members to jobs and that its rolls were not open to new members. According to testimony elicited by Ryan from John Lawson, secretary-treasurer, five applicants, none of whom ever became a full-fledged member, were all related to present members. In addition, Lawson testified that at least four non-members had been assigned projectionist jobs, but Ryan got him to admit that no assignments of non-members had been made since 1956. Harry Kay, attorney for the union, brought out, via the questioning of Lawson, that none of applicants became members in full standing because they had not paid their full initiation dues.

Kay, in questioning of union members and particularly of Harry Schockett, Local 244's business agent, sought to show the condition of the union before the present administration took over. According to Schockett, there were "invisible" contracts and the union was rife with racketeering, resulting in a conviction and jail sentence for a former business agent. There was a time when the union lost its autonomy and its affairs were run by IATSE. This condition existed until a rank-and-file member brought a suit that restored local autonomy to the union.

### Stanley's Status

Stanley Warner, a party to the contract, also participated in the hearings, with zone manager Charles Smakwitz being called on to testify. Attorney Oscar Berman represented Stanley Warner. The theatre chain's contract with Local 244 is non-operative at the moment. The union and SW are engaged in a controversy over the employment of projectionists at SW theatres in Bloomfield and Orange, N. J. The union claims its men were locked out. The theatre company contends they walked out. At any rate, Local 244 men, despite the absence of a (Continued on page 73)

## Columbia of Canada Changeover

50% Interest Bought in By U.S. Company For Ultimate Re-Transfer to Paul Nathanson

### Kahane Tops Acad

Hollywood, June 23.

B. B. Kahane, Columbia Pictures v.p., succeeds George Stevens as prexy of the Academy of Motion Picture Arts & Sciences.

New Academy panel, elected by Board of Governors, includes Robert Ryan, 1st v.p.; Samuel G. Engel, 2d v.p.; Hal Elias, secretary; Perry Lieber, assistant secretary; Fred Metzler, treasurer; and Jacob H. Karp, assistant treasurer.

Elias, Metzler and Karp were incumbents. Stevens continues as a member of the Board, as one of two elected reps of Screen Directors' Branch.

Columbia has acquired the outstanding 50% of the common stock of Columbia Pictures of Canada Ltd. from the Premier Operating Corp., whose principal stockholders are Louis Rosenfeld, president of Columbia of Canada, Julie Allen and Herbert Allen. Col has held 50% of the common stock since 1926 when the company absorbed the Canadian franchise, Independent Films Ltd., and changed the name to Columbia Pictures of Canada.

The parent company, according to prexy Abe Schneider, is in the process of concluding an arrangement to sell the newly-acquired 50% interest to Paul Nathanson of Canada, v.p. of Empire-Universal Films Ltd., and a director of British-Lion Films of England. Nathanson is the son of the late M. L. Nathanson, long-time head of Metro's operation in Canada. In addition, Nathanson is associated with fellow Canadian Nathan Cummings in the ownership of a substantial block of Loew's Inc. stock.

Under terms of Col's new arrangement with Nathanson, present sales personnel of Columbia Pictures of Canada will remain intact and the company will continue to function without any changes in operations. Rosenfeld remains as president and Harvey Harnick continues as general sales manager.

## Exhibitors' Own Investors Inc. In Quest of \$2-Mil

Motion Picture Investors Inc., a stock company organized to acquire shares in film companies, has launched a sales drive to dispose of \$2,000,000 worth of MPI stock. The company, founded by Howard E. Jameyson, board chairman of Commonwealth Theatres, has as its aim the acquisition of a sufficient number of shares in the film companies so that it can exert an influence in the policies of these companies. The prime objective, via the control of stock or possibly placing representatives on the boards of directors, is to bring about policies that will protect the existence of theatres.

MPI was founded in April, 1958 by a group of theatremen and theatre equipment dealers. The initial investors subscribed approximately \$100,000 and have since received a 15% stock dividend. No solicitation efforts for additional stock sales have been made since early 1958, according to the company. Present MPI plans call for sales and organization efforts spreading outward from the company's homeoffice in Kansas City.

J. Robert Hoff, president of the Ballantyne Co. of Omaha, an equipment firm, has taken a six months leave of absence to head up MPI's sales organization, initially as midwest regional sales manager. Organizers of the stock company in addition to Jameyson, who is serving as president, include Robert S. Ballantyne, chairman of the board, Ballantyne Co., Jack D. Braunagel, president, Hope Enterprises Inc. and Helena Theatres Inc.; H. J. Griffith, president, Frontier Theatres; W. Harvey Hendren, president, United Film Service; L. J. Kimbriel, manager, Missouri Theatre Supply Co.; Beverly Miller, Missouri drive-in operator; Richard H. Orear, exec vicepres, Commonwealth Theatres; Clifford E. Parker, v.p., Alexander Film Co.; Walter Reade Jr., president, Walter Reade Theatres; Clark S. Rhoden, realtor; Ben Shlyen, publisher, Boxoffice; Philip Smith, president, Midwest Drive-in Theatres, and Byron Spencer, partner, Spencer, Fane, Britt & Browne.

### VOGUE'S ACT OF FAITH

Hollywood Blvd. Firststrun Spending 250G On Decor

Los Angeles, June 23. Vogue Theatre, 825-seater and one of Fox West Coast Theatres' five Hollywood Blvd. firststrun houses, has shuttered for a \$250,000 facelifting job, inside and out. When it reopens on or about Aug. 12, capacity will be slightly enlarged to 866 seats, with a wall-to-wall screen 57 by 24 feet to replace present smaller screen.

## Buffalo Depot May Influence Philadelphia

With the joint shipping depot in Buffalo operating for several months, the companies are discussing a similar arrangement at Philadelphia.

It'd be a different setup, however. Whereas, in Buffalo, several of the companies (20th-Fox and United Artists didn't go along) joined to operate their own shipping center, in Philadelphia they'd let the Jim Clark Film Carriers outfit do the work.

Attempts to cut down on distribution overhead were emphasized recently when Metro took over Paramount's shipping in the Cleveland exchange area. Par will sell out of Pittsburgh.

While several of the distributors believe that a concentration of services is inevitable—at least at the physical end—others still maintain that they can ship cheaper on their own. Several sales toppers have said privately that only "competition" keeps them from undertaking joint ventures in the shipping and inspecting area. Nobody proposes to handle the other's sales.

## OLD LEGIT COLUMBIA YIELDS TO NEW LOEW'S

Washington, June 23.

Loew's Theatres will raze the old Columbia Theatre here and construct an ultramodern showcase in its place, Orville Crouch, area Loew's manager, disclosed, while stating that some details remain to be worked out before any formal confirmation with specific dates and cost figures is possible.

It'll probably be a \$1,000,000 undertaking. Project conforms with Loew's State reconstruction in New York.

Columbia, built in 1891 as a legit house (Helen Hayes made her stage debut there as child performer), now has 904 seats. Rebuilt theatre is planned for 1,000.

Under consideration for opening picture: Metro's "Ben Hur."



## Son of Robin Hood

(CINEMASCOPE—COLOR)

Deserves top billing in action houses. Good production values; interesting story.

Hollywood, June 16. Twentieth-Fox release of Argo Film Production. Stars David Hedison, June Laverick, David Farrar, Marius Goring. Produced and directed by George Sherman. Screenplay by George Slavin. Camera: Arthur Grant; editor, Alan Osherson; music, Elmer Bernstein. Released at the studio June 16, '59. Running time, 81 MINS.

Jamie	David Hedison
Deering	June Laverick
Rochester	David Farrar
Chester	Marius Goring
Dorchester	Philip Friend
Sylvia	Delphi Lawrence
Alvin Adale	George Colours
Little John	George Woodbridge
Blondie	Humphrey Leston
Priores	Noel Hood
Constance	Shelagh Fraser

A novel twist, insuring attention along Sherwood Forest's Cinemascope path, is that "Son of Robin Hood" is a girl. The color film, made in Britain for 20th-Fox, is a good compromise between desired spectacle and required budget, and, while the only name of note is Robin's, the pic should fare well in the action market.

Although the action isn't as dashing as it was in the Errol Flynn days, it's fast enough to hold the juvenile trade in a flurry of bows and arrows and swords. Producer-director George Sherman successfully has captured the period, putting it to good work in the George George-Slavin screenplay.

David Hedison is a strong hero, intriguingly youthful yet sufficiently mature. He shows a good deal of promise which 20th should continue to develop.

"Son of Robin Hood," as have most of the Sherwood Forest yarns before it, sets out to save England from a beastly heel who has his eyes set on the throne. He comes bloody well close to being crowned, too, when the departed Robin Hood's followers pledge themselves to the coronation of the young prince. But green hats and bows notwithstanding, the followers need a new leader. To head their revival, they send for Deering Hood, the son Robin sired, but Deering turns out to be a daughter. She's brave, a whiz with an arrow and wholly capable of saving England, but the Sherwood advisors feel it's a man's job, pick Hedison for the job, and England is saved.

June Laverick, as Deering, has a lovely quality and adeptly puts it to work through her courage and well-meaning jealousies. David Farrar, as the villain, and Marius Goring, as the regent, are very good, with equally fine work from Philip Friend, Delphi Lawrence, George Colours and George Woodbridge.

The George-Slavin screenplay, from their original story, is carefully laid out, giving full vent to rapid action, and Sherman's direction of both the intimate scenes and the fights is excellent. He is assisted in good measure by fine technical work from cinematographer Arthur Grant, art director Norman Arnold, film editor Alan Osherson, soundman Don Weeks and composer Leighton Lucas.

## Alive and Kicking

(BRITISH)

Pleasantly diverting comedy about three old ladies who run away from an old folks' home; good entertainment for family audiences, but lacking in U.S. marquee value.

London, June 23. Associated-British release of a Victor Skutezy production. Stars Sybil Thorneike, Kathleen Harrison, Estelle Winwood. Screenplay by Denis Canan. Based on idea by William Dinner. William Morrison, camera; Gilbert T. Green, editor; Bernard Gribble, music; Philip Green, Producer. Previewed at Studio One, London. Running time, 95 MINS.

Dora	Sybil Thorneike
Rose	Kathleen Harrison
Mabel	Estelle Winwood
Macbeth	Stanley Holloway
Matron	Joyce Carey
Russian Captain	Eric Pohlmann
Birdwatcher	Colin Gordon
Solicitor	John Salew
Old Man	Liam Redmond
Old Woman	Richard Harris
The Lovers	Olivia de Havilland
Postmistress	Anita St. John
Postman	Paul Farrell
Policeman	Patrick MacInnes
Little Boy	Raymond Manthorne
Villagers	Tony Quinn
Singers	Brendan O'Dowda
	Joseph McNally

"Alive and Kicking" is a pleasantly diverting comedy which makes up in good humor what it lacks in wit. It should be a click with most family audiences though lacking in marquee value for U.S. consumption.

It was inspired casting to bring together Sybil Thorneike, Estelle Winwood and Kathleen Harrison, whose combined ages total 214 years. They play devoted friends who, when they are about to be

split up, run away from the Sunset Old Folks' Home. They evade a full-scale search by the police, army, air force and navy, reach the coast, escape in a speed boat and are picked up by a Russian trawler. Because of language difficulties they are nearly whisked off to Russia, but instead are put ashore on what turns out to be a remote, uncivilized Irish island.

There they meet a wealthy American who has bought three cottages for his retirement. He disappears, and believing he has been drowned, the old ladies decide to take over the cottages and pretend that they are his nieces. Also, that their uncle is too ill to be seen by the islanders. At first the simple villagers are suspicious of the women but eventually get to like them especially when they organize a knitting industry which brings prosperity to the island. Of course, the American turns up in time to save the old ladies from exposure, he adopts them as nieces, becomes a partner in the knitting business and everything winds up nicely.

Simplicity is the keynote of this engaging little film. The dialog and situations lack subtlety having to do largely with Irish whimsy. Such spectacles as the villagers getting loaded at a whisky party, Miss Thorndike clambering down a cliff to gather gulls' eggs and the Russian sailors' coming complicated in their efforts to talk with the old ladies are highlights. But though there is not a great deal of inventiveness in either writing or direction, the film is carried along cheerfully by the sheer exuberance of the cast, and particularly the four stars.

The Misses Thorndike, Winwood and Harrison, with their contrasting forms of humor, blend into a formidable trio while Stanley Holloway plays the American with appropriate breeziness. Eric Pohlmann makes a brief but effective appearance as the Russian sea captain. Colin Gordon is also on hand with one of his amusing cameos as a bird-watcher. The Irish villagers are conventional types, outstanding being Liam Redmond and Marjorie Rhodes. Patrick MacInnes, a comic policeman; and Richard Harris and Olivia McFarland, as a pair of young lovers.

The film was largely shot in a remote Scottish island with the result that the locale had an authentic "out-of-this-world" atmosphere. Gilbert Taylor's black and white lensing made the best of the scenery, though the film fairly shrieks for color. Philip Green has contributed a lively score and, with Michael Carr, has served up some pleasant Irish songs plus one zesty title song. Denis Canan's screenplay starts off briskly but then settles down to an appropriate leisurely pace. "Alive" and "Kicking" is a totally unambitious piece of work but it offers a full quota of yocks and smiles.

## Diez Fusiles Esperan

(10 Ready Rifles)

(HISPANO-ITALIAN)

Madrid, June 16. Dipena release of a Producers-Chalco coproduction with Domiziana Internazionale of Rome. Stars Paolo Rabal, Ettore Manni, Rostia Arena, features Berta Rianza, Memmo Carotenuto, Felix de Pomes, Milly Vitale. Directed by Saenz de Heredia. Screenplay by Carlos Blanco. Camera, Francisco Semper; art director, Ramiro Gomez; music, Tomas Garbun and Francisco Escude; editor, Carlos Blanco. Running time, 95 MINS.

One of history's strange wars, the Carlist fracas of the 1830's identified the enemy as a gentleman with long wavy hair. This distinction hindered the valiant attempt by director Saenz de Heredia and scripter Carlos Blanco to create war-torn emotions and characters.

Despite the many creditable film values in this yarn of a demoralized Carlist officer who deserts and later reneges on a promise to face an enemy firing squad in exchange for overnight freedom, the principal theme of the officer's reintegration with honor and a sense of duty (returning to face the rifles) goes astray. Recovered ideals spring from the final reel in a flurry of melodrama.

Paolo Rabal, as an undermined Carlist, continues to reveal maturing screen talent. Italo Ettore Manni convinces as the idealist brother officer who uses fists with telling didactic effect on Rabal. Budget no doubt accounts for Milly Vitale's brief role though she would have added femme vitality to the lead role played by Mexico's Rosita Arenas. Berta Rianza, Memmo Carotenuto and Felix de Pomes offer effective support.

Saenz de Heredia's direction, Semper's lensing and the authenticity of Navarran background give "Rifles" a sustained quality. Film will not draw salves as the Spanish entry at Berlin Film Fest but with the stars' selling power should do biz in European sectors and Latin America.

## Pier 5, Havana

Cuban timeliness boosts chances for routinely-plotted tale.

Hollywood, June 19. United Artists release of Robert E. Kent production. Stars Cameron Mitchell, features Allison Hayes, Eduardo Noriega, Michael Granger, Logan Field, Nestor Cerda. Directed by Edward L. Cahn. Screenplay, James B. Gordon; story, Joseph Hoffman; camera, Maury Gertsman; editor, Grant Whitlock. Previewed June 18, '59. Running time, 68 MINS.

Steve Dargatz	Cameron Mitchell
Monica Gray	Allison Hayes
Fernando Riera	Eduardo Noriega
L. Garcia	Michael Granger
Hank Miller	Logan Field
Lopez	Victor Polva
Schluss	Otto Waldo
Sergeant	Peter Ferro
2nd Man	Edward Foster
Monica's Maid	Ken Terrell
General	Donna Day
Capt. Emilio	Fred Engelberg
Pablo	Rick Vallin
General	Walter Catlett
Burly Man	Joe Yrigoyan

One of the first releases to take advantage of the Cuban revolution aftermath, "Pier 5, Havana" will probably garner higher grosses in program market via exploitation than its routine plot merits. Uninspired handling keeps pace at a monotone, but timeliness of subject matter will help its b.o. chances.

Robert E. Kent production twirls a round Cameron Mitchell, an American, arriving in Havana to locate an old friend who has disappeared during revolution, and landing squarely in the midst of a plot by a group of Batistas to overthrow the Castro government. He gets assistance from the Cuban police, and in climax is responsible for breakup of the plotters.

Direction by Edward L. Cahn doesn't give much color to the James B. Gordon screenplay, and Mitchell emerges as a pretty stodgy character. Allison Hayes, as his former girl-friend now wed to the missing man, lends distaff interest, and Michael Granger is okay as the Havana police lieutenant who comes to Mitchell's aid. Eduardo Noriega, leader of opposition group, and Logan Field, missing man whom plotters force to convert stolen planes into bombers, are capable.

Technical departments, headed by Maury Gertsman's excellent photography, are well executed.

## Left, Right and Centre

(BRITISH)

Brisk light-hearted comedy about a by-election; excellent work by Al Carmichael & Alastair Sim making pica surefire yock-raiser over here.

London, June 23. British Lion release of a Lauder-Gilliat production. Stars Ian Carmichael, Alastair Sim, features Richard Wattis, Eric Barker. Directed by Sidney Gilliat. Screenplay by Sidney Gilliat from story by Gilliat and Val Valentine; camera, Gerald Gibbs; editor, Geoffrey Foot; music, Humphrey Searle. Previewed at Studio One, London. Running time, 95 MINS.

Stella Stoker	Patricia Bredin
Bert Glimmer	Eric Barker
Bill Hemmings	Jack Stiles
Bob Stoker	Leslie Dwyer
Mr. Bray	Russell Waters
Woman in Hat	Hattie Jacques
Robert Wilton	Ian Carmichael
Harding-Praet	Richard Wattis
Annabel	Pattie
Ernest	George Benson
Erneston	Anthony
Grimsby/Armfield	Moultrie Kelsall
Lord Wilcot	Alastair Sim
Harry	Gordon Harker
Dr. Rushall	Fredrick Ledder
Mayor	John Salew
Bastington	Bill Shine
Interviewer	Jeremy Hawk
Mrs. Maggs	Irene Handl
TV Panel	Emmon Andrews
	Harding, Joseph
	Carole Carr

It may well be that "Left Right and Centre" will prove too parochial for the U.S. and it probably lacks star value for American tastes. But in Britain, this light-hearted skit on British politics should prove a b.o. champ. It ripples along gaily, is short enough for its slim joke not to become labored, has a sharp sense of fun, quite a lot of wit and, in addition, has a well-stocked and reliable cast of pop British players to make the most of the dialog and situations.

Sidney Gilliat and Val Valentine have dreamed up a simple enough idea, that of Cupid playing merry havoc with local by-election. Standing for the Conservatives is Ian Carmichael, an amiable tv panel-game celebrity who has been put up by his uncle as a boost for his very commercialized "stately home." Carmichael's Socialist opponent is Patricia Bredin, pretty daughter of a Billingsgate fish-merchant.

The two fall for each other and the film largely consists of the frantic efforts of their respective agents to throw a monkey-wrench into the romance which is threaten-

ing to blow up the entire election campaign.

Gilliat's screenplay and direction never flag. He gets in some neat digs at television, politics and the present craze for turning aristocratic homes into peep-shows. Among the particularly hilarious sequences are a tour of the Stately Home, a romantic mixup in a maze, and a wordy match between the two candidates at a public meeting. Many of the gags and situations are irrelevant, but they all add up to a good-humored piece of nonsense. The producers owe a great deal to their cast, headed by Carmichael and Alastair Sim. Carmichael, one of Britain's best exponents of light, charming throwaway comedy, is in topnotch form as the lovesick Tory while Sim is richly funny as the opportunistic peer with a heart shaped like a cash-register. Patricia Bredin is a comparative newcomer but a welcome fresh, attractive face.

Two heavy parts are filled by Richard Wattis, as Carmichael's political agent, and Eric Barker, as his Socialist counterpart. Their two styles of comedy blend admirably. Moyra Fraser, stage revue artist, etches in a sharp and witty portrayal of a dumb but shapely model with a yen for Carmichael. Anthony Sharp, George Benson, Gordon Harker, Bill Shine and Jack Hedley are among a long string of other feature players who contribute effectively to this bright pic. Gerald Gibbs' lensing, John Box's artwork and authentic locations all help towards a smooth piece of work.

## The Man Who Could Cheat Death

(COLOR)

Well-made by rather mild horror item.

Hollywood, June 19. Paramount release of Hammer Production. Stars Anton Diffring, Hazel Court, Christopher Lee. Produced by Michael Carreras. Directed by Terence Fisher. Screenplay, Jimmy Sangster; based on a play by Barry Lynde; camera, (Technicolor), Jack Asher; music, Richard Bennett; editor, James Nease. Previewed at Studio One, June 16, '59. Running time, 83 MINS.

Georges	Anton Diffring
Janine	Hazel Court
Christoph	Christopher Lee
Ludwig	Arnold Marle
Margo	Delphi Lawrence
Legends	Francis De Wolf

It is apparent from the Hammer production, "The Man Who Could Cheat Death," that horror films are nearing the end of their current cycle. The Paramount release is in good Technicolor, it is well-acted and intelligently conceived. But invention and embellishment in this field appear to have been exhausted. If it is to succeed, "The Man Who Could Cheat Death" will have to be heavily exploited.

Horror films are victims of their own past success. Lush with monsters and laced with gore, they first popped the eyeballs later only droops the lids. As ever-greater horror is required, there is less and less that is horrible enough. "The Man Who Could Cheat Death" is, in a sense, hoist by its own bloody scalpel. Aside from a few macabre scenes, there is nothing that will more than ripple the surface sensibilities of even the most impressionable.

Jimmy Sangster's screenplay has Anton Diffring as the man of the title. The time of the action is 1902. Diffring, who appears to be a hale and hearty 35 years of age is actually 104. He has kept inserting in trim, he explains, by inserting into his system the "uter paratroird" gland and living victims. The fate of the victims finally attracts the attention of the police and Diffring is halted in his experiment.

Hammer is the only production unit concentrating on class horror films. Like its past successes, "The Man Who Could Cheat Death" has nothing foolish about it. Sangster's intelligent screenplay is directed seriously and straight by Terence Fisher. The cast responds with alacrity. The trouble is as a straight story it does not have enough about it to keep it consistently or intermittently interesting. And there's not enough horror to compensate.

The cast is good, headed by Diffring, and supported by Hazel Court as his unwitting fiancée, and Christopher Lee, an unwilling accomplice.

Richard Bennett's music has novelty, particularly in setting the mood behind the titles.

Charles Albert and Bill Rau, operating as the Al-Ra Theatres, owners of the Circle 81 Drive In Theatre, San Antonio, have purchased the 62nd and Lexington Drive In Theatre at Corpus Christi from Herman Gould. Sam Kellogg will remain on as manager of the ozoner for the new owners.

## Der Mann, Der Sich Verkauft

(The Man Who Sold Himself)

(GERMAN)

Berlin, June 16. Europa release of Filmfabrik production. Stars Hildegard Neff, Hansjorg Reich, Antje Wiasgerber, Kurt Ehrhardt, Katharina Matt, Ernst Schroeder. Directed by Josef von Baky. Screenplay, camera, Marc Passer. Editor, Friedrich music, Josef Haertzel. At Atelier am Zoo, Berlin. Running time, 104 MINS.

An ambitious yarn, competently directed by Josef von Baky, this fails to convince because of a very inadequate script. Film has a remarkably well chosen cast, headed by Hildegard Neff, which is an asset. However, commercial chances appear rather problematical.

Story concerns an ambitious young reporter of a scandal sheet who lands a big scoop by writing an article series about the "dark past" of a newly rich and now reputable hotel owner. The series kills the man.

Pic attempts to take sharp aim at the new German society and simultaneously at the scandal press. But the attacks are so exaggerated the whole thing has a false ring. Thanks to Baky's efficient direction, there's still a certain amount of suspense at the start but he fails to save the pic from getting dull later on.

Despite his good direction and a homogenous cast plus fine technical credits, this one rates as a disappointing film on a basically interesting subject. Failure to exploit all angles is blamed on the writer.

## Le Gendarme De Champagnie

(FRENCH)

Paris, June 22. Cinedis release of Chronos Film production. Stars Jean Richard, Roger Pierret, Jean Richard, Zuber, Noel Roquevert, Alfred Adam, Nadine Basil. Directed by Jean Bastia. Screenplay, Roger Fisher. Camera, Marc Passer. Editor, Jacques Desagneux. At Balzac, Paris. Running time, 95 MINS.

Claudius	Jean Richard
Vittorio	Roger-Pierre
Suzette	Véronique Zuber
Georges	Noel Roquevert
Gregorio	Alfred Adam
Suzette G.	Nadine Basil

Bucolic comedy about a bumbling policeman in a little town and an outlaw he both befriends and chases has some risible situations and some adroit comic timing and emoting by Jean Richard as the cop and Roger-Pierre as the bandit. But its sectional humor and accents has this mainly a local bet with only chance possibilities in foreign markets.

Pic is conventional and familiar but plays along brightly and looks an okay entry here. Technical credits are good and assorted character actors lend nice support to the principals.

## New Beachfront

Continued from page 2

by at Ronda filming "Carmen" and Lauren Bacall was only seventy miles distant for her starring role in "Northwest Frontier."

A feeble Madrid junket try never got off the runways. An unidentified phone invite to "Be our week-end guest" was followed by formal wording containing a "no accommodations" mea culpa clause explaining five of the seven floors were still uninhabitable. Queries on the spot revealed bonifaces had over-flooded the Swordfish with Malaguenuos and Malaguenuos.

Resulting small but sedate handful of non-locals comprised Spanish playwright Edgar Neville, two Yanks (Lee Setomar and Bob Perez) who recently took over Torremolinos nightspot "El Manana" and Norbert Frank, owner of Madrid's Hotel Plaza. Vet Todd flack Dick Williams had to crash land. Only VARIETY and the Malaga press corps shared coverage honors.

Despite an inauspicious inauguration, the Swordfish is nonetheless a tourist monument on the Malaga-Cadiz Highway. Grounds and swim-pool rate with summit similars at Las Vegas; seashore locale is inviting; modern structure tastefully integrates under Swiss management a beachfront night-club, bowling alleys, Tom Thumb golf and twenty shops.

It all might have been molded by the hand of Hilton—a name Mato and Albarola could profitably emulate. For even in the face of tourist millions (3,500,000 in 1958) now touching down on Spanish shores, an "Open for business" shingle on Swordfish doors will not in itself guarantee black-ink ledgering for the newfledged Costa del Sol operation.

# SOVIET'S COSTLY B'WAY REVIEW

## Goldwyn: 'More Films Not Comin'; 35 Releases Sold 48% of Tickets; Ducks 'Race Stereotype' Angle

By HY HOLLINGER

Samuel Goldwyn characterized as "a lot of hot air" the announcements of the major film companies concerning expanded production programs. He reiterated his prediction that the time is approaching when only 100 pictures will be made annually. As evidence of his contention, the veteran indie producer cited a survey made by Eastman Kodak and relayed to him by Eastman's Ted Curtis. The study indicated, he said, that only 124 pictures will be made within the next year.

In New York for the world premiere of "Porgy and Bess," Goldwyn, covering the whole spectrum of industry problems, declared that exhibitors, rather than complaining about a shortage of product, should campaign for fewer and better pictures. He noted that it was senseless to put pictures in theatres "that won't even help pay the rent." "If exhibitors want more pictures," he added, "let them go out and make them. Where are they going to find the great stories? Today's public is discriminating. It will not go out to see 'B' pictures. I know exhibitors have been complaining about me because I said only 100 pictures will be made, but the facts bear out my contention."

He pointed out, for example, that out of 234 pictures made last year, about 34 or 35 of the entries were responsible for 48% of the business. On this basis, he said in effect, what's the use of making a lot of pictures if the majority of them are unsuccessful. Similarly, he continued, he has been condemned for observing that there would be a drastic reduction in the number of theatres in the United States. "There are fewer theatres today, aren't there?" he stated to prove his point.

### Public Will Pay

Defending the admission scale for "Porgy" and his previous films, Goldwyn maintained the wicket charge depended on what the public was willing to pay to see a particular film. "It has been proven," he said, "that the public will pay for a good picture, but won't look at a bad picture for nothing."

He contended that a picture was not an "artistic" success unless the public pays to see it. "A picture to be successful must reach hundreds of millions of people," he asserted.

Turning to the subject of actors and creative talent, Goldwyn said actors should make all they can if they are willing to assume some of the risk. He wondered, however, how long the public would continue to purchase stock in the film companies if it finds that it owns nothing after the picture is completed. This was an obvious reference to the large percentages that some of the companies give away in order to obtain the services of actors, producers, directors, and writers. "I have no respect for the managements that let these people get away with such demands," he said. Goldwyn acknowledged that he had assigned percentages of some of his pictures, but he stressed that no one except himself owned the picture when it was completed.

### 'Survival of Fittest'

On the topic of the picture business as a whole, Goldwyn was extremely bullish, but he cautioned that the next few years would see the "survival of the fittest" in both production and exhibition. Many theatres, he predicted, will close, but the good theatres operated by showmen will stay in business. He declined to predict how many production-distribution companies would survive.

Warming up to one of his favorite observations, Goldwyn emphasized that the story is the important foundation of a picture.

(Continued on page 10)

## CINEPANORAMA TO SHOW AT \$2.50

The Soviet Government is spending \$500,000 on leasing the Mayfair Theatre on Broadway and on construction to equip the house to show two films in the Soviet Cinepanorama process. The show, timed to coincide with the Soviet Exhibition of Science, Technology and Culture at the N. Y. Coliseum, starts June 30 with the film "Great Is My Country."

According to Victor Kalistratov, director of the Mayfair project, and chief of the American section of Sovexport in Moscow, the Soviet government is leasing the Mayfair for a period of 40 days, at a cost of approximately \$1,000 per day. House will charge \$2.50 top. The second film to be shown at the Mayfair will be "The Magic Mirror," which is to have its premiere in late July. "Great Is My Country" is the first Soviet picture to play on Broadway since 1943.

The Cinepanorama process involves three projectors and utilizes a nine-track stereophonic sound system. It incorporates features of both Cinerama and Cinemiracle. The Americans, in turn, will show Cinerama at the American exhibition in Moscow later this summer.

Kalistratov complained bitterly about the costs involved in equipping the Mayfair, but noted that this was due partly to the fact that the decision to show Cinepanorama on Broadway had been made late and in a hurry. Also, the Mayfair was the only theatre available on Broadway for Soviet use. At the same time, the Soviet rep felt he was being asked to pay well beyond original estimates.

## Dozen From Alex Gordon; Selling Each Separately

Hollywood, June 23.

Alex Gordon, who just closed a co-production deal with Allied Artists for "Atomic Submarine," has set up a sked of 12 indies for filming during the next 12 months. Individual releasing deals will be closed for each picture, not all of which are yet titled.

Program now consists of "War Against Crime," FBI yarn; Edgar Allan Poe's "Mask of the Red Death"; "Killer Smog," "Mystery Bomber," based on newspaper stories about the B-24 found in Libyan desert recently; "Chicago Crime Boss," "Pick-Up on Vice Street."

Several sci-fi projects also are slated, including "Project X" and "The Beetle."

## State's Reservation on Moscow Fest; Enters But 'Out-of-Competition'; N.Y. Film Execs Express Puzzlement

### Reasons for Closing

Bluffton, O., June 23.

George Carmack, owner of Bluffton's only film house, the Carmack, closed it down because he said he could not come to terms with film distributors over rates which he said continued to rise although film attendance has been slim.

Carmack also said another reason he could not come to terms with the distributors was because he did not want to take many of the films offered in order to get the better product.

Although the film industry completely accepts U.S. State Dept. guidance when it comes to dealings with the Russians, there was a good deal of puzzlement in Manhattan last week when it became known that the Yanks would participate in the Moscow film festival but only out-of-competition?

Festival rolls Aug. 3-17. Invitations came in very late. According to the State Dept. ruling, no official U.S. delegation will go to Moscow, though an official of the American Embassy in Moscow will be designated to represent the U. S. One feature film and two documentaries from the U.S. will be shown.

Question asked is: If the Department decided that the American industry should enter the Moscow fest, which is the first of its kind in Russia, why show such entries be out-of-competition?

The answers, supplied by Turner B. Shelton, film chief of the U.S. Information Agency and chairman of the interagency group in Washington which decides at what festivals the U.S. should be officially represented, are:

(1). The United States never goes into festivals that are not actually recommended by the International Federation of Film Producers Assns. Moscow got only an "approved rating," which leaves it up to individual countries or industries whether or not they wish to participate.

(2). There isn't enough time to properly go through the routine of selecting a film to be shown in competition.

(3). It's not a good idea to set a precedent via fullblast participation in a non-recommended fest.

Shelton said these were the only reasons for mixing the competitive part of the festival. Observers in N. Y. are not quite sure that this is the full story. Some wondered, for instance, whether the Department feared being pulled into similar events in Czechoslovakia (Karlov-Vary) and other Communist countries. Others felt that, possibly, the Government did not wish to take active part in a Soviet-sponsored competition.

### What's 'Precedent'?

It's pointed out that "precedent" had little meaning when it came to dealing with the Russians in the past. Some of the concessions made the Soviets under the film agreement within the framework of the Soviet-American cultural exchange pact were certainly unusual and more or less violated principles enunciated by the Motion Picture Export Assn. in its dealings with other, "friendly" nations.

Question is also asked why, if there is time enough to select and prepare a feature film for showing in Moscow, the time angle should figure so importantly when it came to entering that same picture into the competition. In either case, the attraction will be seen and judged by Soviet audiences as representative of Hollywood's output.

According to the industry in N.Y., there have been a number of instances where U.S. films have competed in festivals with nothing more than an "approved" rating. The Motion Picture Export Assn. board some three weeks ago flatly nixed Moscow participation "on the advice of Washington." Since then, the Government appears to have had a change of heart.

The film will be selected by the industry in close consultation with the State Dept. There are no indications as yet whether the Soviet will be willing to accept an out-of-competition entry from the Yanks.

Bill Farnsworth Jr., has been appointed assistant city manager of the four Cinema Arts Theatres in San Antonio.

## Mexico Decides, Goes to Moscow

Mexico City, June 23.

Mexico has made up its mind that attendance at the Moscow Festival is "harmless." The Film Bureau has given the nod to the Association of Mexican Film Producers. The latter, in turn, has started weeding out potential pictures deemed suitable for the event.

Most likely candidate appears to be "Our Hungry Days," an Alfa Films production directed by Rogelio Gonzalez and starring Pedro Armendariz and Rosita Quintana. Another is Ismael Rodriguez's "Tales of Pancho Villa" in which the bandit-revolutionary is whitewashed. This one too stars Armendariz in title role with Maria Elena Marquez upholding leading lady end.

Other films are also being reviewed but selection will probably be made from these two since "Los Desarraigados" (The Expelled Ones) is still not completed, requiring laboratory and dubbing work. This one had also been earmarked for the Venice festival.

In the children's division, Mexico may send its version of "Little Red Riding Hood" to Moscow.

Screen Directors Guild Directory, 80 pp., is just out. It's a handy reference work giving biographical detail on the men who make 'em.

## King Vidor: Can't Match Techniques

## Tyrone Power and Yul Brynner Too Unlike Even In Long Shots—No 'Sheba' Salvage

By JIM POWERS

Hollywood, June 23.

None of the footage involving the late Tyrone Power will be used in "Solomon and Sheba," according to director King Vidor. It was necessary to reshoot more than half of the whole picture following Power's death. Vidor estimates the total cost of the film has now been more than \$6,000,000.

Vidor is back here briefly from his long stretch in Europe filming the Edward Small presentation. After a short rest, he takes off for London where the picture is now being edited. Death of Tyrone Power before "Solomon and Sheba" was completed created a situation, Vidor says, that probably was unique on a motion picture of its size and cost.

"We originally believed that perhaps we could use many of the long-shots we did with Ty," he recalls. "We thought we could even use more of the film than long shots, particularly scenes where his face would not be recognizable. But we discovered we could not." Vidor says Yul Brynner, who re-

placed Power on the latter's death, had an entirely different conception of the "Solomon" role, and it was discernible in every movement and gesture—even on the long shots.

"It was a perfectly valid conception," Vidor says, "and in a way it marked the difference in approach to a role by Ty and Brynner. Ty was a more thoughtful actor in his approach to a role, where Brynner has more 'attack.' These differences could not be concealed."

### A 10-Week Problem

"Solomon and Sheba" originally rolled in Spain last Sept. 15. It was considered almost finished when Power died, Nov. 15. Brynner was signed immediately to replace him, but since he had only 10 weeks open, the film had to wind with his scenes by Feb. 15, which it did.

"It was a little like second-guessing yourself," says Vidor. "We had all the original film and set-ups to guide us on the re-shooting with Brynner. If some of the shots (Continued on page 73)



# Det. Climbs; 'Say One' Hotsy \$22,000, 'Wild' Lively 16G; 'Any Girl' Wham 12G, 'Phillys' Great 18G, Both 2d

Detroit, June 23.

Great week is in prospect for the downtowners currently. "Say One for Me" looks hotsy at the Fox. "Wild and Innocent" shapes smash at the Palms. "H-Man" looks fine at the Broadway-Capitol. "Go, Johnny, Go" is slow at the United Artists.

Among the holdovers, "Young Philadelphians" is strong in second round at the Michigan. "Ask Any Girl" stays great in second week at the Adams. "Imitation of Life" looks great in ninth session at the Madison. Thirty-eighth week of "South Seas Adventure" continues wham at Music Hall.

## Estimates for This Week

**Fox** (Fox-Detroit) (5,000; 90-\$1.25)—"Say One for Me" (20th) and "Plunderers of Painted Flats" (AI). Swell \$22,000. Last week, "Watusi" (M-G) and "Angry Hills" (M-G), \$11,000.

**Michigan** (United Detroit) (4,000; \$1.25-\$1.49)—"Young Philadelphians" (WB) and "Face of Fugitive" (Col) (2d wk). Great \$18,000. Last week, \$20,000.

**Palms** (UD) (2,961; \$1.25-\$1.49)—"Wild and Innocent" (U) and "Floods of Fear" (U). Sock \$16,000 or over. Last week, "Man in Net" (UA) and "Gunfight at Dodge City" (UA), \$17,000.

**Madison** (UD) (1,900; \$1.25-\$1.49)—"Imitation of Life" (U) (9th wk). Grand \$8,000. Last week, \$9,500.

**Broadway-Capitol** (UD) (3,500; 90-\$1.25)—"H-Man" (WB) and "Woman Eater" (Indie). Lively \$12,000. Last week, "Gigantis" (WB) and "Teenagers Outer Space" (WB), \$9,000.

**United Artists** (UA) (1,667; \$1.25-\$1.50)—"Go, Johnny, Go" (Indie) and "Plan 9 Outer Space" (Indie). Slow \$5,000. Last week, "How to Marry a Millionaire" (20th) (reissue), \$6,900.

**Adams** (Balaban) (1,700; \$1.25-\$1.50)—"Ask Any Girl" (M-G) (2d wk). Terrific \$12,000. Last week, \$10,000.

**Music Hall** (SW-Cinerama) (1,208; \$1.55-\$2.65)—"South Seas Adventure" (Cinerama) (38th wk). Wow \$15,600. Last week, \$14,800.

## 'To Live'-Tables' Trim \$7,000 in Cincy; 'Capone' 15½G, 'Any Girl' 8G, 2

Cincinnati, June 23.

Cincy first-runs are holding close to seasonal par this stanza. Only new bill, "Westbound" and "Born Reckless" at Grand, shapes hep. "Ask Any Girl" bids to retain downtown lead in second round at Albee in okay stride. "Al Capone" is a sturdy holdover at Keith's and continues big in simulcasts showing at Shor's Twin Drive-In. Repeats of "I Want to Live" and "Separate Tables" rate a firm session at the Palace. Longrun "South Seas Adventure" is surging in 34th week to boffo take at Capitol. Hard-ticket "Diary of Anne Frank" continues fairish in fifth frame at suburban Valley.

## Estimates for This Week

**Albee** (RKO) (3,100; 90-\$1.25)—"Ask Any Girl" (M-G) (2d wk). Sturdy \$8,000 after \$10,000 preem.

**Capitol** (SW-Cinerama) (1,376; \$1.20-\$2.65)—"South Seas Adventure" (Cinerama) (34th wk). Surging to boffo \$20,000. Last week, \$16,500. Pickup on extra shows for out-of-town groups.

**Grand** (RKO) (1,400; 90-\$1.10)—"Westbound" (WB) and "Born Reckless" (WB). Hep \$7,500. Last week, "Young Philadelphians" (WB) (m.o.) (2d wk), \$5,500 in 9 days at \$1.25 top.

**Keith's** (Shor) (1,500; 90-\$1.25)—"Al Capone" (AA) (2d wk). Good \$6,500. Last week, \$8,000.

**Palace** (RKO) (2,600; 90-\$1.10)—"I Want to Live" (UA) and "Separate Tables" (UA) (repeats). Oscar winners encoring to pleasing \$7,000. Last week, "Mysterians" (M-G) and "First Man Into Space" (M-G), \$9,500 with \$1.25 top.

**Twin Drive-In** (Shor) (1,600 cars; 90-\$1.25)—"Al Capone" (AA) (2d wk). Hotsy \$9,000 after \$14,400 bow on one side of double screen.

**Valley** (Wiethe) (1,200; \$1.50-\$2.50)—"Diary of Anne Frank" (Col) (5th wk). Holding strong at around \$7,000, on heels of last week's peak \$7,700. Helped by support of clergy. Stays till July 1.

## Key City Grosses

### Estimated Total Gross

**This Week** ..... \$2,250,800  
(Based on 22 cities and 224 theatres, chiefly first runs, including N. Y.)

**Last Year** ..... \$2,434,800  
(Based on 23 cities and 252 theatres.)

## 'For Me' Rousing \$12,000, St. Loo

St. Louis, June 23.

Although there are several big new pix here this frame, a stereotypers strike, which has shut down both newspapers here, is taking its toll at the boxoffice. Despite lack of the patrons, newspaper advertising, "Pork Chop Hill" at the Orpheum, "Say One for Me" at the St. Louis and "Mysterians" at Loew's are doing fairly well. "For Me" is best of the lot with solid returns. "Sleeping Beauty" is still good in second round at the Pageant.

## Estimates for This Week

**Apollo Art** (Grace) (700; 90-\$1.25)—"Crucible" (Indie) (3d wk). Okay \$1,500. Last week, \$1,500.

**Fox** (Arthur) (5,000; 60-90)—"House on Haunted Hill" (AA) and "Cosmic Man" (AA) (2d wk). Fair \$8,000. Last week, \$10,000.

**Loew's** (Loew) (3,600; 60-90)—"Mysterians" (M-G) and "First Man Into Space" (M-G). Modest \$9,000. Last week, "Shake Hands With Devil" (UA) and "Face of Fugitive" (Col), \$8,000.

**Orpheum** (Loew) (1,900; 60-90)—"Pork Chop Hill" (UA) and "Riot in Juvenile Prison" (UA). Mild \$6,000. Last week, "Anna Lucasta" (Col) and "Guns, Girls, Gangsters" (Col), \$4,500.

**Pageant** (Arthur) (1,000; 75-\$1.50)—"Sleeping Beauty" (BV) (2d wk). Good \$6,000. Last week, \$6,500.

**St. Louis** (Arthur) (3,800; 60-90)—"Say One for Me" (20th). Solid \$12,000. Last week, "Woman Obsessed" (20th) and "Joy Ride" (AA), \$8,000.

**Shady Oak** (Arthur) (760; 60-90)—"Gigi" (M-G) (11th wk). Good \$2,500. Last week, \$3,000.

## Newspaper Strike Bops K.C. But 'Jane' Lusty \$7,500; 'Room' 6G in 2d

Kansas City, June 23.

Strike of typographers which stopped publication of the Kansas City Star Times and the Kansas City Kansan here Friday is the major concern of theatre and film men this session. No sign of the papers resuming, and estimated generally that film biz will be cut noticeably. Midland's "It Happened To Jane" is rated good. Fox Midwest has "Woman Obsessed" at Uptown, and "Girl in Bikini" at Isis and Granada, both doing moderate biz. "Room At Top" still is solid in second round at the Missouri after a great initial week.

## Estimates for This Week

**Capri** (Durwood) (628; \$1.50, \$2.25, \$2.50)—"South Pacific" (Magna) (13th wk). Off to \$6,000. Last week, \$7,000.

**Crest, Riverside** (Commonwealth) (900 cars each, 85c)—"Horror of Black Museum" (AI) and "Headless Ghost" (AI), first-runs, with "Compulsion" (20th), second-run. Moderate \$7,500. Last week, "High School Big Shot" (Indie), "T-Bird Gang" (Indie), "Tunnel of Love" (M-G), \$6,500.

**Kimo** (Dickinson) (504; 90-\$1.25)—"Love Is Profession" (Kings). Fancy \$2,500. Last week, "Henry V" (Indie) (3d wk), \$1,100.

**Midland** (Loew) (3,500; 75-\$1)—"It Happened To Jane" (Col) and "Last Blitzkrieg" (Col). Good \$7,500; may hold. Last week, "Count Your Blessings" (M-G) and "Seven Guns To Mesa" (AA), \$5,500.

**Missouri** (RKO) (2,585; 75-\$1)—"Room at Top" (Cont) and "Gang War" (20th) (2d wk). Pleasant

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## 'Some Hot' Fancy 7½G, Seattle; 'Days' 5G, 2d

Seattle, June 23.

Not much exciting here this round with new entries light and most of holdovers sagging. However, "Some Like It Hot" still is torrid in eighth stanza at the Paramount and "Around World in 80 Days" looms big in second week at the Blue Mouse. "Tarzan's Greatest Adventure" is okay in first round at Coliseum.

## Estimates for This Week

**Blue Mouse** (Hamrick) (739; 90-\$1.50)—"Around World" (UA) (2d wk). Big \$5,000 or near on return date. Last week, \$5,700.

**Coliseum** (Fox-Evergreen) (1,870; 90-\$1.50)—"Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par). Okay \$6,000. Last week, "Room 43" (Indie) and "No Place to Land" (Indie), \$8,200 in 8 days.

**Fifth Avenue** (Fox-Evergreen) (2,500; 90-\$1.50)—"Happened to Jane" (Col) and "Bandit of Zhobe" (Col) (2d wk). Slow \$5,000. Last week, \$8,700.

**Music Box** (Hamrick) (850; 90-\$1.50)—"Sleeping Beauty" (BV) (2d wk). Fair \$3,500. Last week, \$5,300.

**Orpheum** (Hamrick) (2,700; 90-\$1.50)—"Mysterians" (M-G). Mild \$7,000. Last week, "Shake Hands With Devil" (UA) and "Gunfight at Dodge City" (UA), \$4,800.

**Paramount** (Fox-Evergreen) (3,107; 90-\$1.50)—"Some Like It Hot" (UA) (8th wk). Wham \$7,500. Holds on. Last week, \$7,600.

## 'Beauty' Hot 14G, Frisco; 'Days' 13G

San Francisco, June 23.

First-run biz here this stanza shapes potent. Showing is being made despite many new entrants this week. "Sleeping Beauty," back on continuous run, is smooth at the huge Fox. "Around World in 80 Days," also back for continuous run, is boffo opening week at St. Francis. "Some Like It Hot" continues mighty in ninth session at the United Artists. "Tarzan's Greatest Adventure" looms nice at Golden Gate to pace other newcomers. "Verboten" is only mild on initial week at Paramount. "Gigi" still is sock in 50th round at the Stagedoor.

## Estimates for This Week

**Golden Gate** (RKO) (2,859; \$1.25)—"Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par). Nice \$12,000. Last week, "Shake Hands With Devil" (UA) and "Mugger" (UA), \$14,500.

**Fox** (FMC) (4,651; \$1.25-\$1.50)—"Sleeping Beauty" (BV) and "Sabu and Magic Ring" (BV). Smooth \$14,000. Last week, "Horror of Black Museum" (AI) and "Headless Ghost" (AI), \$15,000.

**Headfield** (Loew) (2,656; 90-\$1.25)—"Mysterians" (M-G) and "First Man Into Space" (M-G) (2d wk). Fair \$7,500. Last week, \$14,200.

**Paramount** (Par) (2,646; 90-\$1.25)—"Verboten" (Col) and "Face of Fugitive" (Col). Mild \$10,000. Last week, "H-Man" (Col) and "Woman Eater" (Col), \$8,800.

**St. Francis** (Par) (1,400; \$1.25-\$1.50)—"Around World in 80 Days" (UA). Boffo \$13,000. Last week, "Young Philadelphians" (WB) (3d wk), \$9,200.

**Orpheum** (SW-Cinerama) (1,456; \$1.75-\$2.65)—"South Seas Adventure" (Cinerama) (30th wk). Ex-

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## 'For Me' Sockeroo 11G, Indpls; 'Jane' 6½G, 2d

Indianapolis, June 23.

"Say One for Me" is doing stand-out biz in a moderate week at first-runs here this stanza. It is big enough for holdover. "Shake Hands With Devil" at Loew's looks light. "It Happened to Jane," in second stanza at Keith's, shapes good. "Bombers B-52" and "Band of Angels," out on reissue, look slow at the Indiana.

## Estimates for This Week

**Circle** (Cockrill-Doyle) (2,000; 75-90)—"Say One for Me" (20th). Big \$11,000. Last week, "Young Philadelphians" (WB) (2d wk), \$7,900.

**Indiana** (C-D) (2,200; 75-90)—"Bombers B-52" (WB) and "Band of Angels" (WB) (reissues). Slow \$5,000. Last week, "Gigantis" and "Born Reckless" (WB), \$6,000.

**Keith's** (C-D) (1,300; 90-\$1.25)—"It Happened to Jane" (Col) (2d wk). Good \$6,500. Last week, \$10,000.

**Loew's** (Loew) (2,427; 75-90)—"Shake Hands With Devil" (UA) and "Riot in Juvenile Prison" (UA). Light \$6,000. Last week, "Mysterians" (M-G) and "First Man Into Space" (M-G), \$9,000.

## 'Any Girl' Wow \$16,000 Hub Champ; 'For Me' Giant 33G, 'Room' 9G, 6th

Boston, June 23.

## Broadway Grosses

### Estimated Total Gross

**This Week** ..... \$558,900  
(Based on 21 theatres)

**Last Year** ..... \$510,700  
(Based on 22 theatres)

## 'Diary' Huge 11G, Toronto; 'Wild' 7G

Toronto, June 23.

"Diary of Anne Frank" is doing sell-out and turnaway biz, with wickets closing at 9:00 p.m. on a four-a-day grind policy. Other newcomers, such as "Operation Amsterdam" and "Wild and Innocent" are light. Of the holdovers, however, "Young Philadelphians," "Compulsion" and "Captain's Table" are very big, all being in second stanzas. "Room at Top" remains sensational in fourth frame while "Some Like It Hot" is lusty in 10th stanza.

## Estimates for This Week

**Carlton** (Rank) (2,518; 75-\$1.25)—"Operation Amsterdam" (Rank). So-so \$8,000. Last week, "Naked Maja" (UA), with Carlton getting \$7,000 and four theatre-teln, with 6,216 capacity, poor \$17,000.

**Downtown, Glendale, Prince of Wales, State** (Taylor) (1,059; 995; 1,200; 695; 50-75)—"Face of Fugitive" (Col) and "Verboten" (Col). Poor \$11,500. Last week, "Horror of Black Museum" (AI) and "Headless Ghost" (Indie), \$24,000.

**Hollywood** (FP) (1,080; \$1-\$1.25)—"Diary of Anne Frank" (20th). Smash \$11,000, with turnaway biz.

**Hyland** (Rank) (1,057; \$1)—"Captain's Table" (Rank) (2d wk). Lusty \$8,500. Last week, \$10,000.

**Imperial** (FP) (3,343; 75-\$1.25)—"Young Philadelphians" (WB) (2d wk). Hefty \$12,500. Last week, \$16,500.

**International** (Taylor) (557; \$1)—"Gigi" (M-G) (47th wk). Steady \$3,000. Last week, ditto.

**Loew's** (Loew) (2,093; 75-\$1.25)—"Some Like It Hot" (UA) (10th wk). Hefty \$9,000. Last week, \$12,500.

**Tivoli** (FP) (995; \$1.75-\$2.40)—"South Pacific" (Magna) (50th wk). Stout \$7,000. Last week, same.

**Towne** (Taylor) (895; 75-\$1.25)—"Room at Top" (Cont) (4th wk). Holding at sensational \$9,000. Last week, ditto.

**University** (FP) (1,156; 75-\$1.25)—"Compulsion" (20th) (2d wk). Big \$8,000. Last week, \$10,000.

**Uptown** (Loew) (2,743; 75-\$1.25)—"Wild and Innocent" (U). Light \$7,000. Last week, "Green Mansions" (M-G) (2d wk), \$7,500.

## Pitt Still Uneven But 'Ship' Passable \$12,000; 'Beauty' Fair at \$8,500

Pittsburgh, June 23.

"Don't Give Up Ship" at Stanley is the only new entry to show activity in current session. Return of "Sleeping Beauty" at the Warner shapes modest. The Fulton's "Man Who Could Cheat Death" looks poor while "The Mysterians" at the Penn looms fairish. Harris is still strong in second week with "It Happened to Jane." Squirrel Hill has a sturdy holdover in "Room at Top."

## Estimates for This Week

**Fulton** (Shea) (1,655; 85-\$1.25)—"Man Who Could Cheat Death" (Par) and "Tarzan's Greatest Adventure" (Par). Poor \$4,000. Last week, "Woman Obsessed" (20th), \$4,900.

**Harris** (Harris) (2,100; \$1-\$1.25)—"It Happened to Jane" (Col) (2d wk). Strong \$7,500. Same last week. Comes out Thursday for "Say One for Me" (20th).

**Penn** (UATC) (3,300; \$1-\$1.50)—"Mysterians" (M-G). Fairish \$8,500. Last week, "Ask Any Girl" (M-G), \$9,000.

**Squirrel Hill** (SW) (824; \$1.25)—"Room at Top" (Cont) (6th wk). Strong \$3,600; will hold for seventh session.

**Stanley** (SW) (3,700; 85-\$1.25)—"Don't Give Up Ship" (Par). Best in recent weeks with \$12,000 but still only fair for house.

**Warner** (SW) (2,000; 50-\$1.25)—"Sleeping Beauty" (BV). Fair \$8,500 for return date.

Week of rain is blamed for offish trend at deluxers this frame, but rash of new product is helping. "Ask Any Girl" shapes sock at 1,100-seat Saxon. "Watusi" is tall at State. "Say One for Me" looms terrifico at Memorial. "Verboten" shapes slick at Paramount. "Gigantis" is burning up at the Pilegrim.

"Gold Rush" leads the holdovers in second week at two houses, Beacon Hill and Capri. "Room At Top" is amazing in sixth week at the Kenmore. "Mysterians" is good at the Orpheum in second round. "Young Philadelphians" looms neat in fifth at the Gary.

## Estimates for This Week

**Astor** (B&Q) (1,381; \$1.25-\$1.50)—Closed for Todd-AO installation; reopens July 1. Last week, "It Happened to Jane" (Col) (6th wk), good \$7,000.

**Beacon Hill** (Sack) (678; \$1.50)—"Gold Rush" (Loport) (reissue) (2d wk). Hotsy \$7,000. Last week, \$9,000.

**Boston** (SW-Cinerama) (1,354; \$1.25-\$2.65)—"South Seas Adventure" (Cinerama) (11th wk). Good \$15,000. Last week, \$23,000, way over hopes.

**Capri** (Sack) (1,150; 90-\$1.50)—"Gold Rush" (Loport) (reissue) (2d wk). Slick \$6,000. Last week, \$8,000.

**Exeter** (Indie) (1,376; 75-\$1.25)—"Genevieve" (Indie) and "Laughter in Paradise" (Indie). Opened Sunday (21). Last week, "Mirror Has 2 Faces" (Indie) (2d wk), \$4,000.

**Kenmore** (Indie) (7,000; \$1.25-\$1.50)—"Room at Top" (Cont) (6th wk). Amazing \$9,000. Last week, \$10,000, over hopes.

**Memorial** (RKO) (3,000 60-\$1.10)—"Say One for Me" (20th) and "Lone Texan" (20th). Sock \$33,000. Last week, "Robe" (20th) and "Demetrious and Gladiators" (20th) (reruns), \$13,000.

**Gary** (Sack) (1,240; 90-\$1.50)—"Young Philadelphians" (WB) (5th wk). Neat \$8,000. Last week, \$9,000, over NET.

**Metropolitan** (NET) (4,357; 70-\$1.10)—"Woman Obsessed" (20th) and "Smiley Gets a Gun" (20th) (3d wk). Slow \$7,000. Last week, ditto.

**Paramount** (NET) (2,357; 70-\$1.10)—"Verboten" (Col) and "Young Land" (Col). Dull \$9,000. Last week, "Date With Death" (Indie) and "Hideous Sun Demon" (Indie), \$7,500.

**Pilegrim** (ATC) (1,000; 60-\$1.10)—"Gigantis" (WB) and "Teenagers From Outer Space" (WB). Perky \$8,000. Last week, "Because of Eve" (Indie) and "Dangerous Age" (Indie) (2d wk), \$5,500.

**Saxon** (Sack) (1,100; \$1.25-\$1.50)—"Ask Any Girl" (M-G). Wow \$16,000. Last week, "Diary Anne Frank" (20th) (7th wk), \$10,000 at \$3 top.

**Trans-Lux** (T-L) (730; 75-\$1.25)—"No Escape" (Indie) and "Bed For Two" (Indie). Oke \$3,500. Last week, "Cat" (Indie) and "Sinners of Paris" (Indie), \$3,300.

**Orpheum** (Loew) (2,900; 90-\$1.50)—"Mysterians" (M-G) and "First Man Into Space" (M-G) (2d wk). Hot \$10,000. Last week, \$17,000.

**State** (Loew) (3,600; 90-\$1.50)—"Watusi" (M-G) and "City of Fear" (Col). Fair \$10,500. Last week, "Count Blessings" (M-G) and "Face of Fugitive" (Col) (2d wk), \$6,500.

**'Obsessed' Fast \$10,000, Philly; 'Room 43' Lofty 15G, 'Phillys' 14G, 5**

Philadelphia, June 23.

It was a rather lonely Saturday night in midtown, and all first-runs suffered as a result. Key nabs, however, were jumping where showing "Some Like It Hot." Despite this downbeat, some of newcomers are doing okay. "Room 43" is rated lusty at the Fox while "Woman Obsessed" shapes big at the Goldman.

"Angry Hills" looms okay at Stanton, while "Gold Rush" out on Reissue, shapes bright at Trans-Lux. "Imitation of Life" still is lively in 10th round at Arcadia. "Shake Hands With Devil" is rated okay in second week at Randolph. "Young Philadelphians" continues fair in fifth stanza at Stanley.

## Estimates for This Week

**Arcadia** (S&S) (536; 99-\$1.80)—"Imitation of Life" (U) (10th wk). Holding at big \$6,000. Last week, ditto.



# NEW PRODUCT CHEERS UP CHI

**New Product Boosting L.A.; 'Capone' Socko \$34,000, '80 Days' Mighty 32G, 'Hole' Boff 24G, 'For Me' Big 16G**

Los Angeles, June 23.

Flock of strong openers are giving first-runs here a much-needed shot in the arm this stanza after two dreary weeks which saw several lows registered. "Al Capone" looks socko \$34,000 in three theatres while "Around World in 80 Days," out on first general pop-scale release, is following it closely with a mammoth \$32,000 in two houses.

"Hole in Head" is aiming for a great \$24,000 at the Fox Beverly. "Say One For Me" looks big \$16,000 at Pantages. "Ask Any Girl" is rated fair \$11,000 at Egyptian.

"Shane," out on reissue, is slow \$11,000 or near in three spots. "Some Like It Hot" looms okay \$10,000 in 11th frame at the Chinese. "South Seas Adventure" is upping to slick \$18,800 for 39th session at Warner Hollywood. "Compulsion" shapes slack \$8,000 or close in three sites, all except one on h.o.

## Estimates for This Week

**Fox Beverly (FWC)** (1,170; \$1.49-\$2)—"Hole in Head" (UA). Great \$24,000. Last week, with Hollywood, "Pork Chop Hill" (UA) (1st wk, Fox Bev; 3d wk, Holly; "Woman Obsessed" (20th) (Fox Bev) (2d wk, "Man in Net" (UA) (Holly) (2d wk), \$5,800.

**Pantages (RKO)** (2,815; 90-\$2)—"Say One For Me" (20th) Big \$16,000. Last week, with Orpheum. "Road Racers" (AI). "Daddy-O" (AI), \$5,200.

**Los Angeles, Hollywood, Wiltern (FWC-SW)** (2,017; 75G; 2,344; 90-\$1.50)—"Al Capone" (AA) and "Legion of Doomed" (AA). Socko \$34,000 or close. Last week, Los Angeles with New Fox, Four Star, "Compulsion" (20th) (1st wk, L.A. New Fox; 8th wk, Four Star). "Bride Much Too Beautiful" (Coop) (reissue), \$13,300. Wiltern with Hillstreet, Hawaii, "Green Mansions" (M-G) (1st general release), "Mating Game" (M-G) (repeat) (Wiltern), "Forest Rangers" (Par) (reissue) (Hillst, Hawaii), \$14,200.

**Egyptian (UATC)** (1,392; \$1.25-\$2)—"Ask Any Girl" (M-G). Fair \$11,000. Last week, with State. "World, Flesh, Devil" (M-G) (3d wk), \$6,700.

**Downtown Paramount, Hawaii (ABPT-G&S)** (3,300; 1,106; \$1.25-\$1.75)—"Around World in 80 Days" (UA) (1st general release, in C'Scope). Smash \$32,000 or over. Last week, D'n Par, "Shake Hands With Devil" (UA) (2d wk), "House on Haunted Hill" (AA) (repeat), \$5,500.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

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**'HOLE IN HEAD,' 'SHIP' STANDOUT**

Chicago, June 23.

First-run biz here continues a bit spotty with the condition likely to hold until all schools are out later this month. Some longruns and one or two newcomers are helping cheer exhibitors currently. Oriental's "Hole in Head" shapes wow \$61,000 while the Chicago's initiator of "Don't Give Up Ship" sights a nice \$30,000.

Other pix preeming include "Naked Majia," rated good \$14,000 at the United Artists; and the Garlicks' "Gidget" okay at \$10,000. "Woman Obsessed" shapes thin \$5,000 in McVickers first round. New pair at the Monroe, "Plunderers of Painted Flats" and "No Place to Land," is fairly nice.

Second round of "Shake Hands with Devil" is soft at State-Lake while same session of "Ask Any Girl" is brisk at the Woods. "Al Capone" is exciting in seventh at Todd's Cinesage.

"No Room at Top" shapes nice at Esquire in ninth stanza. "Gigi" is continuing to sparkle in 17th frame at the Loop. Lone hard-ticket at entry current is Palace's "South Seas Adventure," nice in 39th week.

## Estimates for This Week

**Carnegie (Telemt)** (435; \$1.25)—"The Cat" (Ellis) and "No Escape" (Ellis). Oke \$2,800. Last week, subruns.

**Chicago (B&K)** (3,900; 90-\$1.80)—"Don't Give Up Ship" (Par). Good \$30,000 or close. Last week, "Young Philadelphians" (WB) (4th wk), \$17,000.

**Esquire (H&E Balaban)** (1,350; \$1.50)—"Room at Top" (Cont) (9th wk). Hep \$8,000. Last week, \$8,200. Garlick (B&K) (850; 90-\$1.25)—"Gidget" (Col). Good \$10,000. Last week, "Night of Quarter Moon" (M-G), \$9,000.

**Loop (Telemt)** (606; 90-\$1.80)—"Gigi" (M-G) (17th wk). Fancy \$12,500. Last week, \$12,500.

**McVickers (JL&S)** (1,580; 90-\$1.80)—"Woman Obsessed" (20th). Thin \$5,000 or close. Last week, "Diary of Anne Frank" (20th) (7th wk), \$8,000 on hard-ticket.

**Monroe (Jovan)** (1,000; 65-90)—"Plunderers of Painted Flats" (Rep) and "No Place to Land" (Rep). Good \$5,000. Last week, "I, Mobster" (20th) and "Intent to Kill" (20th), \$5,500.

**Oriental (Indie)** (3,400; 90-\$1.50)—"Hole in Head" (UA). Wham

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**'Hole' Whopping \$32,000, D.C.; 'Ship' Rugged 22G, 'Mysterians' Nice 15G**

Washington, June 23.

Two smash entries will even mainstem houses this round. "Hole in Head" shapes smash in opener at the Palace, best grosser in city since "Some Like It Hot." "Don't Give Up Ship" looms sock for initial week in two houses. "The Mysterians" looks just nice at Capitol.

Holdover biz is spotty. "Shake Hands with Devil" is only okay in second round at Keith's. "Room at Top" still is socko in eighth week at the Ontario. "South Seas Adventure" shapes great in 27th Warner round.

## Estimates for This Week

**Ambassador - Metropolitan (SW)** (1,490; 1,000; 90-\$1.25)—"Don't Give Up Ship" (Par). Sock \$22,000. Last week, "Young Philadelphians" (WB) (3d wk), \$13,000.

**Capitol (Loew)** (3,426; 90-\$1.49)—"Mysterians" (M-G). Nice \$15,000. Last week, "Warlock" (20th), \$12,000.

**Columbia (Loew)** (904; 90-\$1.25)—"Compulsion" (20th) (6th wk). Slow \$5,000. Last week, \$5,500.

**Keith's (RKO)** (1,850; 90-\$1.49)—"Shake Hands with Devil" (UA) (2d wk). Oke \$8,000 after \$12,000 opener.

**McArthur (K-B)** (900; \$1.10)—"Happy Is My Bride" (Kass). Mild \$4,000. Last week, "Eighth Day Week" (Cont), \$3,500.

**Ontario (K-P)** (1,240; 90-\$1.49)—"Room at Top" (Cont) (8th wk). Strong \$5,000. Last week, \$4,900.

**State (Loew)** (2,390; 90-\$1.25)—"Hole in Head" (UA). Smash \$32,000.

(Continued on page 10)

**New Films Perk B'way; 'Story' Mighty \$185,000, 'For Me' Boff 60G, 'Pennies' Smash 55G, 'Night' Giant 46G in 2**

Portland, Ore., June 23.

**Port. Slow But 'Room' Big \$6,000; 'Girl' 4 1/2 G**

Town is bogged down with holdovers currently. Transient attractions are cutting deeply into take of first-run houses. Most pix only loom modest this round although "Room at Top" is nice in second week at the Fox. "Windjammer" also is trim in seventh round at Hollywood.

## Estimates for This Week

**Broadway (Parker)** (1,390; \$1-\$1.50)—"Ask Any Girl" (M-G) and "Floods of Fear" (U) (2d wk). So-so \$4,500. Last week, \$6,300.

**Fox (Evergreen)** (1,536; \$1-\$1.49)—"Room at Top" (Cont) and "Forbidden Island" (Col) (2d wk). Nice \$6,000. Last week, \$7,400.

**Hollywood (Evergreen)** (1,200; \$1.49-\$1.75)—"Windjammer" (NT) (7th wk). Fine \$6,500. Last week, \$7,500.

**Orpheum (Evergreen)** (1,600; \$1-\$1.49)—"The Crawling Eye" (Indie) and "Go Johnny Go" (Indie). Mild \$6,000. Last week, "It Happened to Jane" (Col) and "Two Headed Spy" (Par), \$7,100.

**Paramount (Port-Par)** (3,400; \$1-\$1.50)—"Room at Top" (Indie) and "Man or Gun" (Rep). Drab \$4,500. Last week, "Shake Hands With Devil" (UA) and "Gunfight Dodge City" (UA), \$3,900.

**State (Loew)** (1,390; \$1.25-\$2)—"Ask Any Girl" (M-G). Fair \$11,000. Last week, with State. "World, Flesh, Devil" (M-G) (3d wk), \$6,700.

**Downtown Paramount, Hawaii (ABPT-G&S)** (3,300; 1,106; \$1.25-\$1.75)—"Around World in 80 Days" (UA) (1st general release, in C'Scope). Smash \$32,000 or over. Last week, D'n Par, "Shake Hands With Devil" (UA) (2d wk), "House on Haunted Hill" (AA) (repeat), \$5,500.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New Fox, Orpheum (UATC-FWC-Metropolitan)** (868; 765; 2,213; 90-\$2)—"Compulsion" (20th) (9th wk, Four Star; 2d wk, New Fox; 1st wk, Orph) and "Bride Much Too Beautiful" (Indie) (reissue). Slack \$8,000 or near.

**Fox Wilshire, Rialto (FWC-Metropolitan)** (2,296; 839; 90-\$1.50)—"Horse's Mouth" (UA) and "My Uncle" (Cont) (2d wk, Fox Wilsh; 1st wk, Rialto). Soft \$5,300.

**El Rey, Loyola (FWC)** (861; 1,298; \$1.49-\$1.75)—"Diary of Anne Frank" (20th) (3d wk). Light \$6,000.

**Hollywood Paramount (Electro)** (1,468; \$1.40-\$2.40)—"Young Philadelphians" (WB) (5th wk). Slim \$5,500. Last week, \$7,700.

**Uptown (FWC)** (1,715; 90-\$1.50)—"Pork Chop Hill" (UA) and "Man in Net" (UA) (repeats). Poor \$2,000.

**State (UATC)** (2,404; 90-\$1.50)—"Count Your Blessings" (M-G) and "Doctor's Dilemma" (M-G) (both 1st general releases). Dull \$4,200.

**Downtown, Warner Beverly, Iris (SW-FWC)** (1,757; 1,612; 825; 90-\$1.50)—"Shane" (Par) and "Trouble With Harry" (Par) (reissues). Slow \$11,000. Last week, Downtown with Vogue, "It Happened to Jane" (Col) (2d wk), "Fire Down Below" (Col) (reissue) (Downtown), "Woman Obsessed" (20th) (Vogue) \$4,900. Warner Beverly, "Sayonara" (WB), "Old Man and Sea" (WB) (reissues), \$1,500. Iris with El Rey, Loyola, "Diary of Anne Frank" (20th) (2d wk), \$9,800.

**Hillstreet (Metropolitan)** (2,752; 90-\$1.50)—"Green Mansions" (M-G) and "Forest Rangers" (Par) (reissue) (2d wk). Dim \$3,000.

**Four Star, New**

# Mpls. Better; 'Any Girl' Good \$6,000, 'Jane' Fair 8G, 'For Me' Boffo 11G

Minneapolis, June 23.

This is laugh week here with an influx of comedy pix. Modest topping of lot is "It Happened to Jane," fair at Orpheum. "Ask Any Girl" looms good at the Gopher. "Gold Rush," out on reissue, looks nice at World. Also new is "The Hangman," okay at RKO Pan.

Handovers comprise the hard-ticket "Windjammer" and "Diary of Anne Frank," in their 31st and 3rd weeks respectively, and "Say One for Me," smash in second round at State.

## Estimates for This Week

Academy (Mann) (947; \$2-\$25) — "Diary of Anne Frank" (20th) (3d wk). Has been giving a good boxoffice account of itself. Smack \$8,000. Last week, \$9,000.

Century (S-W) (\$1.75-\$2.65) — "Windjammer" (NT) (31st wk). Just another week here. Wow \$23,000 in 8 days. Last week, \$19,500.

Gopher (Berger) (1,000; 85-\$1) — "Ask Any Girl" (M-G). Many kind words for this one. Good \$6,000. Last week, "Sad Horse" (20th) and "Little Savage" (20th), \$3,000.

Lytic (Par) (1,000; 85-\$1) — "Woman Obsessed" (20th) (2d wk). Okay \$4,000. Last week, \$6,500.

RKO Orpheum (RKO) (2,800; 85-\$1) — "It Happened to Jane" (Col). Fair \$8,000. Last week, "Gigantis" (WB) and "Rodan" (WB) (reissue), \$6,000.

RKO Pan (RKO) (1,800; 85-\$1) — "Hangman" (Par). Only fair at \$4,000. Last week, "Westbound" (WB) and "Born Reckless" (WB), \$4,000.

State (Par) (2,200; \$1-\$1.25) — "Say One for Me" (20th) (2d wk). This one skyrocketed into block-buster category. Smash \$11,000. Last week, \$17,000, over hopes.

Suburban World (Mann) (800; 85) — "Imitation of Life" (U) (2d run). An exclusive subsequent-run 23-day showing for its area. Lively \$2,500. Last week, "Mad Little Indie" (Indie) and "Silen Affair" (Indie) (2d runs), \$2,000.

World (Mann) (400; 85-\$1.25) — "Gold Rush" (Loew) (reissue), Charles Chaplin classic looks like mild \$3,000. Last week, "Case of Dr. Laurent" (Indie), \$4,500.

## PHILADELPHIA

(Continued from page 8)

ture" (Cinerama) (18th wk). Still loud at \$9,000. Last week, \$10,000.

Fox (National) (2,250; 90-\$1.80) — "Room 43" (Indie). Lusty \$15,000. Last week, "Horror Black Museum" (AI), \$14,000.

Goldman (Goldman) (1,000; 99-\$1.80) — "Woman Obsessed" (20th). Big \$10,000. Last week, "Shane" (Par) (reissue), \$7,000.

Midtown (Goldman) (1,200; \$1.10-\$2) — "Diary of Anne Frank" (20th) (6th wk). Quiet \$5,500. Last week, \$6,500.

Randolph (Goldman) (2,250; 94-\$1.80) — "Shake Hands With Devil" (UA) (2d wk). Okay \$7,000. Last week, \$11,000.

Stanley (SW) (2,900; 99-\$1.80) — "Young Philadelphians" (WB) (5th wk). Fast \$14,000 or near. Last week, \$15,000.

Stanton (SW) (1,483; 99-\$1.40) — "Angry Hills" (M-G). Okay \$9,000. Last week, "Night of Quarter Moon" (M-G) (2d wk), \$8,800.

udio (Goldberg) (483; 94-\$1.80) — "Love Is My Profession" (Kines) (5th wk). Smart \$4,000. Last week, \$3,900.

rans-Lux (T-L) (500; 99-\$1.80) — "Gold Rush" (Loew) (reissue). Right \$5,500. Last week, "Love Is Splendid Thing" (20th) and "Three Coins in Fountain" (20th) (reissues) (2d wk), \$3,500.

Viking (Sley) (1,000; 75-\$1.80) — "It Happened to Jane" (Col) (2d wk). Neat \$8,000. Last week, \$17,000.

World (Pathé) (499; 90-\$1.49) — "Window's Way" (20th). Dim \$2,100. Last week, "Tides of Passion" (Indie) (2d wk), \$2,000.

## WASHINGTON

(Continued from page 9)

000. Last week, "World, Flesh, Devil" (M-G) (2d wk), \$9,000.

Plaza (T-L) (276; 90-\$1.49) — "Love Is My Profession" (Kines) (4th wk). Nice \$6,000. Last week, \$6,500.

rans-Lux (T-L) (600; 90-\$1.49) — "It Happened to Jane" (Col) (5th wk). Hefty \$6,000. Last week, \$6,500.

Updown (SW) (1,100; \$1.25-\$2.50) — "Diary of Anne Frank" (20th) (5th wk). Up to good \$9,000 in final stanza. Last week, \$8,500.

Warner (SW-Cinerama) (1,308; \$1.20-\$2.75) — "South Seas Adventure" (Cinerama) (27th wk). Great \$13,500. Last week, \$13,000.

## NEW YORK

(Continued from page 9)

opened with a big benefit preem the night of June 16:

Roxy (Indie) (5,705; 90-\$2.50) — "Pork Chop Hill" (UA) and stage-show (4th-final wk). Present round ending tomorrow (Thurs.) looks to hit slight \$29,000. Third was \$35,000. "This Earth Is Mine" (U) and new stage-show opens Friday (26).

State (Loew) (1,800; 90-\$2) — "Some Like It Hot" (UA) (13th wk). The 12th round concluded Saturday (20) was wow \$37,600 as against the 11th week's \$33,500. Stays until sometime in July when "How to Succeed in Business Without Really Trying" (UA) opens.

Victoria (City Inv.) (1,003; 50-\$2) — "Elephant Gun" (Loew). First week ending tomorrow (Thurs.) looks to hit mild \$15,000 or less. In ahead, "Al Capone" (AA) (21st wk-9 days), \$16,300. "Gun" is staying only two weeks, with "Hound of Baskervilles" (UA) due after that.

Warner (SW Cinerama) (1,461; \$1.50-\$3.75) — "Porgy and Bess" (Col). Opens tonight (Wed.) on reserved-seat policy with many parties booked for opening weeks. House has been closed for about five weeks while interior was revamped for this pic. Theatre lost nearly 200 seats via realignment for special screen, etc.

First-Run Arties  
Baronet (Reads) (430; \$1.25-\$2) — "Mirror Has 2 Faces" (Cont) (4th wk-10 days). This is being held three extra days past the regular 7-day fourth week to open "Grand Illusion" (Cont) (reissue) on Friday (26). Looks to get fair \$5,000 in final 10 days. Third regular week as \$5,300.

Fine Arts (Davis) (468; 90-\$1.80) — "Room at Top" (Cont) (13th wk). The 12th week concluded Sunday (21) was great \$14,400. The 11th round, \$15,500.

Beekman (R&B) (590; \$1.20-\$1.75) — "Wild Strawberries" (Janus). Opened Monday (22). Last week, "Of Love and Lust" (Indie) (4th wk-8 days), mild \$8,600 after \$4,100 in third.

Normandie (T-L) (592; \$1.80-\$2.80) — "Virtuous Bigamist" (Union) (5th-final wk). The fourth stanza ended yesterday (Tues.) was mild \$2,800. The third week, \$2,900. "Darby O'Gill and Little People" (BV) opens June 30.

Guild (Gulick) (450; \$1-\$1.75) — "Crime and Punishment, U.S.A." (AA) (2d wk). First round ended Monday (22) was modest \$7,000, and won't stay long. Goes out after six days of second week, with "Havoc Is the Bride" (Indie) opening Monday (29).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Women Are Weak" (NTA) (3d wk). Second frame completed Sunday (21) was solid \$8,500 after \$12,000 for first week.

Plaza (Loew) (525; \$1.50-\$2) — "Modern Times" (Loew) (reissue) (8th wk). Seventh session ended Friday (19) was smash \$11,300. Sixth week, \$11,700.

Gutro (R&B) (561; 95-\$1.80) — "Gigantis" (M-G) (34th wk). The 33d round finished Saturday (20) was smash \$16,900. The 32d week, \$16,800. Continues.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Middle of Night" (Col) (2d wk). First week concluded last night (Tues.) was giant \$21,000, near alltime high at house.

## BALTIMORE

(Continued from page 9)

wk. Sad \$3,000 after \$3,500 in third.

Playhouse (Schwabe) (460; 90-\$1.50) — "Room at Top" (Cont) (8th wk). Tall \$3,300 after \$3,500 in seventh.

Stanley (R-F) (2,800; 50-\$1.50) — "Say One for Me" (20th). Pleading \$9,000 or over. Last week, "Young Philadelphians" (WB) (4th wk), \$5,000.

Town (R-F) (1,125; 50-\$1.50) — "Ask Any Girl" (M-G). Big \$8,000. Last week, "Shake Hands With Devil" (UA), \$3,500.

## LOS ANGELES

(Continued from page 9)

Last week, "Imitation of Life" (U) (reissue), \$1,200.

Fine Arts (FWC) (631; 90-\$1.50) — "Room at Top" (Cont) (6th wk). Fine \$7,900. Last week, \$8,600.

Chinese (FWC) (1,408; \$2-\$2.40) — "Some Like It Hot" (UA) (11th wk). Okay \$10,000. Last week, \$11,700.

Warner Hollywood (SW) (1,389; \$1.20-\$2.65) — "South Seas Adventure" (Cinerama). Started 30th week Sunday (21) after big \$18,800 last week.

# 'For Me' Smash \$16,000, Buff; 'Any Girl' 8G, 2d

Buffalo, June 23.

Trade is a bit spotty here currently but there are some bright spots. One is "Say One for Me," which is rated smash at the Center opening session. "Ask Any Girl" shapes good in second stanza at the Buffalo while "Gigantis" is just okay at Paramount. Elsewhere takings are mainly disappointing.

## Estimates for This Week

Buffalo (Loew) (3,500; 70-\$1) — "Ask Any Girl" (M-G) and "Gunfight at Dodge City" (UA) (2d wk). Good \$8,000 or near. Last week, \$11,400.

Center (AB-PT) (3,000; 70-\$1) — "Say One for Me" (20th). Smash \$16,000 or close. Last week, "Erogwoman" (AI) and "Torpedo Zone" (AI), \$4,500.

Century (UATC) (2,700; 90-\$1.50) — "Diary of Anne Frank" (20th) (3d wk). Modest \$6,000. Last week, \$8,300.

Lafayette (Basil) (3,000; 60-\$1) — "Wild and the Innocent" (AA) and "King of Wild Stallions" (AA). So-so \$6,000. Last week, "Al Capone" (AA) and "Joy Ride" (AA) (3d wk), \$8,200.

Paramount (AB-PT) (3,000; 70-\$1) — "Gigantis" (M-G) and "Teenagers from Outer Space" (WB). Just okay with \$10,000. Last week, "Angry Hills" (M-G) and "So Little Time" (Indie), \$7,000.

Teck (Loew) (1,200; 70-\$1) — "Dorothy Dillman" (M-G) (wk). Sad \$1,200. Last week, \$2,000.

Cinema (Martina) (250; 70-\$1) — "Love Is My Profession" (Indie). Nifty \$4,000. Last week, "Farewell To Arms" (20th) (reissue), \$1,200.

## CHICAGO

(Continued from page 9)

\$61,000. Last week, "The Beatniks" (Indie) and "Hey Boy, Hey Girl" (Col), \$15,000.

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinerama) (39th wk). Nice \$18,500. Last week, \$18,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Mysterians" (M-G). Fine \$19,500. Last week, "It Happened to Jane" (Col) (3d wk), \$14,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Shake Hands With Devil" (UA) (2d wk). Soft \$11,000. Last week, \$22,000.

Surf (H&E Balaban) (685; \$1.25) — "He Who Must Die" (Kass) (3d wk). Trim \$5,000. Last week, \$5,400.

Todd's Cinesage (Todd) (1,036; 90-\$1.80) — "Al Capone" (AA) (7th wk). Dandy \$15,200. Last week, \$17,000.

United Artists (B&K) (1,700; 90-\$1.80) — "Naked Maja" (UA). Good \$14,000. Last week, "Some Like It Hot" (UA) (13th wk), \$13,000 for last 6 days.

Woods (Essaness) (1,200; 90-\$1.80) — "Ask Any Girl" (M-G) (2d wk). Splendid \$19,000. Last week, \$25,000.

## SAN FRANCISCO

(Continued from page 8)

cellent \$17,500. Last week, \$14,500.

United Artists (No. Coast) (1,151; \$1.25-\$1.50) — "Some Like It Hot" (UA) (9th wk). Great \$11,500 or near. Last week, \$11,000.

Stageador (A-R) (440; \$1.25-\$3) — "Gigi" (M-G) (5th wk). Sock \$8,600. Last week, \$7,500.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Bolshoi Ballet" (Indie) (reissue) (6th wk). Oke \$3,000. Last week, \$3,500.

Vogue (S. F. Theatres) (364; \$1.25) — "He Who Must Die" (Indie) (3d wk). Okay \$3,100. Last week, \$3,300.

## KANSAS CITY

(Continued from page 8)

\$6,000. Last week, \$8,500 or \$3,500 over estimate.

Paramount (UP) (1,900; 75-\$1) — "Place in Sun" (Par) and "Stalag 17" (Par) (reissues). Modest \$5,000. Last week, "The Hangman" (Par), same.

Hawnee, Leewood, Dickinson, Glen, Engwood, Dickinson (1,100 cars; 900 cars; 750; 700; 750; 900) — "Al Capone" (AA) and "Cosmic Man" (AA) (2d wk). Great \$10,000. Last week, \$15,000.

Uptown (Fox Midwest) (2,043; 75-\$1) — "Woman Obsessed" (20th). Mild \$5,000. Last week, in combo with Fairway (700) "Shaggy Dog" (BV) fifth week in Uptown, third week in Fairway, great \$9,000, as it held two extra days in Uptown.

Fairway (Fox Midwest) (700; 50-\$1) — "Shaggy Dog" (BV) (4th wk). Strong \$3,000; may stay.

Isis, Granada (Fox Midwest) (1,360; 1,217; 75-\$1) — "Girl in Bikini" (Indie) and "Man in Raincoat" (Kines). Ready \$7,000. Last week, Granada only "Al Capone" (AA) \$6,000.

## Goldwyn Views

Continued from page 7

"I've been saying that for 40 years," he said, "and it is coming into realization now." He said that he was not saying that "Porgy" is the greatest picture ever made, but was leaving the verdict to the public. "I'm gambling on my own judgment," he said. "You never know what the public will say. You can't say that you are going to make a boxoffice picture. The producers who set out to make what they call a boxoffice picture are only repeating something that has been successful before, but that does not mean it will succeed again. I don't have to answer to anybody. If I fail, it's my own money that is involved."

## Porgy for Foundation

Goldwyn stated that if "Porgy" is a success, "I will not keep five cents myself." He is turning over all the profits to the Goldwyn Foundation, a philanthropic organization that provides scholarships and fellowships and makes charitable contributions. He stressed, however, that he hoped that if "Porgy" proved a hit that it will "inspire" other film-makers "to reach out for new things."

Although reluctant to reveal the production cost of "Porgy" ("The public doesn't care what a picture costs"—but, Sam, the trade does—Ed.), Goldwyn admitted that he'd have to get back \$15,000,000 to \$16,000,000 "to break even." He said he paid \$650,000 plus a percentage of the profits for the film rights.

Goldwyn shut off all questions relating to the controversy over the depiction of the Negro characters in "Porgy" and declined to answer the recent criticism of Lorraine Hansberry, authoress of the Broadway hit, "Raisin in the Sun." "I don't want to be successful by making a controversial thing out of this. The picture will tell its own story," he declared. He revealed that the U. S. State Dept. "wanted" the picture shown in Russia, but he intimated that numerous complications existed. "It's a long story," he said, "but I can't reveal the details now."

The veteran producer asserted that he is not selling any of his backlog films, numbering about 52, to television at this time. But he made no bones about the fact that he would sell "at the right time and at the right price." He reiterated his enthusiasm for pay-TV, noting that he expected it to be "put over within the next two years." He estimated the cost of "putting over" television at between \$200,000,000 and \$300,000,000.

He indicated that he had plans for another picture, but beyond saying that it was an idea dealing with the middle east declined to issue any more details.

Goldwyn said he would follow his usual policy in personally selling the picture. In addition to Europe, he will go to Japan and India and "wherever they let me in."

The release plan for "Porgy," which has its world premiere in New York tonight (Wed.), calls for delayed openings on a hardticket basis, with other cities following, one by one, with time for penetration. Dates already set include Los Angeles, July 15; Chicago and San Francisco, July 22, and Boston, Aug. 6.

## Thinks Uncle Sam

Continued from page 2

ously demonstrating our Government's interest in the cultural progress of this nation."

National Academy of Culture would serve no function except related to the awards. It is not to be confused with the proposed Federal Advisory Council on the Arts, long proposed by Rep. Frank Thompson, Jr. (D-N.J.) and has the backing of the Eisenhower Administration. The council would correlate all federal programs related to the arts and would function to promote general interest in culture and encourage expansion of appreciation and participation in the arts.

Blanche Boyle has retired from Frontier Theatres of Dallas as booker.

# FILMGROUP PACKAGING BICKMAN-RAPP FOUR

Hollywood, June 23.

Roger Corman's releasing org. The Filmgroup, will distribute four films turned out by Bickman-Rapp Productions, to go out as two packages of two each. Initial film will be "Expect the Vindals," Esquire mag yarn by Philip Roth, war story rolling July 20, with second to start later in year.

First B-R package will mark Filmgroup's fourth, two already in release and third in booking stage. Already distributed are "High School Big Shot," "T-Bird Gang" and "The Wasp Woman." "Beast from Haunted Cave." Coming up: "Ski Troop Attack," "Task Force 38."

# Another Capital Shrinkage For Paramount Pictures

Albany, June 23.

Paramount Pictures Corp., a New York company, filed an amended certificate at Albany showing a decrease in capital stock from \$2,640,512 to \$2,590,512. The papers, executed by Barney Balaban as president, and Arthur Israel Jr. as assistant secretary, showed that elimination of \$55,000 from the company's capital stock structure was authorized at a meeting of the stockholders held in New York on June 2.

Each share has a par value of \$1. An affidavit filed by James H. Richardson, treasurer, set forth that the actual assets of the corporation are "not less than the total amount of debts and liabilities plus the proposed amount of capital stock."

Company was formed as New Pictures Corp. in 1949, a change of name to the present being effected later the same year.

There have been several previous reductions in capital stock. The original authorized amount was \$4,000, according to records in the Secretary of State's office.

# Set 'North By Northwest' Premiere for Chi July 1

Chicago, June 23.

Metro and Balaban & Katz circuit execs have firmed promotion for the world premiere here of Alfred Hitchcock's "North By Northwest," bowing at the United Artists July 1. Campaign is featured by a fat \$35,000 all-media ad budget.

Co-star Eva Marie Saint is due in three days ahead of the opener for the usual interview rounds, with Hitchcock coming in on the preem date in time for an Ambassador West Hotel rooftop buffet dinner and dance the hospice will sponsor. The hotel figures in some of the pic's footage. Advance bally for the suspenser also includes a contest tie-in with the Chi American.

Metro execs in last week to help set the preem plans included Howard Strickling, ad-pub exec; studio ad manager Clark Ramsay; and New York exploitation topper Emery Austin. The B&K conferees included chain prexy David Walsterstein and ad-pub chief Ed Seguin.

# House Managerial Shifts By United Artists Chain

Los Angeles, June 23.

In a series of managerial changes in United Artists Theatres, Mark Hendrix swings from the Four Star, L.A., to the United Artists, Long Beach, succeeding Claude Kenner, resigned.

Paul Quigley replaces Hendrix at Four Star, moving over from the Washington Theatre, Pasadena. Albert Szabo, of United Artists, Pasadena, becomes city manager in Pasadena, and will supervise the Washington in addition to present UA duties.

# McDaniel Collects \$1,750

La Marque, Tex., June 23.

M. K. McDaniel, operator of the La Marque Drive-In Theatre, was awarded \$1,750 by the 56th District Court in his suit against the Pan American Production Co. He sued for damages of \$25,000 from drilling an oil well in April, 1952, less than 200 feet from a barn on his property.

McDaniel claimed this was a violation of a provision in an oil and gas lease dated Dec. 20, 1949.



# UA AT 40: GRIM DAYS TO KRIM DAYS

By ARTHUR L. MAYER

The theme song of United Artists is Rodgers & Hammerstein's "Younger Than Youngstein Are We." It traces its ancestral tree from Pickford to the Pickers. Its first distribution chief was Hiram Abrams, generally known as "Hi" because of his capacity to extort unconscionable film rentals from exhibitors. His current successor, Bill Heineman, spells his "Hei" differently, but it sounds the same to theatre owners. It was his general sales manager who sent the famous wire from the field: "Veni Vidi Vici Velde." So closely does the company's behavior resemble that of an infant prodigy that it is rumored that its treasurer, Ponce de Leon Goldberg, is a direct descendant of the famous explorer who discovered the fountain of eternal youth. UA's vitality and virility are all the more amazing because it is probably the oldest surviving, unreconstructed corporate body in the picture firmament.



Arthur L. Mayer

Back on April 17, 1919 when Seymour Peyser's earliest predecessor, chief counsel William G. McAdoo, filed United Artists' incorporation papers in Delaware, Paramount was a distribution company which had been devoured by Famous Players-Lasky. About all that today remains of it is its name and its mountain peak seal designed by its first president, William Hodgkinson.

Also 40 years ago First National, an alliance of 26 of the country's leading exhibitors, was seeking to break Adolph Zukor's half-nelson on the industry. In the battle of the ensuing years it went broke itself and First National is now a forgotten satellite of Warner Brothers. The Brothers themselves at that time were only a lap ahead of the sheriff and had lost even that lap seven years later when rescued by the bell of the Bell Company's first talkies.

Metro, a small, equally anemic outfit, was awaiting the advent of Marcus Loew and its subsequent transformation as Metro-Goldwyn-Mayer to prestige and power.

William Fox, always more of a lone wolf than a fox, was still defying the predilection of his fellow moguls for monopoly, unaware of the crush of Joe Schenck's 20th Century. Uncle Carl Laemmle's Universal Film Manufacturing Co., founded in 1912 (it made 250 pictures the second year of its existence) survived as was until 1946 when amalgamated with Spitz and Goetz's International Pictures.

The four founders of United Artists in 1919 were determined to serve in the role of artists and not of appetizers. When Richard Rowland, president of Metro, heard that Fairbanks, Pickford, Chaplin and Griffith were starting their own company, he wise-cracked: "So the lunatics have taken charge of the asylum." Actually, the founders of United Artists displayed the same brand of lunacy as Messrs. Rockefeller, Morgan and DuPont.

Adolph Zukor once said of Mary, "She could have risen to the top in United States Steel if she had decided to be a Carnegie instead of a movie star." Joe Schenck, almost as competent a judge of business sagacity as Zukor, said of Fairbanks, "Don't go up against Doug in a business deal. He's poison even to California real estate men and they are tough birds." As for Chaplin, he was reputed to keep half a million at all times in cash in a safe deposit vault. According to his fellow comic, Chester Conklin, "Charlie always declined anything that threatened to cost money."

## Heart of a Financier

Mary Pickford had started her career with Biograph in 1909 at the mature age of 16, but she was already a veteran. After three months of formal schooling, she had in 1899 joined a stock company in Toronto and had been acting ever since. Her Biograph salary was at first \$5 a day, but she soon attracted the attention of D. W. Griffith, who reluctantly raised her remuneration to a munificent \$40 a week. The quintessence of feminine charm and masculine determination, Mary's golden curls, dimples, winsome smile and thespian talents quickly made her the richest and most famous woman in the world. She was lovingly nicknamed "America's Sweetheart," but her real heart was that of a financier.

Ben Hampton, one of the industry's first historians, wrote that "Although theatres, studios and exchanges in 1917-1918 represented investments of several millions of dollars, and gave employment to 100,000 people, Pickford remained the industry's most valuable asset—she was the only member of her sex who ever became the focal point of an entire industry."

Nor did she ever underestimate her value to the industry and to her employer. On one of the many occasions when she debated, or rather dictated, her demands for an increased salary, to her boss, Zukor, she coyly remarked: "But I can't afford to work for only \$10,000 a week." Eventually it became apparent, even to the redoubtable Adolph, that there were no limits to Mary's grasp of the facts of movie life and he offered her a bonus of \$250,000 if she would not make pictures for any of his competitors for five years. "But I couldn't do that," she replied. "I love pictures and I'm just a girl. I couldn't quit now." Instead of quitting she signed a contract to make three pictures annually for First National for \$1,050,000. In addition she insisted that Mama Pickford should be paid \$50,000 for her "good offices and good wishes." In this fashion Mary, by a narrow margin, could maintain her prestige vis a vis Charlie Chaplin, who was receiving \$1,075,000 and whom she regarded as a Johnny-come-lately.

Chaplin, an obscure English music hall performer, had, while on a brief American tour, attracted the attention of

Mack Sennett. The attention could not have been too intense for the original wire asking him if he would be interested in a Hollywood job, was addressed to "Mr. Charles Chapman." He went to work for Keystone in 1913 for \$125 a week. "That's more money," he said to Sennett, "than I ever saw before. I'm going to save it carefully and very soon I shall be able to return to England with a tidy bankroll."

His first one-reel picture, "A Busted Johnny," proved a flop, so according to a custom that was to become endemic to the industry, the name was changed to "Troubles." When it did equally poorly as "Troubles," it was called "Doing His Best." These early troubles greatly depressed the mercurial comedian. "I am going to get out of this business," he told Chester Conklin. "It's too much for me. I will never catch on. It is too fast. The cinema is little more than a fad. It is canned drama. What audiences really want is flesh and blood on the stage. I am not sure any real actor should get caught posing for the flicks." In a presumably friendly introduction to a book by Chaplin, Fairbanks described his United Artists associate in a less than entirely flattering fashion. "Intellectual without being intelligent—an erratic but not always reliable friend—an indomitable worker who cannot work under adverse mental conditions—vain, jealous, selfish beyond all tolerance—yet might have made history had he not thought too much about doing so."

## Griffith Vs. Fairbanks

Fairbanks, in his pre-Hollywood days, regarded the movies as disparagingly as did Chaplin. A successful performer on the New York stage, he was offered \$2,000 a week by Triangle. When Frank Case of the Algonquin urged him to accept the proposition, suggesting that \$104,000 a year "was not hay," Doug replied, "I know, but the movies!" His first boss at the studio was Griffith, who was greatly unimpressed by the young actor's histrionic accomplishments. After Doug had turned a few back flips, cartwheels, and leapt from a horse to a tree to a balcony in a script which called for none of these feats, D. W. advised him that he was better equipped for comedy than for the drama and politely offered to see if he could get him a job with Keystone.

Griffith himself was once described as "a bum poet, an unsuccessful playwright, a rank sentimentalist, a bigoted Southerner, and the greatest creative genius in the American films." He, too, originally despised moving pictures. "Opates for the masses," he called them, but nonetheless it was he, more than any other man, who created the basic principles of picture editing and evolved the narrative techniques on which the growth of the cinematic art industry have rested. He worked 18 hours a day, seven days a week, and produced and directed 484 films which earned over \$80,000,000.

Motion picture statistics were even more unreliable in the early days of the industry than they are now, but "The Birth of a Nation," made in 1915, was reported to have cost \$58,000 and surely grossed more than any other motion picture released prior to "Gone With the Wind." Griffith's masterpiece, "Intolerance," cost approximately \$200,000 and proved an artistic triumph which even in those early days was equivalent to a boxoffice flop. As Leo Spitz used to say, however, "Nothing succeeds in the movies like failure," and the picture only served to enhance Griffith's well-deserved reputation as the greatest of all directors.

"The Big Four," as they were usually called—there were some who added the word "Flushers"—sought to associate with them Hollywood's fifth leading figure, William S. Hart, the good-bad man of the early Westerns. Hart was greatly intrigued by the project and participated in most of the preliminary meetings. When, however, it dawned upon him that the artists proposed to put up their own money instead of being bankrolled by investors, his enthusiasm waned. An offer of a guarantee of \$200,000 per picture from Zukor also served to strengthen his loyalty to Famous Players. Apparently, however, this was too big a salary to prove wholly remunerative. In 1922, long before economists and financiers alike awoke to the perils to private initiative inherent in high taxes, Hart trumpeted a warning. He announced that he would have to retire because he was losing money as a result of the depredations of the iniquitous income tax. Subsequently, however, he came to the conclusion that it was even less profitable not to work at all, and was shortly back in harness, or rather on horseback, again.

## Credit B. P. Schulberg

In whose fertile brain the idea first originated that it was folly for stars to toil for others when they could retain all the profits by working for themselves, is difficult to say. Maybe it was such an apparently sensible hunch that it was bound to occur to a considerable number of interested parties. Fairbanks, faithful in his fashion to Mary, long after he had ceased to be conventionally so, assured me once that the original idea came from her.

There is considerable evidence that Oscar Price, who was in charge of press relations for William G. McAdoo, the Secretary of the Treasury and President Wilson's son-in-law, remarked on several occasions to Pickford, Fairbanks and Griffith while they were on a First World War Liberty Bond tour: "Why don't you get together and distribute your own pictures? You're big enough to do that."

Actually, however, the man who first envisioned something akin to United Artists was Ben Schulberg, father of the illustrious Budd and Stuart. As sales chief of Famous Players-Lasky he was well-acquainted with the terrific boxoffice potentialities of Pickford pictures. They were grossing for Arkraft, one of Zukor's less-than-secret subsidiaries, between \$300,000 and \$500,000 each, and he was confident that sold individually instead of being used to

soften up exhibitor resistance to less desirable product, they could bring in between \$600,000 and \$1,200,000 each. Pickford, however, was only making three to four pictures annually and obviously this was not enough product to maintain a profitable distribution organization. Schulberg realized that she must ally herself with other outstanding attractions and the most outstanding in the Hollywood hierarchy next to Mary were Chaplin, Fairbanks, Griffith and Hart.

Matters came to a head when in 1918 Hiram Abrams, then one of Zukor's top executives, did not see eye to eye with his boss—and men whose business vision seemed defective to Zukor did not long linger on his payroll. Abrams resigned before he could be fired and Schulberg, out of loyalty to his immediate superior, as unusual in picture annals as it proved unrequited, resigned also. They promptly submitted Ben's United Artists brainstorm to Fairbanks, who did a few somersaults to indicate his enthusiasm and proceeded to sell it to Pickford, Chaplin, Griffith and, above all, Lotte Pickford. Mrs. Pickford proved a valuable ally, for if anyone felt more strongly than Mary that her services were inadequately rewarded by the ungrateful movie tycoons, it was Mary's Mama.

Fairbanks hastened to contact McAdoo who was then recuperating from his war efforts at his bungalow in Santa Barbara. Speaking for all five artists, he urged the ex-Secretary to become the head of the new organization. The canny McAdoo declined, adding, however, "If you will get Price, I will help you organize and be your counsel." It was not until a later date that he specified that his services in that capacity would, in his opinion, be worth \$100,000 a year and one-fifth of the company's profits. The partners were staggered, but they were too deeply committed to withdraw. Moreover, United Artists has always been a soft touch for lawyers. Indeed, at a much later date when legal lights Messrs. Benjamin, Krim, Youngstein, Peyser, et al, took over the management, a fellow named Arthur L. Mayer suggested that the name of the company could appropriately be changed from United Artists to United Attorneys.

## McAdoo and Price

McAdoo delivered Price at a considerable lower price. He signed up as President for \$18,000 per year and a small percentage of the profits. Offices were rented at 729 Seventh Avenue for \$12,000. United Artists is still located at 729, which must be something of a record in an industry which has moved to consistently more ostentatious quarters from Union Square to Times Square, to the upper fifties, and is now possibly flirting with a cross-country trek to Hollywood.

At the end of the first year a Christmas bonus of \$675 was distributed to the hired help. United Artists under the old auspices was never distinguished for its generosity to employees, exploiters or exhibitors. Theatre owners maintain that as far as they are concerned this is one ancient tradition that the new management has retained.

Nothing was ever long kept secret in the Hollywood of 1919 any more than in that of 1959. The town was soon buzzing with rumors about the new company, which its promoters did little to soft pedal. On one occasion Mary, Mrs. Pickford, Douglas, Charlie, Griffith and Hart dined with a minimum of secrecy and a maximum of publicity at the Alexander Hotel. The sleuths of the major companies kept strolling through the dining room seeking to scent the latest dope like premature Broadway columnists.

## Chaplin and Fairbanks

Chaplin was seated facing the door and each time one of the emissaries of the moguls made his appearance he would mimic—and there never was a more perfect mimic—the head of the company the new arrival represented. Indeed, most of the early gatherings of the partners were marked by a levity which occasionally dismayed the serious-minded McAdoo. Doug's idea of subtle humor was to disappear under the table and terrify an honored guest by grabbing his, or preferably her, calf, or he would wire a chair so as to give some visiting VIP an unexpected shock. There were plenty of such visitors, particularly attorneys. So meticulous were the artists in the protection of their interests that it required 10 eminent legal lights to draw up the initial contracts. Mary used to listen to all of them carefully, shake her lovely curls and then say: "I disagree with you gentlemen and I will tell you why." The "why" was invariably connected with what she regarded unnecessary expenditures. P.S.—She was usually right.

When Douglas was not playing pranks he was indulging in eloquent speeches, maintaining that the stars could only keep their popularity "by building an organization of their own that would insure production liberty and freedom of marketing." He would add that they were "being strangled by artist's restrictions, machine-made pictures and mediocre stories." At that time he was making \$500,000 a year and Chaplin and Pickford were doing even better for themselves. It must have been an agreeable form of strangulation.

Although they were in perfect accord concerning the injustices to which they were subjected, the personal relationships between the stars had not always in the past been entirely cordial, and the seeds for future dissension were already planted. Griffith regarded Fairbanks as a buffoon, lacking both dramatic talent and artistic appreciation. He had been enthusiastic over Pickford as long as she worked for him, but he lost no time after

(Continued on page 42)



# Whole World As UA's Background

**Its Productions Have Lately Located in Australia, Ireland, Britain, Spain, Mexico—All Over U.S.**

Have script, will travel. And travel they did some dozen or so top independent producers represented on United Artists' roster of current and forthcoming product. They took cameras, crews and players out of Hollywood's sullos and into the streets, shores and scenery of Australia, Spain and Mexico: to New York, Louisiana, and Mississippi.

An army of men and tons of equipment were moved thousands of miles from home base to satisfy the filmmakers' passion for authenticity called for by the stories. These trips to far off places not only have brought back realistic film footage, but also have achieved invaluable promotion and box-office results.

During location stays, ranging from several weeks to nearly a year, production companies have been able to line up blue-chip merchant tie-ups, full-page publicity plants and soften local VIPs for globe world and local preem co-operation.

Comics playdate time and the local citizenry shows its collective gratitude with strong support at the wickets.

Evidence of the payoff is already indicated for several productions among those listed below of UA releases recently filmed away from Hollywood.

"The Horse Soldiers," Mirisch Company presentation, starring John Wayne, William Holden and Constance Towers, offers a striking example. This top budget (\$5,000,000-plus) Civil War spectacle went before the cameras in the vicinity of Shreveport, La., in October, 1958, under the direction of six-time Academy Award-winner John Ford. Over the next six weeks, Ford and producers John Lee Mahin and Martin Rackin roamed over a couple of hundred miles of Louisiana and Mississippi real estate, staging battle scenes, winning friends and wooing influentials.

While on location, plans were discussed for a gala premiere of the film in Shreveport to be sponsored by the city's Chamber of Commerce and neighboring C of C's. On June 17, six months after "The Horse Soldiers" was in the can, Shreveport ran one of the most lavish premieres since the opening of "Gone With the Wind" in Atlanta. It was a two-day celebration attended by the top brass and a full slate of Hollywood stars, including Wayne, Holden and Miss Towers. The opening was front-paged in the South for over a month, starting with the preparations and culminating with the program of premiere pageantry.

**Hails, Hailed By, Irish**  
"Shake Hands With the Devil," as the first American film to be made entirely in Ireland, has proven to be a potent cultural and commercial medium of international exchange. Starting such hardy Irish-Americans as James Cagney and Don Murray in a story about the always timely topic of Ireland's rebellion against the British, "Shake Hands With the Devil" was produced with a built-in audience. From early September to late November, 1958, Pennnebaker Inc.'s executive producers George Glass and Walter Seltzer helped the Irish re-live some of the most glorious moments of their history. With Michael Anderson as producer-director, "Shake Hands" was made from Reardon Conner's Literary Guild best-seller and a screenplay by Ivan Goff and Ben Roberts. Cynis Johns, Dana Wynter, Michael Redgrave, Dame Sybil Thorndike and Cyril Cusack head the featured cast, which also includes an impressive delegation of Ireland's famed Abbey, Gate and Gaity Theatres.

Ireland's budding film industry got a strong sendoff from "Shake Hands." The picture was the initial production at the recently completed Ardmore Studios at Bray. However, most of the film was made in Dublin's streets and in Country Wicklow along the rugged Irish coast, locals of the shooting back in 1921.

The obvious patriotic appeal of the film proved irresistible to Ireland's President Sean T. O'Kelly,

who made his first official bow at a motion picture debut when "Shake Hands With the Devil" opened at two theatres in Dublin on May 21. Two plane loads of Anglo-Irish-American celebrities attended the dual bow for the benefit of the Variety Clubs of Ireland and other charities at the Savoy and Metropole Theatres. For two weeks after the preem, "Shake Hands" proved one of the Savoy's top grossing films.

## Down Under

Producer-director Stanley Kramer has achieved something of a long distance record by making a 12,000-mile round trip to Melbourne, Australia for the filming of "On The Beach," with Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins and Donna Anderson starred. After six months of location scouting and preparation he flew his production company to Australia in January, 1959, to start the screen version of Neville Shute's novel of the atomic age.

Production headquarters was set up at the 72-acre \$5,000,000 Royal Showgrounds in Melbourne. During his three months Down Under Kramer used 65 of Australia's top dramatic performers, 425 bit players plus another 2500 extras. Locations included streets in Melbourne, a farm at Berwick, the railroad station at Franston, a beach club at Canadian Bay, auto race track at Phillip Island, trout stream at Marysville, oil refinery at Geelong—all within an 85-mile radius of Melbourne. Filming also was done at Williamstown on Port Phillip Bay where the 20,000-ton Australian aircraft carrier Melbourne and her crew of 1350 were photographed along with British submarine Andrew which served as a stand-in for the U.S.S. Sawfish of the story.

Crowds of 5000 frequently surrounded the outdoor shooting and had to be controlled by the local constabulary. Production activity and the stars were a steady source of page one news in Australia and internationally. Melbourne and 21 other of the world's principal cities will be the scene of simultaneous international premieres of "On The Beach" December 17, 1959.

## Tyrone Power's Death

One of the most highly publicized overseas production projects was Edward Small's \$6,000,000 Biblical spectacle, "Solomon and Sheba." It was filmed in Spain twice. Once with Tyrone Power in the role of Solomon, and following his fatal heart attack, it was remade with Yul Brynner, Gina Lollobrigida, and Richard Sheba in both editions. Madrid and the Los Monegros desert, near Zaragoza were the principal locations sites. The desert served as a battlefield for the rival Israel and Egyptian armies. Nearly 5,000 troops for these epic battles were provided by the Spanish army. King Vidor directed and Ted Richmond was the producer. "Solomon and Sheba," filmed in Technirama and Technicolor, went before the cameras Sept. 15 and was completed Feb. 27. Marisa Pavan and George Sanders are co-stars.

## Old England's Yankees

"The Devil's Disciple" went before the cameras in England on July 21, 1958. The Bernard Shaw drama reaches the screen for the first time starring Burt Lancaster, Kirk Douglas and Laurence Olivier with the 19-year-old British star Janette Scott. Aside from studio work in the British capital, "The Devil's Disciple" broke new ground by sending its location company to Dyrham Park, Hertfordshire, an hour's drive from London. The story, which involves a New England community at the beginning of the American revolution, set up an ironic filming situation—an American colonial village built in England for the express purpose of telling the story of how British General Burgoyne (Laurence Olivier) was defeated due to the zeal of the colonists and the incompetence of the British War Office. Directed by Guy Hamilton and produced by Harold Hecht, "The Devil's Disciple" is a Hecht-Hill-Lancaster Films Ltd.-Bryna-

(Continued on page 60)

## PERSPECTIVE ON UA

Founded April 17, 1919 by Douglas Fairbanks, Mary Pickford, D.W. Griffith, Charles Chaplin.

Nearly floundered, 1946-1951. Salvage & salvation operations began Feb. 15, 1951.

New partners, Arthur B. Krim and Robert S. Benjamin of Phillips, Nizer, Benjamin & Krim, Manhattan law firm, plus William J. Heineman, Max E. Youngstein, Arnold M. Picker, Seymour M. Peyser, Charles Smadja.

Present enterprises:

United Artists Corp.

United Artists Associated.

United Artists-TV.

United Artists Records.

United Artists Music Corp.

Lopert Films.

Employees of UA, 1,200.

U.S.-Canada exchanges, 33.

Foreign offices, 126.

## At Home To 'New' Slants 'n' Ideas: Kramer Re UA

In the great burst of the studio constellations which were Hollywood, the splinters, which are the independent producers, have become the seedlings of "new" industry. At United Artists, in an atmosphere that seeks to provide the greatest freedom and incentive for the individual creator, they have found the place where they can grow and develop, paving the way for the pattern of the future.

There is no question that, in the wake of the big studio decline, the independents today represent the white hope of the industry. They are the ones who, unshackled of absolute traditionalism and provided with the incentive for enterprise and daring, are willing to adjust most closely to the vast changes that have taken place in the American film market. It is through them, and through their home—United Artists—that the screen is being filled with a new awareness that ranges from shock values to adult material and, of course, the more conventional themes that attract audiences.

The independent today is king in the film business. He is the object of intense flirtation on the part of the studios and he's being offered a host of inducements to join this camp or that. Yet, despite this competitive situation, UA has remained the indie's most secure stable. Whatever reservations the independents may have about UA, and they wouldn't be human if they hadn't, the company still looms as far and away the most attractive backer and the most efficient release channel.

## Kramer's Posies

Stanley Kramer, who has had his experiences as an independent, swears by UA. Last week, he cited some of the reasons:

(1.) United Artists has as progressive a management as one can find in the industry today.

(2.) The success of the company, and the reason why it's so attractive to independents, is that it allows to make pictures minus UA. The distributor does not intrude on the producer. Says Kramer:

"I am unfettered and unbothered by the restrictions of the financier. As long as they keep this up, they will continue to be the most successful company in the business."

(3.) There is a certain warmth and a receptiveness to ideas at UA. "The people who run the company welcome the new. They aren't afraid of the offbeat. That's hard to find anywhere else," Kramer commented. He himself has just completed an unusual film, "On The Beach," which cost \$3,000,000 and treats with an offbeat theme—the dangers of nuclear war.

Even though all the majors now are stalking the independents, finally realizing that the old and rigid structure produces old and rigid ideas, UA still has the cream of the crop, the most inventive and flexible minds in Hollywood. Its list of forthcoming releases reads like a who's who among producers, directors and stars and is as impressive for its values as it is for its star power and the variety of its subjects. It is a list which, by all standards, makes UA the leader both in terms of present performances and future potential.

Among the pictures finished and

## WINNING WAYS

Separate and apart from the figures—the black ink, of course, is always the answer—the success story that spells the rehabilitated United Artists at its 40th milestone is one of vibrant manpower and an unflinching belief that the picture business is not going to blow over.

The figures? When the Benjamin-Krim team took over in 1950 the first year's operating loss was \$371,000, the result of a staggering obligation incurred when Mary Pickford finally agreed to sell out. A year later UA turned the corner with a \$313,000 net profit. Seven years later, the 1958 net totaled \$3,700,000. Last week UA reported a whopping 12% profit rise for the first quarter of 1959 with a worldwide gross of \$19,297,000 (against \$16,504,000 for the first quarter of '58). The \$712,000 net earnings compared with \$636,000 for the first three months of 1958, or 51c-per-share earnings versus 46c in '58.

Success, of course, snowballs into many other rewards, and not the least of which is the worldwide esprit of UA's global organization, undoubtedly because UA has much to be cheering and cheerful about.

UA-at-40 is in its prime because its manpower is prime. Each department has a strong backer-upper, just in case. UA's global teamwork has given ample evidence (1) that nobody's afraid of his job, because (2) each successive backstopping team will make possible forward progress for the entire chain of command.

UA at 40, of course, has long since taken note of diversification, a popular economic evolution of the 1950s, and UA, at the threshold of '60, looms loaded for whatever may come via its television, phonograph recording and music publishing apurtenances, along with its global motion picture production and distribution organization. As Arthur L. Mayer cogently appraises the UA saga in this week's issue it's a far cry "from the grim to the Krim (& Benjamin) days."

## Some of the Top UA Grossers (1951-1958, Inclusive)

The following is a listing of the estimated grosses of various United Artists pictures in release from 1951 to 1958. With respect to "Around The World In 80 Days," the figure given is the actual to date gross, the others represent estimates.

TITLE	ESTIMATED B.O. GROSS	ACTUAL
"Around The World In 80 Days"	\$30,000,000	15,500,000
"Trapeze"	15,000,000	15,000,000
"Vikings"	15,000,000	15,000,000
"Not As A Stranger"	10,000,000	10,000,000
"Vera Cruz"	9,500,000	9,500,000
"Big Country"	9,500,000	9,500,000
"Moulin Rouge"	9,000,000	9,000,000
"Pride & Passion"	9,000,000	9,000,000
"African Queen"	8,500,000	8,500,000
"Limelight"	8,000,000	8,000,000
"High Noon"	7,000,000	7,000,000
"Man With Golden Arm"	7,000,000	7,000,000
"Witness For The Prosecution"	7,000,000	7,000,000
"Moon Is Blue"	6,000,000	6,000,000
"Apache"	6,000,000	6,000,000
"Barefoot Contessa"	6,000,000	6,000,000
"Alexander The Great"	6,000,000	6,000,000
"Run Silent, Run Deep"	6,000,000	6,000,000
"Kings Go Forth"	5,500,000	5,500,000
"Marty"	5,000,000	5,000,000
"Kentuckian"	5,000,000	5,000,000
"God's Little Acre"	5,000,000	5,000,000

ready for release are "A Hole in the Head," Sincap Production produced and directed by Frank Capra, starring Frank Sinatra, Edward G. Robinson, Eleanor Parker and Carolyn Jones; "The Horse Soldiers," Mirisch Co. presentation produced by John Lee Mahin and Martin Rackin and produced by John Ford. The Civil War spectacle stars John Wayne, William Holden and Constance Towers; "The Devil's Disciple," a Hecht-Hill-Lancaster & Bryna Production, produced by Harold Hecht and starring Kirk Douglas, Laurence Olivier and Burt Lancaster; "Happy Anniversary," a Joseph Fields production starring David Niven and Mitzi Gaynor; "Solomon and Sheba," an Edward Small production starring Yul Brynner and Gina Lollobrigida; "The Unforgiven," a Hecht-Hill-Lancaster production with Burt Lancaster, Audrey Hepburn and Audie Murphy as the stars; "On The Beach," Stanley Kramer production starring Ava Gardner, Gregory Peck, Fred Astaire and Anthony Perkins; "Take a Giant Step" produced by H-H-L and starring Johnny Nash, etc.

The upcoming titles, pictures already blueprinted, again reflect a wide and varied range, taking in drama, comedy, action and spectacle. Among them are "The Apartment," "A Rage to Live," "The Big Blonde," "By Love Possessed," "Ballad of Cat Ballou," "Elmer Gantry," "Exodus," "First Love," "The Gladiators," "Inherit the Wind," "The Magnificent Seven," "Lucy Crown," "My Glorious Brothers," "Paris Blues," "Studs Lonigan," "Summer of the 17th Doll," "Two for the Seesaw," "The West Side Story," "What Makes Sammy Run," etc.

On his recent visit to the Coast,

UA v.p. Max Youngstein set a lot of additional new properties to be produced for UA. As the trend towards decentralization in the industry continues, UA seems destined to reap the benefits, for it is this very concept of individual enterprise and collective effort that provided the underpinnings of the company when it was founded 40 years ago, and that has been the gateway to success again during the past eight years since the present management took over.

## UA ACCEPTS FIRSTRUN BIDS FROM MPLS. NABES

Minneapolis, June 23.  
One company, United Artists, so far has acceded to the requests of Harold Field and William and Sidney Volk for permission for their neighborhood theatres in the earliest subsequent-run clearance slot, 23 days, to bid competitively with loop houses here for firstruns.

UA is accepting bids from Field's St. Louis Park and the Volks' Terrace, uptown theatres, along with those from downtown houses for the initial Minneapolis showing of "A Hole in the Head." Other homeoffices haven't acted yet on the neighborhood exhibitors' demands. Opposition to granting them is anticipated because of a general belief that, in the long run, distributors would be money out if their important pictures had their firstruns uptown. This would be for the reason that it might curtail other neighborhood playing time for the attractions.

It's indicated that other neighborhood exhibitors will follow the lead of Field and the Volks if their present move is generally successful.

# 'The Company of The Independents'

[Ideas and Men Behind UA]

By FRED HIFT

If United Artists today is a growing and expanding enterprise in an industry lately marked by economies and contraction, the answer is to be found as much in UA's efficient, hard-hitting, team-minded executive echelon as in any "blueprint."

Success stories do not write themselves. Tangibles and intangibles, moods and attitudes, ambitions and know-how figure. In other words, men.

The UA phenomenon, at a time when its competition is struggling, sees "the company of the independents" going up and up, delivering record grosses and earnings in a market which, by any standards, is a torturedly uncertain one.

To Arthur B. Krim, UA president, the answers to the UA success seem as simple as, to the outsider, they are as impressive. Spelled out, they essentially add up to this:

- (1) Autonomy for the independent producers who are made to feel, and who are treated—as what UA wants them to be—the owners of their negatives.
- (2) Maximum cooperation and collaboration in selling and promotion—again with the men who make the pictures.
- (3) A fervent belief in the future of the film business, coupled with a realistic appraisal of the need to diversify into related show business areas.
- (4) A sensible policy of investment in pictures that both answers the needs of the market and avoids taking undue risks.

"Here, at UA, we concentrate on operations rather than long-range policy decisions based on hypotheses," Krim explained recently in New York to this VARIETY reporter. "We are determined to avoid disaster in individual pictures. That means we must constantly weigh and gauge how many films we can profitably handle, and we must make sure that we don't take undue risks. Our policy here is to consider every picture a failure from the start. That's the way we figure it. Then, if it's a success, well that means the hard work has paid off and we're agreeably surprised."

## Measured 'Risks'

"Since our management team took over at UA, we have never taken risks out-of-proportion. It so happens that our last six big pictures have all been hits. That's fine, of course, because it gives us a cushion to take more risks the next year." Actually, Krim added, "whether a picture is a failure or not often has virtually nothing to

do with 'ability.' There's only so much you can do to insure success."

The degree to which a company can "push" its luck is, of course, hard to figure. Suffice it for the record to cite the latest UA annual stockholder report in which Krim and board chairman Robert Benjamin noted that out of 20 pictures listed as major UA releases in 1958, fully 12 will gross in excess of \$5,000,000 world-wide. For 1959, the report listed 29 top features, not including "Around the World in 80 Days."

Talking with Krim, a tradesman comes away with the impression of a man to whom tremendous confidence is inherent, both in the future of pictures, as such, and his own company. He believes that UA can only go up and must stand ready to meet all variables.

"I don't think we should take it for granted that a lot of theatres will close," he said. "There will be new theatres, in new places; houses to meet the nation's needs. That's why we must keep ourselves as flexible as possible. I can see no reason whatever for curtailing our staff. That would be a foolish thing to do. And, anyway, you wouldn't break up a successful team!"

## Producer as Hero

Krim said he couldn't see where the other major companies' bid for independent producer services represented threatening competition to UA. "That theory about competition is at least five years old. In 1954, the banks asked us the same thing. Then, three years ago, when Benjamin and I toured the country in connection with our stock issue, that question came up again."

"Well, I think it's kind of silly. First of all, we at UA actually welcome that kind of competition. It throws the spotlight on the importance of the independents, and that's what we like. But, even more important, we have always been the most attractive company for independent producers and, the way I see it, we always will be. Let me give you my reasons for this:

"First, here at United Artists we have no tradition of production. There isn't an executive here who tries to be a producer. We have no studio, and when we give a producer 100% autonomy, we mean exactly that—100%. When it comes to the other companies, they may promise the same thing, but their very construction, with its roots

back in production, makes complete autonomy unlikely. They give lip service to it. We actually believe in it."

"Our second great advantage is that we own no studio and can operate without that overhead. I don't care where a producer for the other major studios makes his film, something still has to carry that overhead. After all, there are only so many films that can be made outside the home studio. There is no question that it is both cheaper and more economic to shoot films at a rental lot."

## Partners in Selling

"One of the great UA incentives for an independent is that we do not ask for autonomy in sales. We try to be partners in sales with our producers. In the eight years that we have operated this company, I can say that we have not once booked a picture into a situation where the producer objected to terms. That's despite the fact that, under our contract, we do have a right to overrule the producer unless he comes up with a better booking. We believe in cooperation, both in sales and in advertising—publicity and we listen eagerly when the independent has ideas for campaigns to sell what, after all, is his picture."

"Finally, our personnel all over the world have, for years, lived with a company that believes firmly that the producer owns his picture. Our producers are treated, wherever they go, as the owners which they are. That makes a tremendous difference. This is not an act with us. We believe it wholeheartedly. It's one of the cornerstones of the UA philosophy."

Krim said UA had no plans to diversify outside the show biz realm. "Our record company already is showing a small profit which, I think, will increase a great deal in the months to come," he commented. "Our television subsidiary already has sold two out of four shows, the first to Philip Morris and RCA and the second to General Motors. United Artists Associated Inc. is doing well with the Warner Bros. library and we have Lopert Films active and now releasing the J. Arthur Rank pictures."

UA this year is 40 years old, but it has only been within the past eight years—since the Krim-Benjamin-Max E. Youngstein-William J. Heineman-Arnold Picker management team took over—that it has risen to a position of greatness within the industry. "We deal in the present but we look to the future," Krim said. "We want to be as flexible as possible." Realism and flexibility, teamwork and ingenuity, salesmanship and confidence, it's on the strength of these elements that UA is making its determined bid for industry leadership.

UA Chairman Robert S. Benjamin On:

# Bank Loans, Dividends & Films

At a time when the tight money market for film production appears to be returning, United Artists is in the fortunate position of having banks coming to it, offering production loans. Representing a tangible expression of confidence in the future of a company which, back in 1951 couldn't raise more than one dollar at 12% interest—UA today deals with no fewer than seven of the country's top banks.

This situation, dramatizing UA's progress since the management took over back in 1951, was outlined and detailed in N.Y. last week by Robert S. Benjamin, UA's chairman of the board and the man who's on top of the company's financial status and operations. Having been in on the early days, when UA struggled for survival (it lost \$500,000 the first half year of '51), Benjamin reviews the results of the intervening years with evident pride and satisfaction.

"The latest bank to come to us and to ask that we do business with them was Chase Manhattan," he said. "That was on the eve of our closing for the \$15,000,000 loan with the Prudential Insurance Co. of America. We made the arrangement with Chase. In fact, we always welcome new banks in a tight money market. The fact that they come to us is a nice compliment. Before they do business with you, they investigate you to the point where you begin to wonder whether it's all worth while."

## Credit Lines

UA at this point has loan arrangements with the Bank of America, Chemical Corn Exchange, Bankers Trust, Chase Manhattan, Manufacturers Trust, Security First National and the First National

City Bank. These banks loan UA funds on individual pictures, which contrasts with the Prudential loan which, incidentally, is the largest, single, unsecured longterm loan that UA has negotiated so far. Prudential loan's at 6% and participates to a small degree in the profits of UA once they hit over \$3,500,000.

Benjamin pointed out that the Prudential loan was most favorable for the company, which plans to use it largely for growth expansion and also to pay off some older loans at a higher interest rate. "They accepted our ceiling ratios," he said, "leaving us enough room not to be restrictive." This represents quite a compliment to UA's basic thinking, since, with unsecured loans like this, the lender usually fixes debt ratios in relation to net worth. In this instance, Prudential completely accepted the ceilings suggested by UA itself.

UA's situation with the banks varies, depending on the flow of production and also on the banks' own position with respect to their ratio between deposits and loans. Some banks, with large deposits and few loans, keep asking UA to make deals and to borrow money for production. Others, often regrettably must restrict their lending activities to conform with regulations that determine the deposits-to-loan ratios.

## A Worthwhile Compliment

Fact remains that, at a time when the film business doesn't loom as the most secure investment for a bank's money, and the money market consequently is tight, the banks are seeking out UA as a good and sound investment. To the UA management, not unconscious of the implied compliment, this represents not only an encouragement and confirmation of the right course, but also a kind of insurance for the future, which neither Benjamin nor his partner, prez Arthur B. Krim, claim to be able to predict with any outstanding degree of

accuracy short of an inbred confidence born of optimism and past experience.

Benjamin, who has an uncanny familiarity with the complex mechanisms of film finance, unstintingly credits the UA financial team with whom he works. That team consists of Leon Goldberg, v.p. and treasurer, and Joseph Ende, v.p. and comptroller of the company. These men, while operating individually and with a great deal of autonomy, coordinate their thinking and planning with the top echelon to create UA policy, which is as much an adherence to basic policy set years ago as it is an imaginative appraisal of conditions in a constantly changing market.

## On Dividend Rate

Why, with a gross of \$84,072,000 last year, a 20% increase over 1957, doesn't UA increase its dividend rate?

"We try to be as generous as we can," said Benjamin, "but the Government doesn't let you take too many reserves and we, ourselves, want to follow a conservative policy. Perhaps the day has come to stop talking in terms of gross and pay more attention to the net. The growth of the gross doesn't seem so terribly important any more once you've reached number one or number two position in the industry."

"The fact is that you deal in operational figures where you're not left with much flexibility. The auditors look you over and they want to make sure you're consistent with your prior ways of accounting. We are still a growth company. We haven't reached any permanent plateau yet. It's not a good thing to give so much to the stockholders that the growth potential is stunted."

Benjamin added that UA was paying a healthy \$1.60 with management not collecting any dividends itself. At the annual stockholders meeting in N.Y. last month, the UA board chairman told a stockholder that, for the moment, prospects for continuation of the

current high dividend rate were good, but there was no immediate likelihood of an increase. He did not rule this out for the future, however.

## Re: Product

Discussing the product situation at UA, which is one of the few companies currently riding high (with such films as "Some Like It Hot" grossing in a big way and biggies like "The Horse Soldiers" and "A Hole in the Head" coming up), Benjamin agreed there was a danger in the current tendency to do away with volume and to replace this with a couple of very costly eggs placed in a single basket.

"We try to tell our producers that quality is not necessarily related to cost," he observed. "There is nothing small about emotions. There are pictures that can actually be destroyed by diffusion. The broadening of the canvas isn't always a good thing. Our aim at UA isn't to shoot for only big pictures, or some big ones and a lot of little ones. We try to get as many films as we can that have a boxoffice potential. And if some of these pictures are offbeat, and commercially doubtful, we can only stress to the producer that they must be brought in at reasonable budgets."

The UA philosophy, stressed Benjamin, is "to have as many minds working for us as possible. After all, there is a limit to one man's ingenuity. It's better to have 50 men looking for the unusual, and striving to achieve it, than to have two or three. The trick is to attract the right people. Our restraints are primarily economic. At UA, we are willing to go into a project even if it appears doubtful at the start. We know that we're bound to get a certain percentage of pictures that won't be blockbusters, films that won't come off as we originally envisioned them. But that's not a good reason to change one's whole outlook. When you have 50 people making films, next two years.

some mistakes are bound to be made."

Benjamin stressed that UA had no rigid policy on anything, but had no immediate plans to diversify into non-show biz areas. "We don't have any experience outside show business," he said. "There wouldn't be much point to it. We certainly haven't exhausted our full potential within the entertainment industry."

# UA Paying Off \$5,500,000 Debt At Old 12% Rate

With \$10,000,000 of its \$15,000,000 loan from the Prudential Insurance Co. of America becoming available over the past weekend, United Artists, Monday (22), repaid \$5,500,000 of old, outstanding loans which had been negotiated at 12% interest. This includes \$4,500,000 to a group of exhibitors who loaned UA \$4,000,000 back in 1957.

The exhib money went into four films, including "The Vikings," "Witness for the Prosecution," "Legend of the Lost" and "The Big Country." Repayment saves UA 6% since it no longer requires money at such high interest rates. It now borrows at 6% from a number of the top banks in the country.

Coin could, of course, be paid out of returns from the four films involved, in which the exhibitors didn't get any participation. However, UA prefers to cut the waiting time which inevitably would be involved in awaiting the pictures' payoff.

Remainder of the \$10,000,000 Prudential money goes into growth expansion at UA. The loan is at 6% with the stipulation, if UA's net hits over \$3,500,000, Prudential gets a small participation in the profits. With \$10,000,000 in promissory notes taken down initially, the remaining \$5,000,000 are available at the option of the company at any time within the next two years.



# Bob Blumofe, Ocean-Hopping Liaison For UA: 'Revolutions All The Time'

By ABEL GREEN

"Some seven or eight years ago," observed Robert F. Blumofe, vice-president in charge of production coordination for United Artists, "the picture business went through a revolution. As we now know, that phase has since been digested, more or less, but we are now in another revolutionary phase, and that is the recognition and realization, more than ever, that there is no room for mediocrity and run-of-the-mill film productions.

"So far as UA is concerned our accent is on films with some 'special attraction.' That doesn't mean that a small picture cannot be also a 'special attraction.' If the 'heme' is provocative or has special values, as for example '12 Angry Men,' 'Marty,' 'Take A Giant Step,' 'The Big Country,' then it is fulfilling our sights. If we project a film which focuses around a young colored boy's problems, as Johnny Nash will play in 'Giant Step,' we have that 'something special.'"

Talking ad lib, during the tag-end of the Cannes Film Festival about a month ago, the Hotel Carlton Terrace looked remote—by 6,000 geographic miles any way—from Hollywood, which is Blumofe's production base. But it was this focal point of the world's motion picture production traffic, all converged on the sun-drenched Cote d'Azur, that pointed up the UA exec's viewpoint. In a large measure, the French and Franco-Brazilian prizewinners, along with other nationalistic entries, with their own concepts of "something special," were proving Blumofe's point.

The dilution of energies that comes when a mediocre theme and script are essayed by "half-safe" producer, director and cast ingredients makes such \$750,000-\$1,000,000 undertakings not worthwhile. If fundamentally the values don't conform with Blumofe's standards.

A month later, in Dinty Moore's, on New York's West 46th St., Blumofe punched up the same theme: "Some producers no longer just look into your studio, and if it looks like more of the same, they're not interested. Our job is to create and complete packages, to get the word of the actors or the stars or the directors to 'sell' in with a script, much less a ready-made package, and ask us to bankroll, produce and distribute.

"Our job is to find properties and marry them to the picture-maker, the star, the director; in short, do all the creative things to properly weld all the ingredients.

"This is where, if we gamble with a 'Marty' or a 'Defiant Ones,' because they are 'special,' although perforce low-cost, we can make them rate as 'A' product and get 'A' playdates.

"One thing is for sure—we will make no set number of pictures, just because they add up to 40 or 48 or whatever the distribution company may think the theatre-owners need. If we can make only 30 good ones, that will be it, although for this year we may go up to 36-40 releases, but it will be somewhat lesser in 1960. My guess would be that the pattern will be for fewer and fewer in numbers. It's a thing of the past for a major company to try and feed 40 or 43 pictures to the distribution mill each year. Sure, the theatres need product but if we fulfill our target of producing enough 'special attraction' features they will have more than enough celluloid to fill up their screens because the product will be capable of extended runs."

## 'West Side Story'

"West Side Story," which Eliot Hyman will produce for UA, will be in one of the three major "big" processes, meaning either Todd-AO, Cinerama or Cinemascope—Blumofe considers Cinemascope now as "conventional."

It will be geared as a blockbuster. The "dream casting" for the Jerome Robbins - choreographed legit musical is Marlon Brando, Harry Belafonte (in the role of the Puerto Rican boy) and Elizabeth Taylor, with Elia Kazan or Robert Wise directing. All this is in the think stage now, however. UA's intention is to sell it as a "Around The World In 80

Days" (roadshow).

UA distribution terms with its producers run 30% for the U. S., Canada and Great Britain; 40% from the rest of the world.

Net profits are usually split 50-50 but where a producer is important or his investment is sizable it has been stretched to 60%. And where a producer-star, of the stature of Burt Lancaster, Marlon Brando or Gregory Peck, is involved he can get the lion's share of the profit, i.e. up to 75%. "Bill Holden and John Wayne also would fall into that 75-25 split," says Blumofe, "if we were to have them."

Then, too, there is the occasional extra-special deal, as with Hecht-Hill-Lancaster Productions where, if their films were to gross \$45,000,000 or better within their three-year term, there would be certain bonuses or rebates. "Their three years have not yet expired under this arrangement," says Blumofe.

## Eye On Global Market

In marshalling the energies of UA's stable of producers, "Solomon and Sheba" for example is a 100% UA financing although made in Spain; ditto "The Devil's Disciple" produced in England; ditto Stanley Kramer's "On The Beach," made in Australia, but 100% bankrolled by UA; ditto "The Unforgiven" (H-H-L) which John Huston did in Mexico.

These productions are primed with an eye on global markets and Blumofe cites "The Vikings" with its \$6,500,000 yield from overseas, \$5,000,000 foreign from "The Big Country," \$8,000,000 foreign for "Trapeze," as samplings of that world market. "And unless you shoot for such returns you're crazy to stay in business in today's market," he adds.

## How UA Patterns 'Em

"Since the subject matter has to be outstanding and has to have meaning it is our function to find it to an important picture-maker. The modes operandi follows this pattern: I pay so much for a property; he develops it; and if it becomes a joint production, half of it is the in-house production and United Artists. Of course, in the case where the picture-maker is also a personality or star, Kirk Douglas, Brando, Lancaster, Sinatra, et al., it is still another plus."

But, Blumofe continues, the basic property is the prerequisite of that "something special" which he feels is the keynote to UA's high batting average. "For, example I've seen stars and producers begging for good properties and I've battled our own toppers, for example with 'Big Country,' who felt it might be 'safer' to tie it into a star first, but this was an instance where I just didn't want to lose the property regardless, and insisted we buy it."

The chain of command is for Blumofe to recommend properties and deals, which are then screened in New York and passed on by veepee Max E. Youngstein and prexy Arthur B. Krim behind him. Sometimes, too, board chairman Robert S. Benjamin o.o.s. scripts and, of course, all concerned are the negotiators).

Whether it's "Elmer Gantry" or whether it's "West Side Story," whether it's stretching the budget on "Some Like It Hot" (produced by the Mirisch Co.) from \$1,500,000 to \$2,250,000, as UA did by adding Tony Curtis to Marilyn Monroe and Jack Lemmon and shooting a larger bankroll, it's all a "team operation."

Comedies always were a moot point with UA because "in the case of a drama or melodrama, if it only comes off 70% or 80% it is still rewarding, artistically, but the comedy technique is a greater challenge, creatively, since a comedy must click 100% all the way, or there's something not quite satisfying to all concerned, from the producer to the customer."

Billy Wilder finally brought in "Some Like It Hot" at \$2,500,000 because of Miss Monroe's illness and, as it has shaped up, it was primed for a "big" picture—that "special attraction" UA accents—just as Frank Capra's current "Hole In The Head" (Sinatra) is causing UA to revise its former wariness on comedies. "The Apartment," also a Mirisch Co. produc-

tion (with Wilder writing, producing and directing), with Shirley MacLaine and Lemmon, is more on the romantic side than straight comedy, but also is a forward step in the "lighter" type of recent UA filmmaking. Through Mirisch Co., of course, UA has producers and directors like John Sturges, Delbert Mann, William Wyler, Robert Wise and Billy Wilder, among others.

The scripts about the young Negro lad (Johnny Nash) or "Elmer Gantry" fall under the "special attraction" idea. Unlike "West Side Story," they're not blockbuster budgeters. But each has a "special" idea. The Sinclair Lewis book about the errant cleric will have Burt Lancaster in the Gantry title role, with Richard Brooks directing.

Following Blumofe's extended visit in New York for homeoffice powwows; he is back on the Coast with an expanded production staff, plus added responsibilities of coordinating UA's growing television and recording operations into its film production.

# UA Giving Italy What It Likes —Plenty Action

By ROBERT F. HAWKINS

DEAR Films (which releases most UA product in Italy) is currently winding up its best season in years, with prospect for 1959-60 even brighter.

Current figures show 1959 (to date) running 54.8% ahead of 1958, with year-round operation pointing to an overall 50% gain over the previous season.

Even more significant, perhaps is that considering UA releases only, DEAR grossed during the first 19 weeks of 1959, are 77% over the 1958 equivalent.

"The Vikings" and "The Big Country" are UA's leaders in the Italian boxoffice stakes. Both are expected to wind up in the magic 500,000,000 lire (\$750,000) class.

Among other recently big local money-makers from the UA stable are such items as "Run Silent, Run Deep," "Man of the West," and "Femme et le Pantin" (dubbed "A Woman Like Satan" in the U.S.), the last-named also co-produced by DEAR Films. All these will run over 200,000,000 lire (\$300,000). Also coming up are "Separate Tables" and "I Want To Live."

DEAR toppers expect the upcoming season to be even bigger, with roster of big ones from UA to include, among others, "Solomon and Sheba," with Yul Brynner and Italy's own Gina Lollobrigida; "The Horse Soldiers," "Pork Chop Hill," "Hole in the Head," "Alias Jesse James," "Room at the Top" and "Some Like It Hot." Last two have run into some local censorship difficulties, "Room" for moral and "Hot" for political reasons, but no drastic trouble is expected on either.

The Italian market is a sucker for the "big" actioner with a high-ranking star, especially if properly positioned and spaced during the release year. At least, that's the UA-DEAR view following a look at some recent figures. Company officials here, however, will quickly point out that comedies and epics can also be big ones in this country, and that old standby diversification still applies (they feel).

It therefore follows that Italy is a habit-formed and predictable market only to a certain degree, and that certain surprises (and disappointments) are inevitable. "Man of the West" and to an even greater degree "The Big Country" have for example turned in above-hopes figures in Italy, while another UA item, "The Defiant Ones," registered some definitely disappointing totals on the peninsula. Perhaps, the localites opine, this was because the race problem is practically unknown here.

In quest of "international" product and casts as well as a financial-

# Global Gross and Net Earnings

(OF PRESENT REGIME AT UA)

YEAR	GROSS	NET EARNINGS
1951	\$20,136,829	\$ 313,398
1952	29,468,277	414,031
1953	38,893,149	621,531
1954	43,837,725	883,320
1955	54,470,765	2,682,749
1956	64,771,784	3,106,497
1957	70,371,170	3,267,466
1958	80,000,000	(Estimated)

# Roger Lewis: Ads, Angles, Habits & New Generation of Producers

A younger generation of producers, rising to the top within the United Artists framework and acquiring a larger sphere of influence within the industry as a whole, is beginning to experiment with a more progressive concept of film advertising, Roger H. Lewis, UA's national director of publicity, advertising and exploitation, feels.

There's a new spirit abroad in production, and particularly among the independents, but the fact remains that the industry's general attitude towards film ads still is primarily static "and there is no question that pictures are behind the public when it comes to advertising," Lewis said in N.Y. this week.

## Merchandizing A La Mode

"The day of the 'merchandiser,' and I mean the term in the total sense, is yet to come," the UA exec added. "It's unfortunate that, while promotion people are earning for themselves a greater prestige, they are still too little appreciated and too often blamed." At UA, he stressed, this situation doesn't prevail and the merchandisers not only are given authority, they also enjoy much greater freedom and respect than elsewhere.

"When you open a picture, and it doesn't do business, the reasons are always tough to figure out. If the advertising campaign is blamed, it's never a question that it was too conventional, but always the charge that it was too brave.

## 'Conservative' Retards

"But that's true only in production. At the selling end, the same men who sold films decades ago are largely still around and in dominant positions. Their attitudes are conservative and they don't hold with experimentation. If a campaign has some novel and modern aspects, and the picture fails, the men who designed the campaign get their heads handed to them, and the disapproval may crush their inclination to try anything like that again."

At UA, Lewis is in a position that differs substantially from that of his counterparts at the other major companies. He must work with the independents, whose contracts for the most part give them at least consultancy rights. At the same time, he is dealing with men who are vitally interested in the success of their pictures and who aren't burdened with excessive traditionalism.

And he has with him experienced men, like Morton Nathanson, UA's hardhitting publicity director; Mori Krushen, the exploitation chief; Joseph Gould, advertising manager; Fred Goldberg, his (Lewis') exec assistant; Burt Sloan, assistant publicity mgr., and others. He calls them "his team," and he means it. UA is a "teamy" organization all the way.

## Producer's Influence

"Of course, our campaigns at UA are very much influenced by the kind of producer who is involved," Lewis observed. "Nobody here is going to try and cram a campaign down a producer's throat when he doesn't care for it. On the other hand, our UA producers have learned to accept our thinking at times, even if they don't fully agree with it."

Lewis opined that the trouble with modernistic, offbeat advertising was that it had been applied to just any picture rather than to a very specific production that lent itself to that treatment. "We tend to go off into extremes—either very modern and abstract, or else very conventional and at times old-fashioned. We certainly have not yet learned to amalgamate techniques and attention-getting devices with people's emotional reactions and the thing we have to sell," he said. The resistance put up by the "old guard" was partly to blame for this failure, he noted.

## Content Is Never A Secret

Lewis dismissed as "nonsense" the notion that films could be advertised to specific groups, or that there was much misrepresentation in film ads. "With a picture, unlike a lot of other products, the customer can sample it prior to consumption," he said. "Most people have a pretty good idea of what is in a film. They don't really need our ads to tell them that. Our merchandising is geared to advance notice so you can't, to any significant degree, misrepresent what is in a picture."

Though Lewis' department works with independent pressagents who are hired by the producers (with UA's okay), the cooperation between UA and these outfits is smooth, and in fact leads to a stimulating exchange of ideas, Lewis said. "We give them as much freedom and responsibility as we can and as much work as they can produce."

## Keeping Papa Happy

He noted that the independent producer representatives tended to take a "narrow" view, i.e., to worry primarily about the producer's personal ego and his status on the Hollywood circuit. That means getting column breaks, etc. "Their tendency is to keep their clients happy and to overlook the big, wide world that exists beyond them," Lewis commented. "They like to concentrate on the Hollywood outlets."

He added that the columnists were still important, but not as important as they used to be in the past. Lewis admitted that nobody precisely knew the impact of material appearing in the columns, and he nixed the thought that a survey might establish it. "Whenever someone discovers some 'basic' truths in this business, someone else comes along and next day kicks it in the face by proving the opposite," he said.

Lewis said the constant give-and-take at UA between the producers and the various departments at the company was invaluable. "They may come in with strong concepts, but usually they're formed on the basis of experiences and the ideas are good. Occasionally, they tend to become a little too esoteric," he noted.

ly, advantageous Italian quota, DEAR and UA have both frequently invested in co-productions in Italy and other European countries. Such combinations, a DEAR spokesman said, could offer definite advantages in many sectors, and while none has been set for 1959, there's every probability that more will be made here in the near future. DEAR and UA have in recent years been partnered in such local efforts as "The Barefoot Contessa," "Legend of the Lost," "A Woman Like Satan," "The Monte Carlo Story," and "The Naked Maja," to name a few. The last-named, incidentally, has turned in one of the year's top boxoffice

performances in this country—but that coin goes to the Italian partner, Titanus, who has Italo release rights. (UA holds U.S. rights, Metro rest of world).

Switching to the physical side of the Italian operation, DEAR Films operate in this country via 13 branches, but feel that they could just as well distribute through seven key-city offices. This possibility for the moment appears remote, however, as DEAR would only cut its branch total if all the other Yank outfits would do the same. Apparently, there's little chance of that happening, at least in the near future, as few other distributors share in one of the year's top boxoffice the DEAR view at the moment.



## Return To Showmanship

By MAX E. YOUNGSTEIN  
(Vice-President of United Artists)



Max E. Youngstein and took a real hold on the attentions of his public.

He was called a showman. He was the backbone of show business. He built it into what it is today.

The showman isn't dead today, but he's hard to find, and the moods and men who dominate the motion picture medium are edging him towards extinction. We better do something about it in a hurry. The truth is that showmen and show business get fat or fade away together. Once the free-wheeling huckster passes on, we're all going to have to learn new trades.

Instead of showmanship, what we really have today in the entertainment business is merchandising. Merchandising is very respectable. You can't even say it unless your jacket is on. It involves high-fashion rituals like programmed planning in depth, market surveys and motivational research. Along Madison Avenue, it's credited with hopping up sales of deodorants, vinyl plastics and other ornaments of our culture. But it can't sell movie tickets and never will.

So what's happened to the old-style showmanship? Is the 1959 model promotion man mentally and temperamentally inferior? Is he incapable of hitting the street and beating the hide out of the drum? Or is it just that he doesn't enjoy his craft any more?

I don't think the ballyhoo boys of today are inherently inferior. They are simply the victims of the times—intimidated, short-budgeted and coaxed to play everything safe. To get to causes, the industry has fostered a foolish and costly illusion of dignity. There's a terrible fear of offending. To be uncouth is a mortal sin and everyone walks around self-consciously with his eyes lowered.

### New Idols

The new god is Taste, and lurking off-stage to support his authority are the censors, the bluesenos and the pressure groups. With so many people sniffing from the wings for delicacy, the press agent has discarded the old handbook by Barnum and now gets his cues from Elsie Dinsmore and Stover At Yale. Active support and encouragement from the top policy people would help close off this short-cut to catastrophe. But in the climate of today's industry, there aren't a lot of hardy souls to take a stand and buck the trend.

There's another big factor in the near-atrophy of showmanship. This is a wasteful exercise improperly called economy. With a nervous look towards the auditor, the first gauge of a campaign is cost, not potential. Incredibly enough, most of today's higher-priced pictures are being introduced into a briskly competitive entertainment market with lower-than-normal promotion budgets. This Alice-in-Wonderland thinking, that cuts back on manpower along with money, is given some trick packaging for the trade. On exhibitors' part, producers who are being short-changed are pre-gelling, and is palmed off as "streamlining" and "a bigger bang for a buck." What it actually produces, of course, is a flabbier impact on the movie audience. And ad-publicity people are frustrated and limited by this pinch-penny "statesmanship" which translates: "Sell it hard, but not too much."

While these absurd slogans are being paraded around, other media going after the time and ticket-purchases of the identical public are boosting their budgets and applying them to fresh, forceful promotion. Some of the best creative people in motion pictures are going into relatively new fields that encourage freedom and vitality out-

side the stultifying atmosphere of caution and fear.

The time to act is now. The motion picture field is undergoing big changes and its ultimate shape and strength will depend largely on what we do in the next year or two. Now that we're delivering the best product in the history of the business, it's virtually suicidal to settle for timid, tired showmanship. This can't be a minority movement. It calls for every branch of the industry, for every responsible organization, to take an active part. We have to understand and accept the idea that product and promotion, like showmanship and show-business, are both pieces of the same picture. A first-rate film is not first-rate merchandise unless it is backed by thorough, top-quality pre-selling.

As a starting point, let's all move against unwarranted and mischievous censorship. There's a kind of grim irony in the fact that the gains we've won recently in freedom of production are effectively cancelled by tougher and more arbitrary control of our ads and promotion. Today we can present on the screen subjects and themes that were barred a short while ago. But we still can't accurately identify them before a moviegoer enters the theatre. The way to fight these self-appointed guardians of public taste and welfare is in the community, in the Congress and in the courts. Virtually every other industry can reach its market in its own way, without tampering and intimidation. We're entitled to the same opportunity. To make gains of this sort, our industry associations should show the way, not observe passively or stand abjectly neutral. If this means some shake-ups or changes in leadership, the price is a small one for the huge gains that are at stake.

### Money & Growth

This will be the first big breakthrough. There are other advances to follow. Creative people must be relieved of a lot of the top-level weight and treated to real autonomy. Let's discard last year's campaign as the measure of approval. Free-wheeling, even outlandish ideas, deserve a trial and support from the home office right into the field. Trial means some error; it also means growth.

A most critical kind of support is that of money. There is no cut-rate approach to showmanship. Exhibitors, as well as producers and distributors, have to be willing to pay the price of developing a mass audience for product. There is no painless way; there is no forgiveness.

Viewing the problem from the point of morale, it's impossible for ad-publicity people to deliver at peak efficiency when they are regarded as strictly expendable and turned out in wholesale lots with each passing panic. Insecurity isn't much of a stimulant to inspiration. Sock ideas seldom come from a man who's computing his unemployment insurance entitlement. The industry has already lost too much creative power from aimless firings of promotional specialists with years of invaluable experience. Let's create a clear awareness that the skills of these people are needed and respected.

This can be the way to start on the road to a new era of dynamic promotion. If we're all willing to make the effort, we can recapture the verve and vitality of the showmanship that made motion pictures the entertainment medium around the globe. We can restore the excitement and enthusiasm and the spirit of fun of circus-style ballyhoo. Come to think of it, we don't have a hell of a lot of choice or a lot of time.

## 16 Windows of UA

Los Angeles.

Bullock's, one of the major department stores in downtown Los Angeles, is serving as a showcase for United Artists' 40th. annl, in a promotion tieup. Establishment will turn over 16 windows, plus its Florentine Room and other sections, for display of costumes, props, cameras, posters and other memorabilia from films of the past in a giant exhibit.

Such current releases as "Some Like It Hot," "The Horse Soldiers," "Hole in the Head" and others also will be ballyed.

## UA'S EXPLOITATION:

# Pandemonium Reigns, As Usual

By ROBERT J. LANDRY

"We are a circus business." When he enunciates this favorite maxim of his, Max Youngstein smiles, and is content. He likes it that way. And the circus analogy is plausible. Only keep into the big top at 729 Seventh Avenue. The sense of circus acts in performance is strong. United Artists is adept at walking the high wire, at defiance of gravity and risk, in keeping many balls in the air at one time. An occasional roar from the caged beasts completes the illusion.

Certainly UA follows the Barnum tradition in ballyhoo. One of its major appeals—and services—to the independent film producer lies in the ram-paging, whip-cracking, weapon-packing, highly perambulatory field staff of exploiters. There are never fewer than 25 of these tough guerrilla fighters manning the rifle pits. Of late the number of promotion men around the country has been averaging nearer to 40. They all say "yes, sir" to Mori Krushen, the UA Chief D' Exploitation.

Is it in any wise an exaggeration to affirm that at the present time UA's exploitation operation is not only the biggest in terms of staffing but the most dynamic in terms of energy and activity? He would be a hardy disputant who undertook to argue the negative. Which, of course, is not to disparage other exploiters or the industry's eagerness to sell tickets. Such motivations are universal to all companies. But UA bears down the hardest. Just recently six field men were in Los Angeles handling four openings and another two men in San Francisco.

### Glandular Pugnacity

The stress on exploitation is partly a matter of UA's whole circus behaviour pattern, also of Krushen's own private combustion. But it relates very obviously to UA having so many partner-producers. Of varying degrees of "independence" and glandular pugnacity, these showmen do not refrain from kibitzing either the UA sales department (on datings and terms) or the exploitation strategy (on openings) or the critics' remarks (on quality).

Tension is constant in a company with 30 or 40 releases a year. It may mean that new product is lined up weeks and months ahead in the all-crucial key situations. It is routine to have as many as 100-odd scheduled-ahead openings at the same time—sometimes the same day or week.

A couple of years ago when an especially numerous galaxy of big-budget product was lined up bumper-to-bumper there were something like 2,000 openings at approximately the same week under the UA binoculars. The salient reality in such a burden focusses upon the daily newspapers around the country. What are the prospects for advance art and copy breaks? Each individual picture is a separate problem with its own necessary strategy. All require plan, pressure and contact.

Undoubtedly most picture company exploiters would accept the truism that the daily paper is the primary medium of sale. UA and Krushen fairly shout this belief. Radio spots are respected and extensively used; television is more charily regarded and more selectively utilized. Krushen's conviction is that the right use of tv advertising can benefit a new picture but the wrong use—especially of clips or trailers that show up poorly on the home orthicon image—may actually damage the appeal.

### Traffic in 'Impressions'

The "nature" of a feature film is the necessary key to how best to handle it. "Nature" (or theme) should not be confused, of course, with quality. At the point-of-sale, in plotting the public come-on, the traffic is in "impressions." The visual aspect of tv carries dangers not inherent in radio. Krushen speaks of the hazard of the wrong scenes from a theatre film "short-selling" the property when exposed in homes. This is an evil devoutly to be avoided.

A motion picture is a perishable commodity and like fruit, vegetables, milk, fish et al. requires care in marketing. The process starts with the selection of dates and cities by top management. As with all distributors holiday weekends and certain peak calendar periods have a special glamour to the UA producers. Krushen adopts a blithe attitude about simultaneous openings when the other product is somebody else's but for two UA pictures, or travelling stars, to overlap in the same situation is, to him, unwholesome, immoral and shuddering.

If individual motion pictures must be handled differently it is also evident that individual cities and newspapers present differing problems. Unhesitatingly Krushen declares that the Hearst chain is the most consistently cooperative publishing organization. "They understand our needs."

### Concerning Critics

Tolerant of critics, but not perhaps in the way the critics would always appreciate, Krushen evaluates what is printed in a review after the film opens in the theatre as far less tell tale than what is printed about the film in the same sheet prior to arrival.

There are exceptions here and there but it's almost a dependable proverb that the newspaper with the best amusement section is pretty likely to be the newspaper with greatest circulation and im-

pact. The stress given to amusements does not, of itself, explain journalistic preeminence but is a significant token of alertness in giving the readers full service.

"In what towns do you feel as a showman that you can function best?" Krushen puffs at his inevitable cigar and permits himself to mutter a few names at random. He likes Boston. He mentions the presence of an unusual number of unusually literate Boston film ladies—Marjorie Adams (Globe), Mary X. Sullivan (Advertiser) Alta Maloney and Elinor Hughes (Herald-Traveller) and Peggy Doyle (Record). Pittsburgh is blessed, too, with lively columnists who are responsive to copy angles, per the Press with Kap Monahan, the Post-Gazette with Harold V. Cohen, the Sun-Telegram with Karl Krug.

Other cities and other names are rattled off, too fast (he often talks too fast) for notation. San Francisco, Detroit, Washington, Chicago, Cleveland, Houston, Atlanta have clearly left favorable impressions on the veteran field marshal (14 years, boy and man at UA).

### Dud Show Towns?

What about the dud burgs? He knows them like he knows how much money he's got to spend on the next Lancaster film but he gets discreet about naming names. No, it isn't because of single ownership of the morning and afternoon papers, as in some burgs. Nor because certain dailies are up to their navels in "pro-television bias" via their own ownership of tv stations. A lively management is one that has a native zest for publishing and editing newspapers. Dull newspapers, he suspects, tend to belong to great constellations of wealth—where the paper is only another item in the portfolio alongside a bank or an electric company rather than a pulsating news organ.

UA's exploitation director has, in effect, a strong prejudice for the idea that a publisher, an editor, a managing editor who is truly "alive" journalistically needs no selling on amusements. Integral to a desire to produce the best possible newspaper, the best possible amusement section is invariably included.

He concedes there are publishers who are snobs about entertainment. A few look down their noses at the movies. Of such characters as UA ballyhoo-igans they may remark, "Who are these mountebanks?" Gratefully, these are the exceptions.

But a film showman must not, on his own side, be shortsighted about the publisher's very real economic problems in today's tight-fingering. Every added inch of unpaid space in a daily is an item of expense. Newsprint itself is staggeringly expensive. Staff and typesetting charges are constant worries. In the smaller cities (the minor firststruns) it is not so much that criticism has been dropped as a trouble-maker but as an expense. Good critics are part of the excitement of a meaningful amusement section but where space is so tight that a choice must be made between advance art and copy and formal reviews, the modern exploiter is very clear in his own mind.

Krushen notes that in cities with several dailies the development of a zingy amusement section in one paper invariably jogs the others. He gives all due praise to certain columnist-critics. Writing skill and savez are of the essence in making the copy pay off. But basically Krushen always credits the publisher. "There's where constructive attitude originates."

The daily newspaper is the great make-weight for the "opening" of a new picture in an important key center. The paid advertisements go hand in hand and Krushen favors the maximum showing of come-hither coincidental with the selling of tickets. The impulse to see the film, and its availability should coincide.

### Producer Anxieties

The tension of the producer, and of the company, all of its key management executives increases as the new picture braves its sails hoping for a favorable wind of public interest. How the film opens in the first 10 or 15 days often enough is the index of comfort or discomfort. Hence whatever exploitation know-how and drive is capable of must be mustered at the point of maximum usefulness. There are, of course, continuing and classic arguments within the film trade as to what advertising-publicity-exploitation can do. All agree there is limited salvage for turkeys. Nor any quarrelling with the great mass audience. But a great deal is possible in the star-theme-topicality values, even though such momentum sometimes slacks off quite soon.

The wheeling and dealing which goes with modern film exploitation is a specialty. It requires market-by-market, editor-by-editor, paper-by-paper evaluation. Theatres and circuits, too, differ enormously in their own showmanship and helpfulness to the national distributor. At his office in New York with the long distance phones constantly jangling, his ears calloused from the steady pressure of the receivers, Krushen is riding the pulse-beat of the "moment of truth"—the initial impact around the country of the latest assault upon the fancy of John Q. Public.

One of the calls may be from Youngstein. He will get a quick fill-in from the scattered battle fronts. He will listen intently, then sum up—"In short, pandemonium reigns as usual"—and hang up, satisfied that nothing resembling lassitude has ensued within his organization.

## UA's Short, Happy Video Journey

Two Series Coming Up on Networks in Fall  
Represent \$5,000,000 Billings

By MURRAY HOROWITZ

United Artists' plunge into television isn't 40 months old, yet as a spanking baby, with the resources of the 40-year-old parent company at its command, UA already is a force in the tv biz.

UA first got its feet wet over two years ago with the release of some vaulties to tv. But that move, compared to today's ambitions and achievements, seem small doings in retrospect.

Situation today is this:

(1.) United Artists Television has sold two series for network airing next season, representing gross billings of close to \$5,000,000. Two series are "The Dennis O'Keefe Show," bought by Oldsmobile, with the particular network and time slot yet to be firm up; and "The Troubadours," starring Keenan Wynn and Bob Mathias, bought by Philip Morris for Marlboro Cigarettes, and slated on NBC-TV Friday nights at 8 p.m.

(2.) United Artists Television also has moved into the syndication field, building up a sales organization, and putting its first property "The Tales of the Vikings" into the market-by-market hopper.

(3.) United Artists Associated, which possesses one of the largest backlog of features-for-tv, is controlled by UA management. Technical ownership of CAA is complicated at this stage, but it's forecast that sometime in the future CAA will be consolidated under the UA roof. CAA, formerly was Associated Artists Productions and its feature library includes the Warner pix 163 cinematics initially released by UA, and some high-rated cartoons, including the "Pop-eye's." Additionally, the CAA sales staff is handling the residual rights to the RKO library, initially bartered by Matty Fox's C&C Television.

### Looking Ahead

Those are the highpoints of UA's stake in tv today. What about tomorrow?

—UA is scouting around the market for possible radio and tv station ownership, as another move in its overall show biz diversification plan.

—Outfit is going to enter the tv cartoon biz. It's currently negotiating a deal for cartoons specially made for tv.

—Consideration is being given to releasing another group of features to tv, the pix coming from UA.

—Vidpix programming plans for next year's network selling season already are in the hopper. One of

the key projects is the "UA Playhouse," which got an offer from NBC-TV for this upcoming season, but with many terms outstanding, the project couldn't enroll for the fall season. The likelihood is good, though, for next season. Idea of "UA Playhouse" is an anthology series of 60 minutes, with some 90-minute outings interspersed. The producers of the episodes would be UA's stable of indie motion picture producers, men such as Kirk Douglas, Yul Brynner, Edward Small, Hecht-Lancaster, et al.

### Explanation, Please

How did UA's stake in tv mushroom so quickly? It's the classic combination of money and talent. The acquisition of AAP cost, in toto, about \$35,000,000. Part of the deal was the settlement of a lawsuit, brought by National Telefilm Associates, which claimed it had a prior deal for controlling interest in AAP. The settlement was for \$2,000,000, one of the highest in the biz. UA bought the residual rights to the RKO library for \$6,000,000.

United Artists Television (UAT) went out on a limb and said that it would eschew pilot production. Instead, whenever possible, UAT would go into series production, with or without a national sale. That policy apparently paid off. UAT came into the selling season with five projects and clicked off sales on two series, no mean batting average for either an old or new company. Production continues on the two uncommitted series, "Hudson's Bay," starring Barry Nelson, and "Miami Undercover," co-starring Lee Bowman and Rocky Graziano. They could go either nationally or syndication, with the probability nod going to syndication.

Topping United Artists Television is Herb Golden, also a v.p. of the parent UA motion picture company. Bruce Eells is exec v.p. of UAT, while Kurt Blumberg is manager of syndication operations and administrative assistant to Eells. John J. Mulvihill is general sales exec specializing in network and national advertiser presentations. United Artists Associated is headed by Eliot Hyman, who also piloted AAP.

Currently, UAT is building a syndication sales organization, having already hired some industry vets to head up regional divisions.

For an organization, not 40 months old, it's sure making a mark in tv.

## United Artists Foresees Itself With TV Stations

United Artists eventually expects to own television stations, but for the moment hasn't been offered any tv buys that are within reason, Robert S. Benjamin, UA chairman of the board, said in N.Y. last week.

He added that, while talks had been going on from time to time, the price asked had been 20 and 30 times the earnings capacity. "Metusala would be seeing any money," he said, "not United Artists."

However, Benjamin observed, UA definitely is interested in owning stations and, being already in tv production of series, has a natural affinity with the field.

As for toll-tv, Benjamin said he felt quite certain it would come but questioned how long it would take to get established. He stressed the high cost factor of any pay system. "There's no use guessing, really," he commented. "The thing to do is just to wait the event and see. We certainly have an open mind on the subject."

Mert Cole, head of the theatre circuit at Rosenberg, Tex. bearing his name, has been elected executive director of the Baylor Ex-Students Assn.

## Chi Arters Feel Chaplin's Grasping Fingers as 'Times' Goes to 'Commercial' Bird

Chicago, June 23.

The art pix breakthrough of commercial houses, a continuing phenom in many keys, is pointed up anew, and with acrimony, here by the deal whereby Charlie Chaplin's "Modern Times" goes into the Todd-owned Cinesage, probably early in August. Execs of some offbeat theatres here say, in effect, that Lopert (UA) gave them high-handed treatment in peddling the reissue locally.

Lopert first stated it would take bids on the picture, then switched abruptly to the negotiation route. What angered the art exhibs, however, was the prohibitive guarantee (about \$30,000) demanded by the distributor. However, Lopert is under unusual pressure from Chaplin himself in Switzerland. The small Surf and World Playhouse, both eager for the pic, could not possibly come out under those terms, even with jacked up admissions.

The arties see the Cinesage booking as further chipping away of their already severely dwindled market, with the condition further aggravated by the shortage (say the exhibs) of really sock import product.

Chuck Teitel's World wasted no time moaning, however, cashing in on the Chaplin revival anyway by grabbing a package of his early shorts called "A Night With Charlie Chaplin," handled by Joseph Brenner in N.Y.

## Disk, Sheet Music Subsidies Pick Up UA Momentum

United Artists, which got its feet wet in the music biz some 18 months ago when it launched its disk and publishing subsidi, is now all set for a big splash. UA Records, in particular, is projecting a major expansion for the fall with a multi-faceted releasing program that will go across the board, from pops to longhair.

David Picker, recently appointed exec viceprexy of the UA music operation under prexy Max Youngstein, stated the company had now shaken down to the point where it was ready to handle a broad and diversified catalog. Up to this point, the UA label has established a dual personality between its heavy accent on jazz and its equally substantial soundtrack activity. Picker's objective is to widen the disk subsidi's program to cover the musical spectrum.

Starting in September, the UA label has set a schedule of 100 package releases for the following year. The program will involve a significant strengthening of the diskery's roster of artists and steps are now being taken to corral several names with disk reps.

In the longhair field, the UA diskery has already come up with several packages under the baton of Leopold Stokowski. In the works are classical platters with composer-conductor Villa Lobos and a new American pianist, Walter Hautzig.

### Jazz Strategy

Jazz-wise, Picker indicated that UA would switch from showcasing random instrumentalists to one of concentrating on four or five top names. Signed recently to an exclusive pact was trumpeter Ruby Braff. A couple of more heavyweight modern jazz personalities are also due to be wrapped up shortly. In addition, UA plans to develop new jazz acts with potentials such as Art Farmer and Randy Weston. The Modern Jazz Quartet is being spotlighted in a one-shot UA LP release because John Lewis, MJQ pianist, wrote the background score to the Harry Belafonte film, "Odds Against Tomorrow," a UA release. MJQ normally release under the Atlantic Records banner.

In the pop album field, UA is riding with Diahann Carroll, whose LP of "Porgy & Bess" tunes with pianist Andre Previn, earned a solid reaction. The duo will be teamed again shortly. Burl Ives, folksinger who recently was inked to UA, also will be a key factor in the UA package picture with ambitious six-LP deluxe set being mapped for the Christmas market.

### Film Soundtracks

Because of its picture company tieup, the soundtrack packages will be doing what comes naturally for the disk label. The company has already racked up a hit in the double LP from the "I Want to Live" film. The Gerry Mulligan and Johnny Mandel sets have now gone over the 100,000 marker. Excellent results were also scored with such straight dramatic film soundtracks as "The Vikings" and "The Big Country." The "Some Like It Hot" LP is awaiting general release of the film while upcoming albums will be based on such pic entries as "Wonderful Country" and "The Horse Soldiers." Picker pointed out that not every pic soundtrack is getting the LP treatment: since some film music falls short of LP requirements.

The film-disk corporate tieup is cueing closer cooperation with the film producers on music scoring problems. The "I Want to Live" score, for example, was a product of the diskery's suggestion on what musicians should be used. Currently, the diskery is urging some producers to use hot commercial pop songwriters, such as Jerry Lieber and Mike Stoller, on a film musical assignment.

In the pop single market, Picker said UA will continue to dish up whatever the buying public seems to be going for. "If it's rock 'n' roll that they want, we'll be as commercial as the next company," he stated, adding, however, that the UA label will never be guilty of bad taste, whatever the idiom.

## Much Yet Remaining To Modernize Film Distribution Sez Bill Heineman

By FRED HIFT

The day of the Inbetween and the small films is gone and there have been a number of cases where these pictures have actually hurt the top attractions, William J. Heineman, United Artists v.p. in charge of distribution, said last week in N.Y.

Heineman, who would like to see



William J. Heineman

an end to the "Inbetween" picture in the States, said his ideal release schedule for United Artists would be 18 top "A" pictures with no small films on the schedule at all. The rest of the UA management obviously

see it his way since, next year, UA plans to sharply cut back on precisely the type of "difficult" production on which the company takes a good chance of losing money. Generally valued as one of the top men in the distribution field, under whose guidance the UA domestic grosses have shown a steady upward curve, Heineman today presides over an aggressive, hard-hitting sales force which, even in a difficult market, is delivering the goods. But he is sharply aware that what is best for UA as a company isn't always best for the individual producers who feed it product, and vice versa.

Asked whether UA's present operation was geared to most efficient operations in a changing market, Heineman answered with a flat no. "We are not operating at peak efficiency," he said, "but our present setup is most beneficial to our producers. There are a number of things which we, as UA and with only UA in mind, would not be doing were it not for our obligation to the producers."

He cited as an example the fact

that the indies distinctly stand to gain via UA serving the largest number of houses. From UA's distribution point of view, however, such a release is uneconomical and adds to the overhead, which of course comes out of its distribution fee.

UA today maintains 32 U.S. and Canadian sales offices. Its physical distribution (shipping, inspecting) is done by National Film Carriers. "This system permits us to handle film cheaper than if we had our own backrooms, and it does away with the necessity of maintaining vaults," Heineman observed.

### Too Many Exchanges

The UA sales topper said the only reason why the various companies today maintained 32 offices in the domestic market was that they are in competition. "We could still give maximum coverage if the industry were to cut down sales offices, expand the area being served out of every office and establish shipping centres so that the exhibitors aren't penalized. That would be a big saving."

Heineman felt that, eventually, an independent company may be set up to handle some of the work being done today by the majors individually. "It'd probably already have been done hadn't it been for that competitive aspect in the industry," he said.

Meanwhile, UA remains the only company to streamline its distribution in the direction in which the industry is generally seen heading. If there were a general get-together among the companies to cut costs by establishing a joint service, UA might go along, Heineman commented. However, he doubted that the eventual per-foot cost would be much lower than what it is now for UA. "We don't worry about it quite as much as the others," the UA sales topper said. "When you have a lot of successful pictures on your hands, the problem doesn't seem to be as pressing as when you're starving. And we decidedly aren't starving!"

## UA Disk Goal: \$10-Mil a Year

Has Advantage of a Global Distribution System—  
Size Up Established Labels for Longhair Stuff

By HERM SCHOENFELD

United Artists Records, now grossing \$2,000,000 a year, is gearing up for a \$10,000,000 annual business within two years, according to Max Youngstein, prexy of the picture company's music operations, covering disks and publishing. Youngstein's confidence in the diskery's future stems from the company's relatively strong current position. It has already gone into the black, Youngstein declared, and will be picking up steam from now on.

Youngstein pointed out that the exec staff handling the music division, under his general supervision, had now shaken down into a savvy, well-organized unit. David Picker, exec v.p. of the diskery, is now being backstopped by Lester Lees, sales chief, and Bob Altschuler, publicity-advertising director. Both are industry veterans. It's known that in the works now is a deal for a top musical director to move over to UA as artists & repertoire chief.

"We're not thumping our chests over the past 18 months," Youngstein said, "but we have made modest achievements." Starting from scratch, the UA diskery has built a small, but well-rounded catalog of LP packages and now is starting to hit in the single field. "We are definitely starting to emerge as an important factor in the music business," he said.

Deals to acquire established labels are still being considered. At the present time, UA is looking into the possibility of acquiring an important label specializing in longhair releases. Youngstein said that some 50 labels have been looked into in the last year and a half and a deal is likely to shape up sooner or later. Similarly, in the publishing field, UA is still interested in snagging an established catalog.

Summing up the experience of UA music, Youngstein said that the hookup with the picture company has given the UA record company several vital advantages.

(1.) Backed by the financial resources of a multi-million dollar parent company, the diskery is being given time to develop a long-term perspective. "We have the financial stability to amortize expensive packages over a considerable period and we aren't desperate for an immediate hit to bail us out," Youngstein stated.

(2.) The tieup between the pic and disk company provides unique opportunities for cross-plugging and an interplay of promotional efforts which help both the pic box-office and disk sales. These tieups will be pursued wherever possible. Youngstein stated, but emphasized that UA Records is primarily a disk operation and not a promotional wing for the picture company.

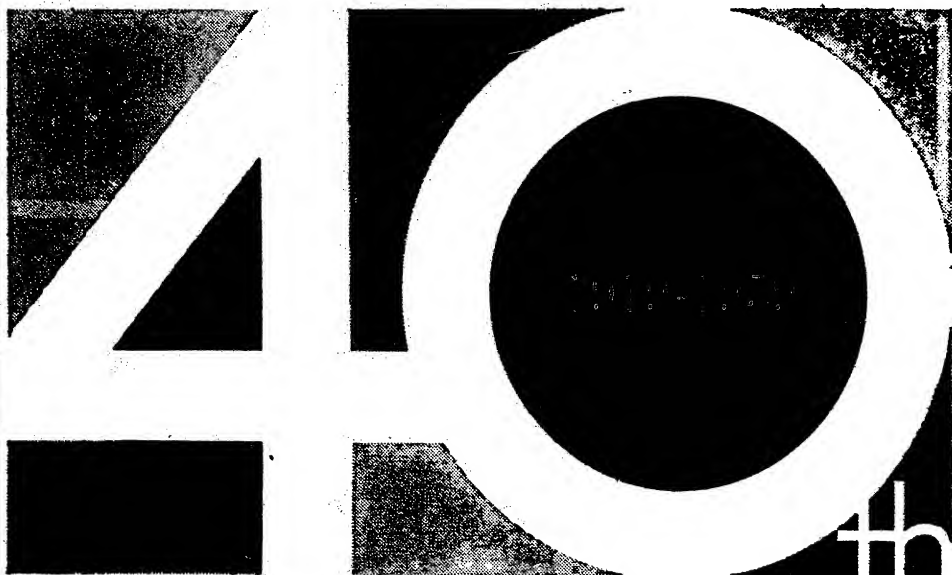
(3.) The existence of the picture company's distribution apparatus gives the disk company a ready-made global machinery for its own purpose. Over 150 UA offices around the world are being alerted to the value of UA disk releases in promoting UA films. In the instance of "I Want to Live," the close liaison between the pic and disk efforts definitely resulted to boosting the total sales and box-office impact.

Youngstein conceded that the concept of independent production, which has been so successful for the picture company, has not achieved the hoped for results in the disk field. He said that most artists were reluctant to accept the responsibilities for planning and producing their own platters despite the lucrative financial potential in UA's offer.

Completing its fourth decade as the major film company devoted exclusively to independent production, United Artists emerges as a thoroughly diversified entertainment company.

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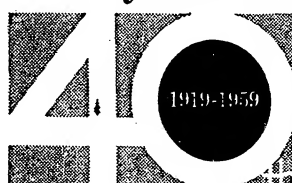
*motion pictures  
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# *The Big Picture\**

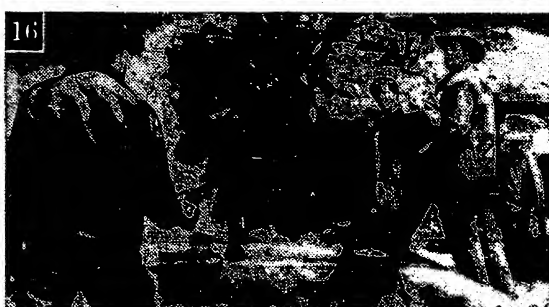
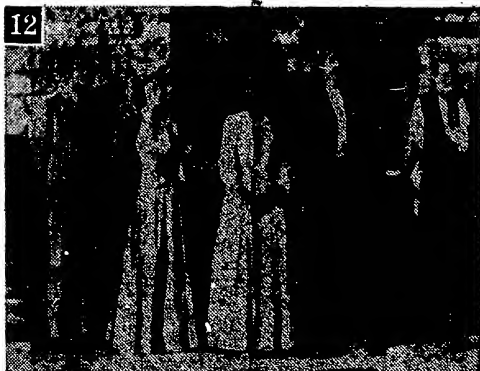


*\*Ready  
this year  
...the top  
productions  
in UA's  
fabulous*



*anniversary  
celebration!*

- 1 CAST A LONG SHADOW** Starring Audie Murphy, Terry Moore  
Produced by Walter Mirisch • Directed by Thomas Carr  
A Mirisch Company Production
- 2 THE RABBIT TRAP** Starring Ernest Borgnine • Produced by  
Harry Kleiner • Directed by Philip Leacock • A Canon Production
- 3 THE MAN IN THE NET** Starring Alan Ladd, Carolyn Jones  
Produced by Walter Mirisch • Directed by Michael Curtiz  
A Mirisch-Jaguar Production
- 4 ANNA LUCASTA** Starring Eartha Kitt, Sammy Davis, Jr.  
Produced by Sidney Harmon • Directed by Arnold Laven  
A Longridge Enterprises, Inc. Production
- 5 HAPPY ANNIVERSARY** Starring David Niven, Mitzi Gaynor  
Produced by Joseph Fields • Directed by David Miller  
A Joseph Fields Production
- 6 SOLOMON AND SHEBA** Starring Yul Brynner,  
Gina Lollobrigida • Produced by Ted Richmond • Directed by  
King Vidor • An Edward Small Production • *Filmed in Technicolor*
- 7 THE HOUND OF THE BASKERVILLES**  
Starring Peter Cushing  
Produced by Anthony Hinds • Directed by Terence Fisher  
A Hammer Film Production • *Filmed in Technicolor*
- 8 SOME LIKE IT HOT** Starring Marilyn Monroe, Tony Curtis,  
Jack Lemmon • Produced and Directed by Billy Wilder  
A Mirisch Company Production
- 9 THE LAST MILE** Starring Mickey Rooney  
Produced by Max J. Rosenberg • Directed by Howard W. Koch  
and Milton Subotsky
- 10 PORK CHOP HILL** Starring Gregory Peck  
Produced by Sy Bartlett • Directed by Lewis Milestone  
A Melville Production
- 11 TEN SECONDS TO HELL** Starring Jeff Chandler,  
Jack Palance, Martine Carol • Produced by Michael Carreras  
Directed by Robert Aldrich • A Seven Arts—Hammer Production
- 12 THE UNFORGIVEN** Starring Burt Lancaster, Audrey Hepburn  
Produced by James Hill • Directed by John Huston  
A Hecht-Hill-Lancaster Production • *Filmed in Color*
- 13 AROUND THE WORLD IN 80 DAYS** Starring David Niven,  
Cantinflas, Robert Newton, Shirley MacLaine  
Produced by Michael Todd • Directed by Michael Anderson  
A Michael Todd Production • *Filmed in Technicolor*
- 14 THE NAKED MAJJA** Starring Ava Gardner, Anthony Franciosa  
Produced by Goffredo Lombardo • Directed by Henry Koster  
A Titanus Production • *Filmed in Technicolor*
- 15 SHAKE HANDS WITH THE DEVIL** Starring James Cagney,  
Don Murray, Dana Wynter, Glynis Johns • Produced and  
Directed by Michael Anderson • A Pennebaker Production



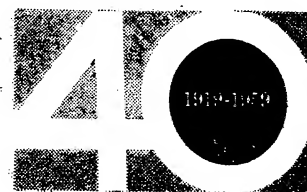
- 16 THE GUNFIGHT AT DODGE CITY** Starring Joel McCrea  
Directed by Joseph M. Newman • Produced by Walter M. Mirisch  
A Mirisch Company Production • Filmed in CinemaScope  
and DeLuxe Color
- 17 SUMMER OF THE 17th DOLL** Starring Ernest Borgnine,  
Anne Baxter • Produced and Directed by Leslie Norman
- 18 WONDERFUL COUNTRY** Starring Robert Mitchum,  
Julie London • Produced by Chester Erskine  
Directed by Robert Parrish • A D.R.M. Production • Filmed in Color
- 19 ON THE BEACH** Starring Gregory Peck, Ava Gardner,  
Fred Astaire, Anthony Perkins • Produced and Directed by  
Stanley Kramer • A Stanley Kramer Production
- 20 A HOLE IN THE HEAD** Starring Frank Sinatra,  
Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter,  
Keenan Wynn • Produced and Directed by Frank Capra  
A Sincap Production • Filmed in DeLuxe Color
- 21 DAY OF THE OUTLAW** Starring Robert Ryan, Burl Ives,  
Tina Louise • Produced by Sidney Harmon • Directed by  
Andre de Toth • A Security Pictures, Inc. Production
- 22 ODDS AGAINST TOMORROW** Starring Harry Belafonte,  
Robert Ryan, Shelly Winters • Produced and Directed by Robert Wise  
A Harbel Production
- 23 ALIAS JESSE JAMES** Starring Bob Hope, Rhonda Fleming  
Produced by Jack Hope • Directed by Norman Z. McLeod  
A Hope Enterprises, Inc. Production • Filmed in DeLuxe Color
- 24 THE FUGITIVE KIND** Starring Marlon Brando, Anna Magnani,  
Joanne Woodward • Produced by Martin Jurow and Richard Sheperd  
Directed by Sidney Lumet • A Jurow-Sheperd Production
- 25 TAKE A GIANT STEP** Starring Johnny Nash and  
Estelle Hemsley • Co-Starring Ruby Dee and Frederick O'Neal  
Produced by Julius J. Epstein • Directed by Philip Leacock  
A Sheila Production
- 26 THE DEVIL'S DISCIPLE** Starring Burt Lancaster,  
Kirk Douglas, Laurence Olivier • Produced by Harold Hecht  
Directed by Guy Hamilton • A Brynaprod, S.A. and  
Hecht-Hill-Lancaster Production
- 27 THE HORSE'S MOUTH** Starring Alec Guinness  
Produced by John Bryan • Directed by Ronald Neame  
A Knightsbridge Production • Filmed in Technicolor
- 28 THE HORSE SOLDIERS** Starring John Wayne, William Holden  
Produced and Directed by John Ford • A Mirisch Batjac Production  
Filmed in DeLuxe Color
- 29 THE GALLANT HOURS** Starring James Cagney  
Produced and Directed by Robert Montgomery  
A Cagney-Montgomery Production





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Big  
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the top-drawer product  
that will inaugurate  
UA's second



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**THE ALAMO** Starring John Wayne  
Directed by John Wayne • A Batjac Production

**THE APARTMENT** Starring Shirley MacLaine and Jack Lemmon • Produced and Directed by Billy Wilder  
A Mirisch Company Production

**THE MAGNIFICENT SEVEN** Starring Yul Brynner  
Produced by Paul Radin and Lou Marheim  
An Alcione Production

**INHERIT THE WIND** Starring Spencer Tracy  
Produced and Directed by Stanley Kramer  
A Stanley Kramer Production

**ELMER GANTRY**  
Starring Burt Lancaster • Directed by Richard Brooks

**THE MISFITS** Starring Marilyn Monroe  
Directed by John Huston • From a Script by Arthur Miller

**A TERRIBLE BEAUTY** Starring Robert Mitchum  
Produced by Raymond Stross • Directed by Tay Garnett

**THE PROVING FLIGHT** Directed by Richard Fleischer  
A Mirisch Company Production

**SQUADRON 633** Produced and Directed by John Sturges  
A Mirisch Company Production

**A MATTER OF CONVICTION**  
Starring Glenn Ford • Produced by Harold Hecht

**STUDS LONIGAN**  
The all-time best seller going into production soon.

**INVITATION TO A GUNFIGHTER**  
A Stanley Kramer Production

**EXODUS** Produced and Directed by Otto Preminger

**BATTLE** Produced and Directed by Robert Wise  
A Mirisch Company Production

**THE HUSTLER** Produced and Directed by Robert Rossen

**BY LOVE POSSESSED** A Mirisch Company Production

**TWO FOR THE SEESAW** Starring Elizabeth Taylor  
Directed by Delbert Mann • A Mirisch Company Production

**THE WAY WEST** Starring Kirk Douglas, James Stewart,  
Burt Lancaster • A Hecht-Hill-Lancaster Production

**WEST SIDE STORY** A Seven Arts Production

**THE GLADIATORS** Starring Yul Brynner  
Produced by Paul Radin • Directed by Martin Ritt  
An Alcione Production

**THE SERGEANT** A Seven Arts Production

**FLIGHT FROM ASHIYA** Executive Producer  
Harold Hecht • Produced by Alan Pakula

**CALIFORNIA STREET** Produced by Spyros S. Skouras  
and Plato Skouras

**THE CEREMONY**  
Produced and Directed by Anthony Mann

**RIPE FRUIT** Starring Sarita Montiel  
Produced by Edward Small • Directed by Anthony Mann

**SUNDOWN AT CRAZY HORSE**  
A Seven Arts Production

**MY SISTER AND I** Starring Audrey Hepburn  
Produced and Directed by Billy Wilder  
A Mirisch Company Production

**MY GLORIOUS BROTHERS**  
Produced and Directed by Stanley Kramer

**KIMBERLY** Starring Burt Lancaster  
A Hecht-Hill-Lancaster Production

**THE LAST SPIN** Directed by George Roy Hill

**NORTH FROM ROME** Produced by Frank Rosenberg

**PARIS BLUES**  
Starring Sidney Poitier • A Pennepacker Production

**MAD KING** Produced and Directed by Anatole Litvak

**1, 2, 3,** Produced and Directed by Billy Wilder  
A Mirisch Company Production

**A RAGE TO LIVE** A Mirisch Company Production

**AND FOR ALL THE GOLD IN THE WORLD**  
Produced and Directed by Anatole Litvak



*produced\**

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of the  
producers  
who have  
created  
the fabulous  
releases  
current and  
forthcoming  
in U.A.'s  
historic*



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celebration!*

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ROBERT HOPE  
MARTIN JUROW  
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STANLEY KRAMER

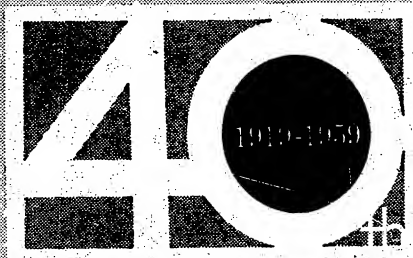
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RICHARD SHEPERD  
FRANK SINATRA  
PLATO SKOURAS  
SPYROS S. SKOURAS  
EDWARD SMALL  
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JOHN STURGES  
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BILLY WILDER  
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*directed\**

*by..*

*\*some  
of the  
famed  
directorial  
talent that  
will bring  
you the  
fabulous  
hits, ready  
and to come  
in UA's*



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DAVID MILLER

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JOHN STURGES

ANDRE de TOTH

KING VIDOR

JOHN WAYNE

BILLY WILDER

ROBERT WISE

# ...and starring\*

*\*some  
of the  
mighty  
lineup  
of stars  
who appear  
in UA's  
fabulous  
array of  
current and  
forthcoming*



*anniversary  
hits!*



Fred Astaire



Yul Brynner



Kirk Douglas



Susan Hayward



Carolyn Jones



Gina Lollobrigida



Jack Palance



Robert Ryan



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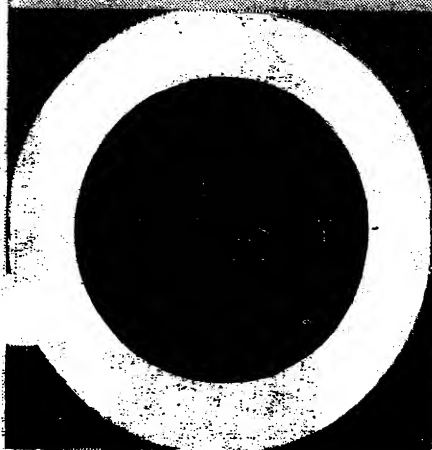


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The resourceful and daring team whose creative  
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at all levels, and in all ways...has consistently  
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THE CANNES FILM FESTIVAL  
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AWARD WINNER IN CINEMA-  
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SPECIAL AWARD WINNER at  
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FILMED in TECHNICOLOR.  
Written, produced and di-  
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**Nights of  
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Winner of the Academy Award  
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Awards. Written and directed  
by Federico Fellini and star-  
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PARIS"**

Directed by Rene Clair and  
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Georges Brassens, Henri Vidal  
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their Academy Award entry  
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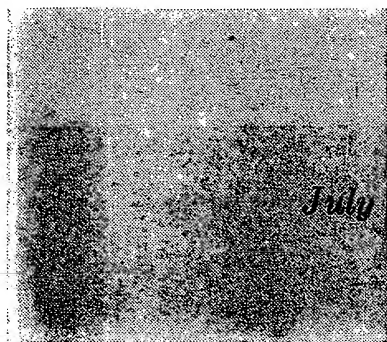
**THE RAPE OF MALAYA**  
starring Virginia McKenna,  
Peter Finch • Produced by Joseph  
Janni • Directed by Jack Lee

**THE BEASTS OF MARSEILLES**  
starring Stephen Boyd, James  
Robertson Justice, Kathleen  
Harrison • Produced by Daniel  
M. Angel • Directed by Hugo  
Fregonese

**TOO MANY CROOKS**  
starring Terry-Thomas, George  
Cole, Brenda De Banzie  
Produced and Directed by Mario  
Zampi

**DREAMS IN A DRAWER**  
starring Lea Massari, Enrico  
Pagani • Written and Directed  
by Renato Castellani

**THE GOLD RUSH**  
starring Charlie Chaplin  
Written, Directed and Produced  
by Charles Chaplin



**ELEPHANT GUN**  
(Eastman Color)  
starring Belinda Lee, Michael  
Craig, Patrick McGeehan  
Produced by John Stafford  
Directed by Ken Annakin



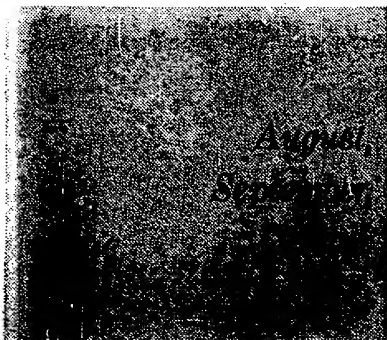
**MODERN TIMES**  
starring Charlie Chaplin  
Written, Directed and Produced  
by Charles Chaplin



**IT HAPPENED IN ROME**  
(Technicolor-Technirama)  
starring June Laverick, Isabelle  
Corey, Inge Schoener • Guest Star  
Vittorio De Sica • Produced by  
Ermanno Donati and Luigi  
Carpentieri • Directed by Antonio  
Pietrangeli



**THE POSSESSORS**  
starring Jean Gabin, Jean  
Desailly, Pierre Brasseur • Pro-  
duced by J. P. Guibert • Film-  
sonor Intermondia Films • Di-  
rected by Denys De La Patelliere



**A WOMAN LIKE SATAN**  
starring Brigitte Bardot  
Directed by Julien Duvivier



**WOMAN BAIT**  
starring Jean Gabin, Annie  
Girardot, Olivier Hussenot  
Produced by J. P. Guibert  
Directed by Jean Delannoy



**THE SPLIT**  
starring Peter Dynaley, Jane  
Hilton • Produced by George P.  
Breakston • Directed by George P.  
Breakston & Kenneth G. Crane



**SEA FURY**  
starring Stanley Baker, Victor  
McLaglen, Luciana Paluzzi  
Produced by Ben Fiaz • Directed  
by C. Raker Endfield

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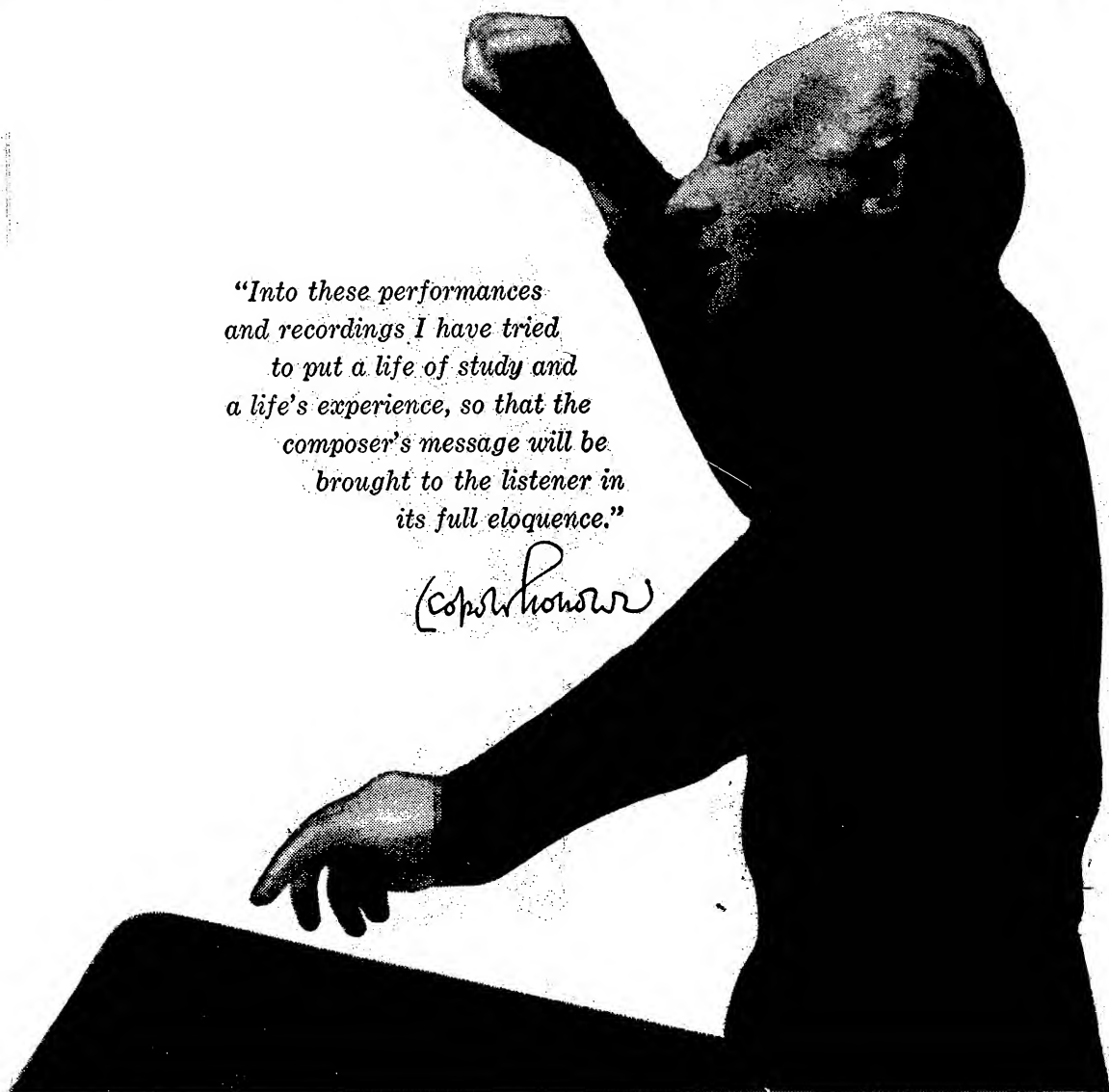
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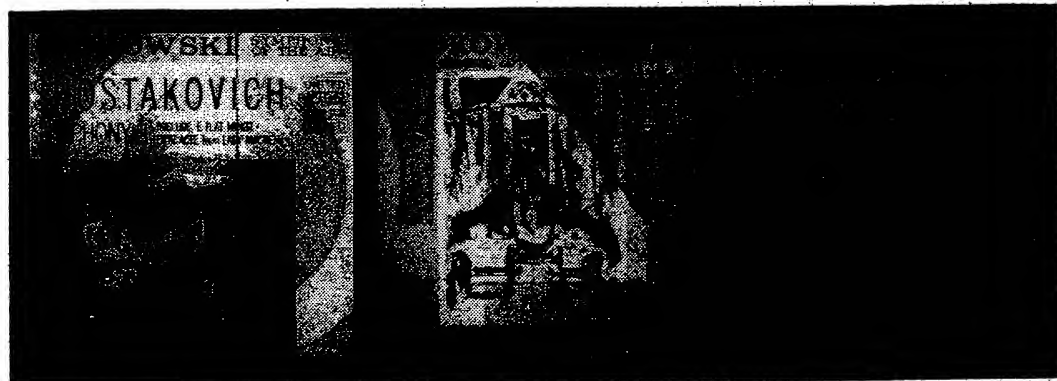
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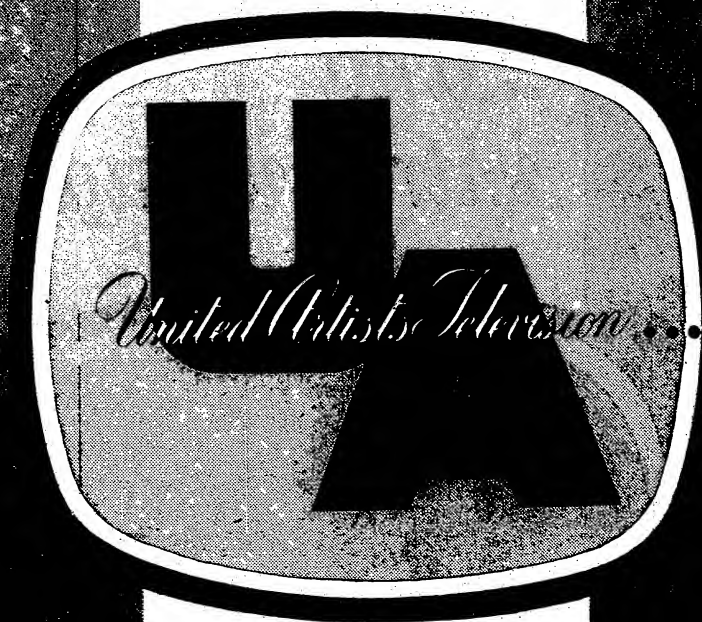
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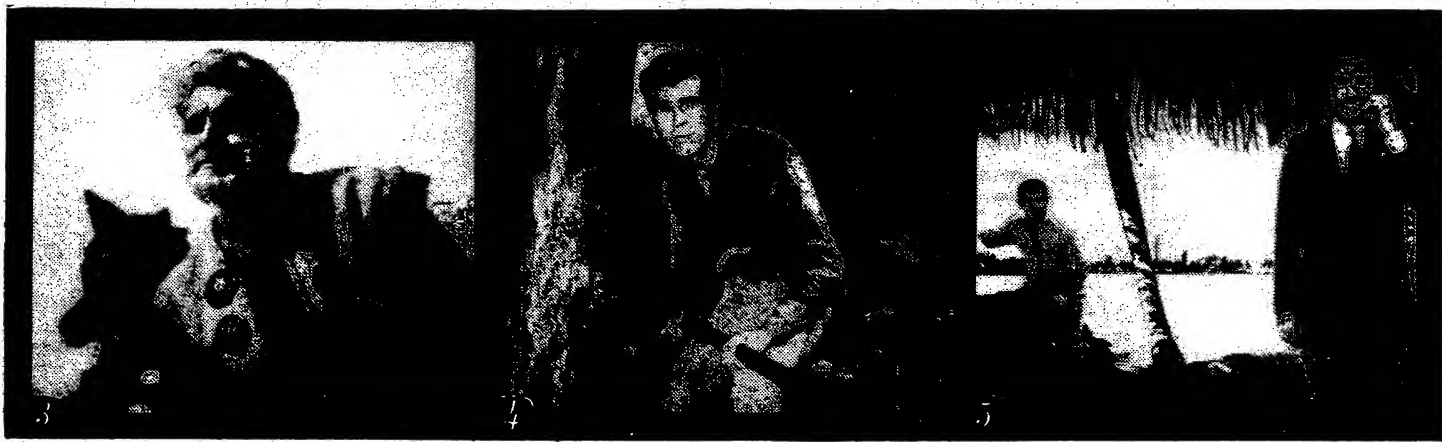
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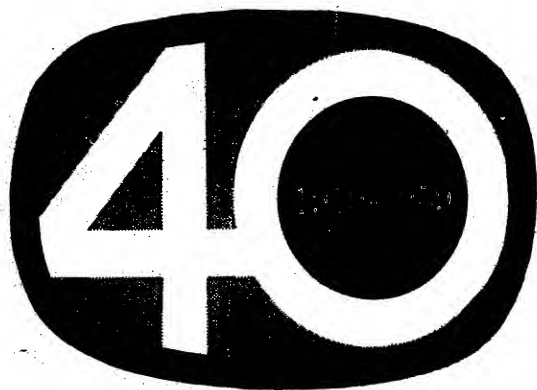


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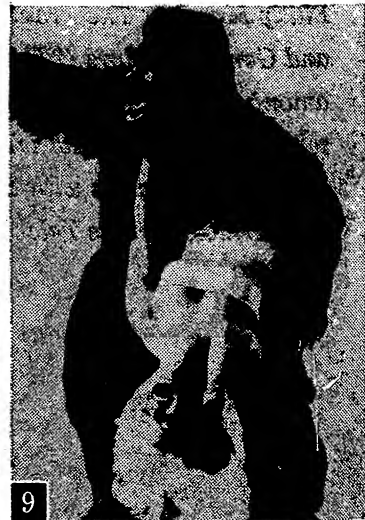
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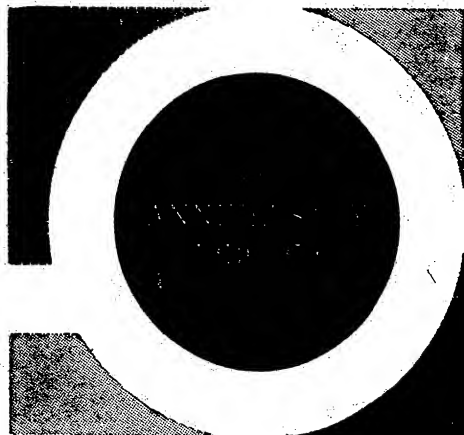


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# UA Thriving In Germany; B.O. Tastes Vary From The Latin

By HAZEL GUILD

Frankfurt.

A trade joke in American film industry circles concerns a Hollywood indie producer who had his musical dubbed into German in Berlin. Then he demanded that it be screened before a trade audience and had a tape recording made of the sounds emanating from the little screening room.

When the tape was played back to him in Hollywood, he was furious. "Something's wrong with the dubbing!" he screamed. "There were 107 laughs in the American version—and in the dubbed version, the audience laughed only 103 times!"

Result—he insisted that the entire film be re-dubbed before it was released in Germany.

That, we hasten to add, didn't happen to be an indie producer who releases through United Artists. But it's nearly typical of the special demands that some of the indies make on the company.

"I want to emphasize that we aren't a powerless tool in the hands of the individual producer who just has a whim," stresses Eric Pleskow, UA's assistant Continental manager, in discussing the company's problems in the German territory.

"We have to handle each picture on an individual basis. In that respect we are different from the other companies. But from its very inception UA was built up to do this.

"We can cope with the producers and their special feelings about how a film should be handled. For this reason, many of the indies feel they've found a home with our company."

## German Theatre Yelps

It's the German exhibitors who object violently to the special terms these producers demand—it doesn't upset UA in Germany to have to argue for these higher percentages, Pleskow adds.

UA has been mentioned unfavorably in the German trades, and of course heartily criticized by the exhibitors, as a company that is going out for and getting terms in Germany over and above the regular 43% for color and 40% for black and white for a number of its pictures.

But a high budget film that's set for big business deserves these higher terms, argue UA execs.

The company is instituting a revolutionary new system whereby film rental will be on a sliding scale tied to the success of a film. If it's a hit, rental will be higher. This, UA figures, will give both the exhibitor and the distributor a better deal.

New system will be instituted in Germany for at least two upcoming films, Marilyn Monroe's "Some Like It Hot" and the John Wayne-William Holden starrer "The Horse Soldiers."

While the German producers have long maintained that the Americans (both the MPEA member companies and those releasing independently in this market) should voluntarily limit themselves to bringing in a maximum 200 U.S. films a year into Germany, Pleskow disagrees from the UA standpoint.

"It's really a question of supply and demand," he cites. "A picture that deserves playing time will get it—whether it's American, Russian, German or whatever."

Like some of the other major U.S. firms releasing in Germany, UA tried a policy of offering several German products on its schedule for several years.

But, admitted a UA official here, the policy didn't work out—at least for their company.

"We had only bad luck with our German films," he commented frankly. Some of the U.S. companies feel that a German film they release has an added appeal vis a vis the exhibitors.

"But if you have U.S. product that can stand on its feet worldwide, you don't have to supplement the lineup with local films," he maintained.

Current UA schedule in Germany includes just two foreign films—the Swiss "Glacier Pilot" (Glacier Pilot), and the Austrian "Bilderbuch Gottes" (God's Picturebook), a full-length documentary dealing with Alpine animal life.

"Our program is getting so much stronger within the last two years with bigger productions that there is no longer the need to add German films to bolster the local business," Pleskow added.

In addition, since generally the Americans can get their box office receipts transferred out of the European countries fairly easily now, there aren't blocked funds lying around that can be used for filming foreign productions.

## It's A Free Market

So UA feel it's worthwhile to finance the production of a film in Europe only when the foreign locale will add to its authenticity—as with its giant (and costly) hit "The Vikings," filmed in Munich, Germany, and Scandinavia last year.

Only European production site that's still considerably cheaper than filming in Hollywood is Spain—and not too many pictures can be filmed there and have universal appeal, Pleskow comments.

"There's not much difference in bringing a film into a free market like Germany or a controlled market," Pleskow points out. He is currently spending much time in Germany breaking in the country's new general manager, Sigwart Kusiel.

In Germany, UA brings in an average of 30 films a year—considerably less than it releases in the States.

Foreign department execs in America select the ones that are considered best for Germany. Then UA applies for its licenses through MPEA.

Problems it encounters in Germany are:

(1) Censorship. UA can appeal through three various censor boards if it feels the censors are unfair.

Second part of the censorship problem is whether a picture is rated banned or playable on holidays. These two, age and holiday-free, are the most important censor problems, and not the slilings or scenes.

(2) Dubbing—to the satisfaction of all concerned. Dubbing can kill or actually improve a film. Some well-dubbed films have done better in Germany than in the country of origin. Question often arises of whether to dub singing in musicals.

Generally, though, the dubbing in Germany is very well done.

(3) Ad Campaign (often with suggestions or demands from the indie producers).

(4) Negotiate Rental Deals—occasionally at special terms.

(5) Exploit—Hits and misses in Germany are just as common as those in every other land.

"It's a completely unpredictable market," cited one UA official.

"For instance, a couple of years ago we had an action picture that we expected to do just average business—the Robert Stack-Colleen Gray film "Sabre Jet." It was a giant hit. Who knows why?"

Chaplin pictures don't do as well in Germany as in France or Italy—although the Germans generally love slapstick.

"Marty" was a disappointment here. Why? One may never prove it but the ones are always given. Borgnine was then a complete unknown entity in Germany, and this is a country that is very star-conscious. Also the subject matter was too typically American (or Bronx?)

But another hit film disproves this theory. Henry Fonda was relatively unknown in this market, but his "Twelve Angry Men" was a financial success here—more of a success than in the States. Winning the Golden Award at the Berlin Fest helped popularize the pic. Film did so well, incidentally, that many of the city-operated stages in Germany bought the rights to the play and produced it in the wake of the movie.

Biggest grosser UA ever had in Germany—last year's release of "Around the World in 80 Days," with "Trapeze" running No. 2.

Biggest grosser for 1959 in Germany? No exec was willing to guess. "Never predict a market in advance. It will only hurt us with our selling," Pleskow admonished.

Main query our executives and indie producers want us to answer," he smiled, "is, 'Where's the money?'"

# UA's Four Decades In Britain

Korda Put the United Kingdom Into United Artists — Todd Skirted Quota on Road-Showing—Today's Co-Production All on Per-Picture Deals

By HAROLD MYERS

London.

The story of United Artists in Great Britain is a reflection of what has happened in the United States and other parts of the world. Perhaps the story must be organized globally, cannot be divided and parcelled out country by country. What is happening today in Britain in the shape of increased billings, expanding revenue and a greater volume of co-production, is part of the world-wide development of an organization that has surprised a "depressed" industry by its buoyancy and its ability to make a striking comeback.

In Great Britain returns from the market, since the new UA regime, have shown, with only one exception, a steady year by year rise. Taking 1951 as the quotient, the current level of business is just about 345% up. And 1951, of course, was the year in which the existing management assumed control and revitalized an organization which had played a major pioneering role on behalf of the independent film producer.

Running some two years behind America, United Artists set up business in Britain in March 1921. For a number of years it operated smoothly and efficiently, handling the distribution of the output produced by the creative talent which was in the partnership and of the independents who were affiliated. The company had firmly made its impact on the British scene but it was not until 1935, when the late Sir Alexander Korda bought into UA and became the first British producer to have a financial investment in a major American company, that it achieved a true international status.

## Korda Made History

History in the world of motion pictures, as well as in the widest sense, has a tendency to repeat itself. At the time of Korda's UA deal, the British film industry was beginning to beef at the failure of British production in the United States. Indeed, not much later, the late Mark Ostrer and C. M. Woolf pioneered a distribution setup by Gaumont-British in the U.S. market, an event which met with the same disappointing result as the more recent effort of the Rank Organization in the same territory.

However varied the fortunes of British film makers in the States have been all this side must be grateful to the initiative of Korda in crashing national barriers and making British pictures a saleable commodity, not only in America but throughout the world. His production of "Henry VIII" probably did a greater service for British films than any other film up to the post-war productions of "Red Shoes" and "Hamlet." He became a star-builder in British personalities long before Alec Guinness was a name with which to be reckoned. And, additionally, Korda had the great virtue of not being a one-shot man, although few of his subsequent pictures repeated the initial impact of Laughton's interpretation of Britain's merry monarch. Of his subsequent productions in association with UA, perhaps the most notable were "The Ghost Goes West" and "The Shape of Things To Come," both of which were produced in 1936.

The Korda era was, in many respects, an exceptional one. Sir Alex was, it must be conceded, an exceptional personality, but his association with UA must have played a vital part in the corporation's global thinking. Since Korda, UA, in one shape or another, has been partnered in British ventures. There was, for example, a wartime association with Sir Michael Balcon's Ealing Films, but now, apart from a deal with the Danziger Brothers for a series of co-feature films, there is no set plan with any one outfit.

Instead, it's mainly a question of individual deals. Let a producer come along with the right property and the right talent to go with it and UA will sign pronto. It did it last year, for example, with Knightsbridge Films for the package with Alec Guinness as star

and scripter of "The Horse's Mouth."

It also had a British film deal with James Carreras, whose Hammer Productions made the highly successful "Hound of the Baskervilles" as well as the non-quota "Ten Seconds to Hell" filmed in Berlin.

## Start of Comeback

When UA was in the depths of its own private and peculiar depression at the turn of this decade, the British subsidiary was also experiencing lean pickings. Understandably, as, after all, the best distribution company is only as good as the product it has to offer. In 1951 and '52 UA had little to offer the British theatre operator. It was, at that time, that the new management which had only recently taken up the reins in New York, appointed a committee of three to run the British company. Montague C. Morton, at that time general sales manager, was the senior member of the triumvirate and by 1953 was elevated to managing director. He followed a number of top executives who had held that post in previous years. UA's first managing director in Britain (after two general managers from America) was Murray Silverstone, who initially joined the company in London as general manager. Subsequently, the managerial reins were held jointly by the late A. E. (Teddy) Carr and George Archibald, now Lord Archibald the president of the Federation of British Film Makers. Archibald resigned in 1941 to take up national work during the war, while Carr ankleed the company three years later to join Eagle Lion, then an outpost of the Rank Organization. They were succeeded by David Coplan who held office until 1951.

From 1951 onwards it has been a steady but remarkable success story, repeating, in effect, the international triumph of the corporation. Monty Morton's executive team, which William Smith as secretary, David Bickler as sales manager and Joseph Pole as publicity director, has combined to re-establish UA's pre-eminence as a major distributing organization. Its dominant role in the UK can best be illustrated by the fact that at the beginning of this month it had, for the second time this year, five films in concurrent pre-release engagements.

## Current Pace

The score card for the June 1 tally comprised "Some Like It Hot" at the London Pavilion, "Shake Hands With the Devil" at the Leicester Square Theatre, "Day of the Outlaw" at the Odeon, Marble Arch, "Pork Chop Hill" at the Odeon, Leicester Square, and "Around the World in 80 Days." ("Some Like It Hot" is, as a matter of interest, shaping as the company's top grosser under the existing management.)

Apart from the success of Howard Hughes' "The Outlaw" in 1946, which still ranks as one of UA's biggest pictures in Britain, its top entries in the UK market under the Krim-Benjamin-Heinman-Picker-Youngstein management include Chaplin's "Limelight," Hecht-Hill-Lancaster's "Trapeze," Kirk Douglas's "The Vikings," Edward Small's "Witness for the Prosecution" and Michael Todd's "Around the World." Stanley Kramer is the one producer to contribute two of UA's biggest grossers in Britain: "Not As A Stranger" and "Vera Cruz."

## Co-Productions

UA's activity in British film production outside the Korda affiliation is not widely recognized, but in point of fact the company released world-wide about 25 UK films produced between 1933 and 1936. Now it is re-activating this facet of its business.

Already completed and due for early presentation are two more H-L-L quota productions, one filmed in Australia and the other in Elstree. The Australian production (which qualifies as British quota) is the filmization of the legit hit, "Summer of the 17th Doll" with Anne Baxter, Ernest Borgnine, John Mills and Angelo Lansbury in the lead roles. Made in Elstree was "The Devil's Disci-

ple" in which the stellar lineup comprised Kirk Douglas, Laurence Olivier, Burt Lancaster, Eva Le Gallienne and Jeanette Scott, with Guy Hamilton as director and John Dighton contributing the screenplay of Shaw's original.

Currently on release is "Shake Hands With the Devil" which, while filmed in Bire by Pennebaker Productions, also qualified for the British quota tag. This Walter Salter-George Glass production directed by Michael Anderson has James Cagney, Don Murray, Dana Wynter and Glynis Johns in the leads, while "Hound of the Baskervilles" with Peter Cushing as Sherlock Holmes, is already on its trans-Atlantic rounds. Ditto "The Horse's Mouth," which was initially the official British entry in Venice last summer and was the subsequent industry choice for the Royal Command Film gala in February.

In its forward march, however, UA has continuing plans for British co-production with at least four features a year. Its deal with the Danziger freres comprises six co-features and there is also an arrangement with Harold Maim for a series of shorts, the latest of which is a three-reeler entitled "The Flouting Fortress."

Among UA's current outstanding hits there is an intriguing story worth repeating on this occasion in regard to its road show of the late Mike Todd's "Around the World." This question is frequently posed: how come a foreign picture can run for close on two years in one theatre without having to be yanked out to satisfy the legal quota requirements? Todd was the first to detect a loophole in the law. The Films Act, as he read and interpreted it, applied solely to 35 mm pix. At that time it was not possible to show the original Todd-AO version, so he reduced the standard print to 34 mm, had minor adjustments made in the projection equipment and thus escaped the requirement of the law.

But while "80 Days" is UA's only post-war road show undertaking in Britain, the company pioneered such presentations in its early days. As far back as 1921 D. W. Griffith's "Way Down East" got the road show treatment in the old Empire Theatre, Leicester Square, where it ran for six months; subsequently road show presentations were arranged for "One Exciting Night" at the old New Oxford Theatre, the site of the present Lyons Corner House in Tottenham Court Road; for "The Thief of Bagdad" at Drury Lane; for "The Three Musketeers" at the Royal Opera House; and for "Don Q" at the Hippodrome.

It's an arresting thought that only the Empire continues as a motion picture theatre, but the old hall was rebuilt at the end of the 1920's to become Metro's major West End showcase. UA, itself, acquired its own first run theatre in the West End, the London Pavilion, in 1934 and that still remains the company's showcase, even though much of its product, by virtue of the company's releasing arrangement with the Rank circuits gets first run presentation in other West End situations. The Pavilion, right in the heart of Piccadilly circus, has also proved to be a highly successful launching ground for exploitation films, including many released through other companies.

## Re That Film Museum

Los Angeles, June 23. An 11-man commission will be appointed by L. A. County Board of Supervisors to set up the proposed Film Museum of Motion Pictures and Television, as long-awaited project moves a step nearer fruition. Members will serve three-year terms, sans pay, on a staggered basis.

Sol Lesser, pioneer film figure who has been serving as interim chairman of a committee which got project under way, is expected to be permanently appointed to commission.



# UA AT 40: GRIM DAYS TO KRIM DAYS

Continued from page 11

she left his employ in announcing that he would shortly prove that Mae Marsh was a far superior performer. Chaplin was so suspicious even of his closest approach to real friends, Mary and Doug, that he was invariably reluctant to sign his name to any document. Fairbanks referred to him as a chronic "kicker." He retaliated by saying that Douglas was only a "jumper."

With Pickford and Fairbanks, however, it had been love at first sight. They were united in the holy bonds of matrimony promptly after they were joined in the less sacred bonds of business enterprise. A considerable number of the company meetings were held at their home, Pickfair, which those of us in the less-exalted social brackets usually referred to as Buckingham Palace. Mary always sat at the head of the table and in those happy early days Doug was always seated at her left. They never danced with other partners. That is, never until 10 years later when Doug's eye began to become as restless as his feet.

They also jointly bought a studio on Santa Monica Boulevard. Some years subsequently, after Sam Goldwyn joined United Artists, he became the principal tenant of what had become known as the United Artists Studio. He and his landlady, Mary, got on even less amicably than most landlords and tenants. They couldn't agree even on such minor matters as what color the studio was to be painted. As a consequence, it remained unpainted and a local eyesore for many years. Chaplin, in this as in all other matters of personal conduct rather than social theory, was a staunch individualist. He bought his own studio on Sunset and LaBrea.

Messrs. McCaico and Price soon discovered that Abrams, who had been employed as sales manager, was steadily taking over all of their prerogatives except their private offices and their salaries. Their walls of anguish, however, evoked little sympathy in the breasts of the artists. The Washington window dressing, having served its purpose to start the new company with great éclat, was now of definitely less value than his uncanny talent for selling pictures for more than they were worth and wangling substantial cash advances, to boot, from the exhibitors. Before long, the ex-salesmen also became ex-movie executives and Abrams was elected president, a position which he held until his death in 1926.

## Enterprising Hiram Abrams

The man who benefited least from the formation of United Artists was its original proponent, Ben Schulberg. He and Abrams had an oral agreement by which they were to be equal partners in any new enterprises in which they engaged, but by some not too unpredictable negligence, he neglected to cut Ben in on his United Artists profits. His disillusioned friend eventually had to sue him for his low conduct, and obtained a substantial out-of-court settlement.

In United Artists' original articles of incorporation it was specified that the object of the new company was to "improve the photoplay industry and its artistic standards and to market photoplays in the interest of the artists who create them."

Thus at the outset of the company's career there was indicated a split loyalty between art and profits which, it should be added, has rarely plagued any of its competitors. For the consumption of the exhibitors who had little interest either in art or in the prosperity of its votaries, there were stirring pronouncements in the trade press dedicating the company to the rescue of the down-trodden theatre owners from the tyranny of block booking and the other nefarious practices of the major companies. Actually, the founding partners had as little dedication to assuring Cadillac for exhibitors as the exhibitors had for enabling them to buy private yachts. It merely happened by chance that they both shared the conviction that they would get more of these good things of life if pictures were sold individually instead of in blocks. Current film rentals indicate how wide of the mark the theatre owners were in this assumption. As for United Artists, its major misfortune was that it rarely had enough pictures scheduled in advance to sell them in any fashion except one at a time.

The production of pictures independently conceived and bearing the recognizable stamp of the talents and ideals of their makers rather than that of big studio executives obsessed with mass production techniques, is an inspiring conception. It must, however, to be practical, be combined with the capacity to secure quantity as well as quality. Until Messrs. Krim and Benjamin solved the riddle by the, in retrospect, simple expedient of fully financing producers, it was impossible for United Artists to lay out in advance a consistent program or to supply its exchanges an adequate flow of product necessary to maintain their successful operation. In the first 20 years of the company's existence it only released 300 (approx.) pictures, less than one-third of what any of its major competitors were handling. The worst offenders were the original owner-producers themselves. If United Artists had had to rely exclusively on their contributions, it would not long have survived.

## Early UA Releases

The first United Artists release was Fairbanks' "His Majesty The American." Its world premiere in New York City on Oct. 24, 1919 served also to open what was then the world's largest theatre, the Capitol. It was tumultuously received, but Doug by this time was fed up with the clean-cut, all-American boy character, hand-tailored for him by John Emerson and Anita Loos. He was determined to go on to more colorful roles and more sumptuous productions. "The Mark Of Zorro" was his first blockbuster and its success in the face of the conviction by all the experts that costume pictures were boxoffice poison, encouraged him to proceed further with epics in which he could demonstrate his impeccable manhood and his athletic prowess. He had always regarded himself as in some ways the reincarnation of D'Artagnan and "The Three Musketeers" was the natural selection for his next production. It was followed by "Robin Hood" and then "The Thief Of Bagdad," most opulent of all. "Thief"

cost three times as much as "Zorro" and grossed considerably less.

Pickford's first United Artists picture was "Pollyanna" and it is famous, or infamous (depending upon whether you are a distributor or an exhibitor) in motion picture annals, as being the first film sold on a percentage basis.

Abrams hired 20 checkers to keep a close scrutiny on the boxoffices of theatre owners whose mathematics he feared might prove faulty. At a later date he confessed that he had grossly underestimated the ability of exhibitors to count incorrectly, when they were counting for somebody else. Mary continued for several years to specialize in the type of films with which she had always been previously identified, such as "Suds," "Little Lord Fauntleroy," "Tess of The Storm Country." Like Doug, however, she had an itch for more ambitious projects. She wanted to graduate from her cute girlish days, to lower her skirts and put up her hair. "Dorothy Vernon of Haddon Hall" in 1924 was her first effort in this direction and its catastrophic reception proved that in her case maturity was premature. American audiences, intent on remaining young-themselves, were even more determined not to permit their "sweetheart" to grow up.

## Too Arty for Zukor

Griffith's first United Artists' picture, "Broken Blossoms," was actually made for Famous Players-Lasky but Zukor found it a little too much on the artistic side. The critics disagreed. "Such art, so real one can think only of the classics of the ages, so exquisite, so fragile, so beautiful and fragrantly poetic." The public, as usual, agreed with Zukor and displayed its customary indifference to the "fragrantly poetic" and "fragile." A sentimental, unimaginative picture like Griffith's "Way Down East" in 1921 grossed \$9,000,000 compared to the \$2,000,000 earned by "Broken Blossoms." Then followed "Orphans of The Storm" and a series of undistinguished films, all indicating a steady waning of the genius of the Old Master. He was, said one sympathetic observer, "A great man living within a circle of isolation, a genius out of touch with the world." In 1925, beset by financial reversals and suspicious of the manner in which Abrams was distributing his pictures, D. W. left United Artists but continued to retain his stock in the company and returned to it temporarily but unsuccessfully in 1930.

Chaplin has always been a notoriously slow worker—as exemplified in the famous remark which he never uttered: "I'll make one picture a year if it takes me four years to do so." He did not complete his contract with First National until 1923. He then wrote, produced and directed "The Woman of Paris" for United Artists but appeared in it only for a brief instant in the role of a porter. "The Woman of Paris" is usually regarded as the grandmother of the current school of adult (preferably adulteress) sophistication. Its most sophisticated aspect, however, was the rumor, sedulously promoted, that the story was based on an incident in the early life of Peggy Hopkins Joyce with whom Chaplin reputedly recently enjoyed two weeks of well-publicized intimacy. In 1925 Charlie released "The Gold Rush" and although he may since have changed his mind, I recall hearing him say that it was the "picture I want to be remembered by." It was shot on location in Nevada but many scenes were not to Charlie's liking (he is a perfectionist) and subsequently had to be re-enacted in his Hollywood studio with plaster mountains, snow fields of salt and whirling soap flakes. Partially as a consequence, it took over 14 months to produce and the cost ran close to a million. It proved, however, a joy to moviegoers in every land, grossing approximately \$5,000,000 in the worldwide market. Incidentally it's doing another b.o. comeback at this writing.

## Comes Joe Schenck

Even such occasional colossal smash hits did not offset the problem of insufficient product that harassed the company in the 1920s. It had acquired the reputation of being the Tiffany of the motion picture industry but it was a Tiffany with only an occasional sparkling diamond in the show windows. Obviously a doctor was needed, and Joe Schenck was equally obviously the most astute and popular doctor in Hollywood for the severe constipation that afflicted United Artists. He brought into the company's family not only members of his own family like his wife, Norma Talmadge, and her sister Constance, but other movie immortals such as Sam Goldwyn, Rudolph Valentino, John Barrymore, Gloria Swanson and Buster Keaton. Even the disillusioned Bill Hart left Famous Players-Lasky to appear in some United Artists films.

Goldwyn himself was the second new member-owner and shortly thereafter Gloria Swanson became affiliated with the company in the same capacity. She was a lady of considerable determination and when Will Hays proscribed Somerset Maugham's "Rain" as subversive of public morals, she re-christened the story "Sadie Thompson," under which title it did a splendid business and left the virtue of the American people comparatively uncontaminated.

Another United Artists picture in this later period was "Abraham Lincoln" with Walter Huston. Of it Spyros Skouras said: "Lincoln was a great man but he is bad boxoffice." Howard Hughes contributed "Hell's Angels" in which Jean Harlow first soared to stardom, and the unforgettable "Front Page" and "Scarface." In those days United Artists' distribution supervision was less efficient than it is now. A friend of mine purloined a print of "Scarface" and continued to show it for several years whenever he was short of a picture. At length, however, some of his customers began to complain: "Those gangster pictures all look alike," and he then, in a burst of honesty, returned the print.

The depression, the conversion to sound, the fading of the old stars, the rise of new ones, the curse of double features—these and many other factors, along with bitter internal disputes, intensified the company's problems in the '30s. To keep out of the red, new red blood was absolutely essential. Schenck accomplished miracles, but he did so only once a month and they were needed every week. He enlisted under the United Artists banner such titans as Selznick, Disney, Korda, Harry Goetz and Eddie Small. In 1935 Korda became one of the producer-owners, the first investment of British capital in an American film venture. Blood may be thicker than water, but nothing could have been thicker than the controversies in which he was soon engaged with his partners—except possibly some of the controversies those partners were having with Sam Goldwyn, who resented, with considerable justification, the failure of the original founders to carry their share of the production load. In one of his kinder moments he is reported to have described them as "parasites drinking my blood."

## Still Potent Thru '30s

The board of directors' meetings became legendary as scenes of violence and acrimony unmatched in United Artists' most dramatic productions. There were, or supposedly were, endless tirades of denunciation, plots, threats, counter-threats and under-the-counter deals. None of these is reflected in the staid and rather dull minutes through which this reporter is at present plodding in preparation for a history of United Artists to be written with Arthur Knight and published next year by Macmillan (I'm entitled to a little free publicity!).

In spite of these internecine battles, United Artists continued throughout the '30s to distribute some of the best movies ever made. The company, throughout its history, was blessed with stellar sales managers—Al Lichtman, George Schaefer, Murray Silverstone, Glad Sears—and they made the most of such pictures as Chaplin's "City Lights," "Modern Times" and "Great Dictator" and of Goldwyn's "Dodsworth" and "Wuthering Heights." Walter Wanger, now one of the company's top producers, made some unforgettable contributions such as "Stagecoach" and "Long Voyage Home." Meantime, however, Griffith retired in 1933 and in the same year Mary made her last picture, "Secrets." Fairbanks died in 1939 and of the original partners only Chaplin continued to contribute an occasional masterpiece. Also the subsequent partners, Schenck, Goldwyn, Korda and Selznick, withdrew, seeking greener or at least less rocky pastures. Someone has said that if all the producers lost by United Artists had been combined simultaneously in the same company, they would have made the greatest motion picture outfit in the industry's history.

As the 1940s waned so did the company's fortunes. The columns of VARIETY were filled with contemplated mergers, prospective purchasers, even impending bankruptcy. Pickford and Chaplin, who now held all of the outstanding stock, reined their pride and faith in the company with which they had been so long identified. This pride and faith, however, did not go so far as to induce them to advance the moneys necessary to stimulate independent production. Indeed, they were frequently not on speaking terms.

## McNutt Passes By

At length in 1950 they talked together long enough to arrange a deal by which the Indiana politician, Paul V. McNutt, and two associates acquired a two years' option to buy 90% of the company's stock for \$5,400,000. In the words of the old song: "They walked right in, turned around and walked right out again." Apparently what they saw did not look very good. In less than a year they were replaced by the more potent triumvirate of Benjamin, Krim and Matty Fox, who made a typically courageous and probably unprecedented offer: If they could make a profit in any one of the ensuing three years, they would have the privilege of acquiring 50% of the outstanding stock and full control of the operation of the business till 1961. (Fox didn't last in the operation.)

In the midst of industry-wide skepticism even deeper than the current decline in picture attendance, the new team rolled up its sleeves and starting Feb. 15, 1951 proceeded with amazing speed to accomplish the impossible.

They made friends with bankers—quite an accomplishment for three devout Democrats whose major asset was a company \$1,000,000 in debt and losing at least \$100,000 a week. They stole promising young manpower from companies who did not realize that the only insurance we have for the future are the bright young men of today. They acquired pictures, good, bad or indifferent, in the most unlikely places and they even trusted actors and directors to make their own films with a minimum of front office dictation and interference. In less than a year the executives of the major companies were shaking their gray heads in bewilderment as the fair-haired boys reversed the entire trend of the picture business and soared from red ink into black.

## History in the Making

The rest is history—current history with which we are all well acquainted and which, regardless of that acquaintance, we are going to continue to have to hear about. Try to stop such proficient publicists as Lewis, Nathanson, Goldberg, Gould, Krushen & Co. These fortunate flacks have a great story to tell, the story of the transformation of a faltering picture enterprise into an entertainment empire, the story of pictures like "Marty," "Around the World In 80 Days," "High Noon," "The Defiant Ones," which not only pleased the critics but all the rest of us, the story of the transition from a loss in 1950 of \$871,000 to a profit in 1951 of \$313,000 and in 1958 of \$3,700,000.

The long, uphill fight inaugurated by Fairbanks, Pickford, Chaplin and Griffith for independent picture production has ended in a victory so all-inclusive that it has revolutionized the entire structure of movie-making, both as an industry and as an art. I visualize Ben Schulberg seated at a big desk in the Paradise Studio in Heaven, where he most surely resides, dictating a memo to the present Chairman of the Board of Directors. It reads: From Benjamin to Benjamin, and says: "Heartiest congratulations!"

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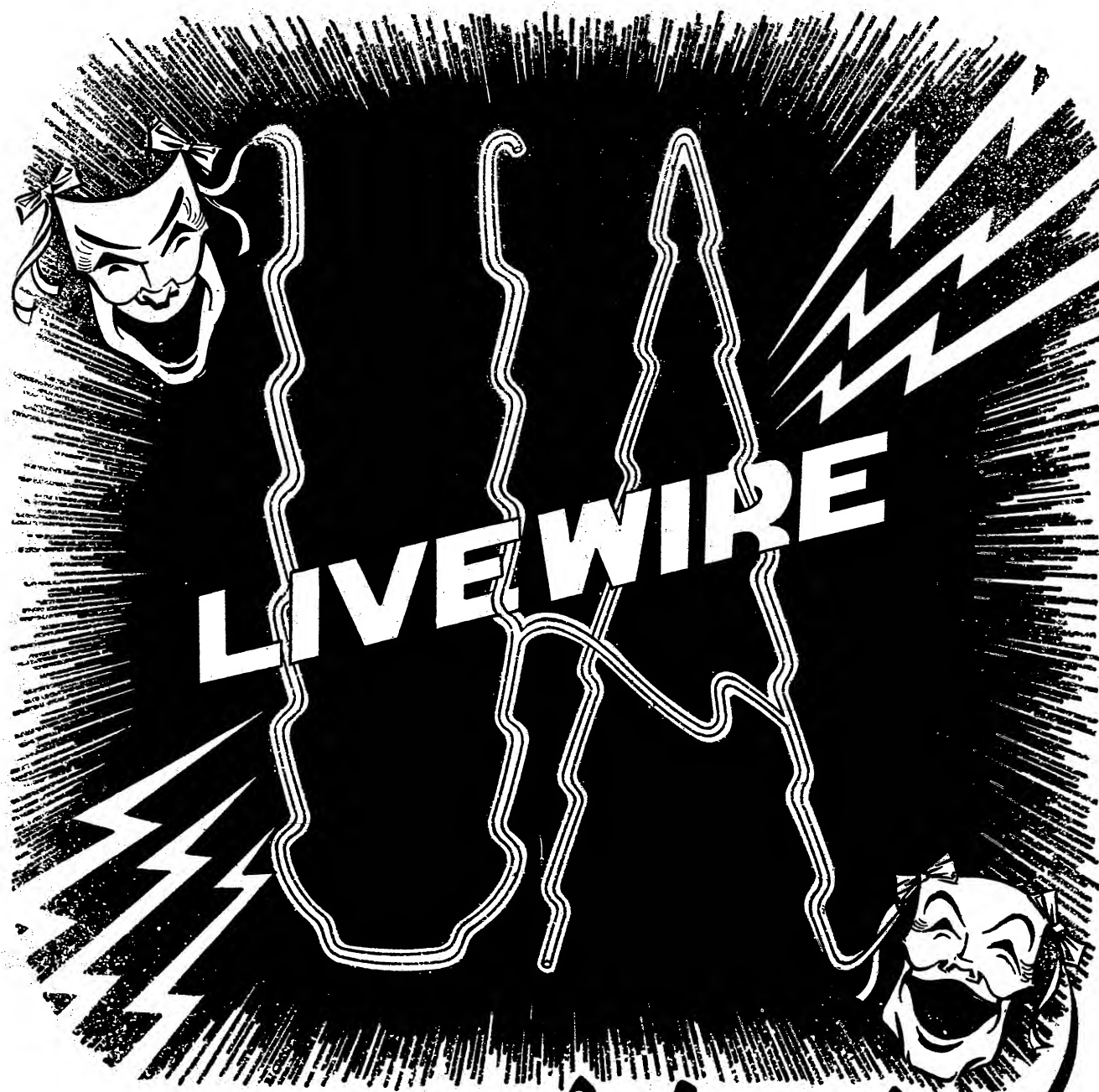
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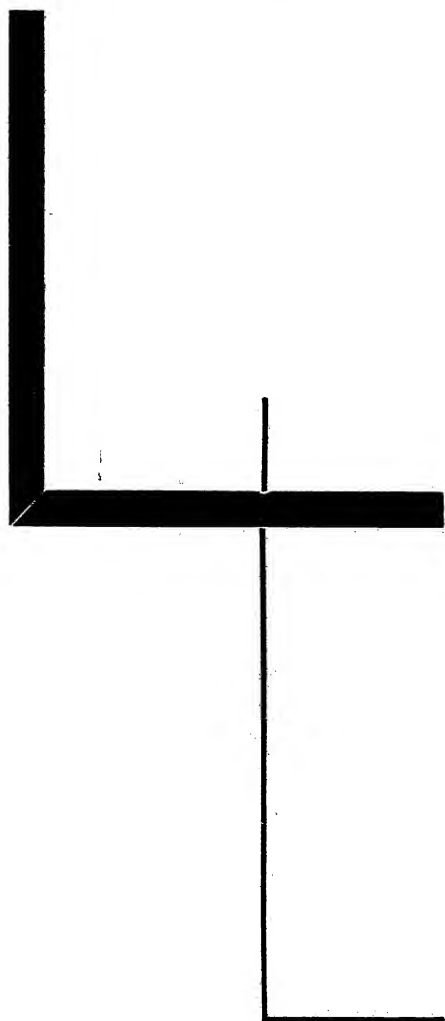
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## UA Shooting All Over Globe

Continued from page 12

prod S.A. Presentation. The screenplay was written by John Dighton and Roland Kibbee from the Shaw classic and the film was completed during the month of October, 1958.

Back in the United States, producer-director Frank Capra spent the month of November (1958) in Florida filming the Miami Beach sequences for "A Hole in the Head" which stars his partner Frank Sinatra—the Sin of Sineap Production. Screen version of Arnold Schulman's legit hit of the same title, "A Hole in the Head" also stars Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter and Keenan Wynn and introduces to film audiences 12-year-old Eddie Hodges, moppet star of "The Music Man." Capra cast and crew of approximately 100 spent their time working, a passel of plush hostilities, including the famed Fontainebleau, complete with pool and cuties. Leased in Panavision and Color by DeLuxe, "A Hole in the Head" is slated for July release.

### L. A. To N. Y.

Reversal of the N.Y. to L.A. flicker migration, has proven a boon to Gotham thespis. Two films slated for UA release have been completed and a third went before the cameras on June 22.

"Happy Anniversary" closed up shop on June 12 after 32 days of shooting in and around the city. Based on the Broadway long run legit hit, "Anniversary Waltz," the screen version stars Oscarwinner David Niven and Mitzi Gaynor with Carl Reiner, Loring Smith, Monique Van Vooren, and Phyllis Fovah co-starring. Interiors were filmed at the Fox Movietone Studios in Manhattan and short location junkets included sessions in Greenwich Village, Gramercy Park and the Central Park Zoo. "Happy Anniversary" is, of course, a film about New York, making the location authentic as well as practical. A Fields Production (Joseph Fields wrote the original play with Jerome Chodorov), "Happy Anniversary" was directed by David Miller and produced by Ralph Fields.

Another New York entry is Harbel Productions' "Odds Against Tomorrow," starring Harry Belafonte, Robert Ryan, Shelley Winters, Ed Begley and Gloria Grahame. Story of a bank robbery conceived by professionals and executed by debt-ridden amateurs, the new film wrapped up its production schedule on May 8, after completing interiors at Gold Medal Studios in the Bronx.

On June 22, production started on "The Fugitive Kind" in the New York area. It stars a trio of "Oscar" winners—Marlon Brando, Joanne Woodward and Anna Magnani with Maureen Stapleton and Victor Jory. Interiors are being shot at the Gold Medal Studios.

A Tennessee Williams story, the new film has a Southern locale. Producers Richard Shepherd and Martin Jurov canvassed the Greater and Upper New York areas for location sites.

"The Unforgiven," Hecht-Hill-Lancaster's top budget film of the coming season, starring Burt Lancaster and Audrey Hepburn, went south of the border to the burgeoning new location sites near Durango, Mexico. The film, which tells a story of violence and romance in the Texas panhandle following the Civil War, got sudden nationwide attention last spring when Miss Hepburn was thrown by a horse. Filming, which began on January 12, 1959 and was slated to last some four months, actually spanned six months including recovery time for the actress. John Huston, who directed, found the Durango location "ideal" in virtually every way for the needs of a location film company. Mexican technicians, under a strict craft union setup, were excellent and the scenic values were described as "incomparable." The primitive, untrammelled nature of the geography and the consistently clear weather conditions are attracting more and more filmmakers to the Durango area. Some of "The Unforgiven" statistics on location included a crew (Hollywood imports) of 80, a cast of 40, and a 2000 head cattle stampede based on the popular Alan LeMay novel of the same title. "The Unforgiven" also stars Audie Murphy, Charles Bickford, John Saxon, Albert Sal-

mi, Lillian Gish and Joseph Wiseman. Screenplay is by Ben Maddon. MPL Productions "The Wonderful Country," an adventure drama starring Robert Mitchum, Julie London, Gary Merrill and Jack Oakie, also trekked to Durango. Preceding "The Unforgiven" into the Durango, Mexico location area, "The Wonderful Country" company ranged far afield from Durango, setting up an important second unit operation in the town of Nombre de Dios. The impact of the Americans on the local citizenry was notable, particularly the presence of the film company's doctor, who set up a working, free clinic for the use of the native popula-

tion. Producer Chester Erskine and director Robert Parrish have both noted the effect of Hollywood dollars on the local economy which included full employment for the first time in decades. The Cinemascope and color film also traveled to location sites in the towns of San Miguel and Allende and shot several sequences in Mexico City itself. A story of revolution and border running along the Rio Grande, "The Wonderful Country" found the choice of location both workable and authentic. The United Artists release, based on Tom Lea's best-selling novel, introduces the ageless baseball hurler LeRoy "Satchel" Paige to the screen.



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(Continued on page 63)

# United Artists Very Different—In, And To, Spain

By HANK WERBA

The success of United Artists' distinctive behavior pattern in Spain was solemnized recently when Spanish film authorities delivered to UA rep George Ornstein a pair of current season "Bonus" film import licenses — the first such action taken by local authorities since Spain and the Motion Picture Export Assn. re-established normal ties in March.

Bonus designation raises some significant questions. Why does UA rate the obvious favored standing it enjoys in Spain? And how does UA policy differ with the operation of other major American motion picture distributors in the same market?

Explanation has its beginning in 1952, five years after the old United Artists regime nailed a "defunct" sign to the door. New regime returned to Spain with a forward-looking program of doing business with and within the local market—in contrast to the traditional Yank exploitation squeeze geared to a single goal: maximum gain in Spain.

UA franchised a solid second-string Barcelona distrib, C. B. Films, to function as exclusive outlet for UA product. By the time George Ornstein was transferred to Spain as UA rep in 1953, C. B. Films toppers Salvador Vidal and Casimiro Bori had expanded the franchised firm's release power to peak strength and national distrib rank with main offices in Barcelona and Madrid, branch offices in Bilbao, Valencia, Sevilla, La Coruna, Palma de Majorca and sub-offices in the Canary Islands.

## A Unique Arrangement

Years of seniority, extensive property holdings and impressive staffs marked Yank companies as conclaves of special interest. Not so with United Artists, headquartered in a single Barcelona office at C.B. Films, and thriving on its dual-nationality status. Authorized to map and supervise distrib sales, showcasing, preeming and publicity policies, U.S. rep Ornstein could control fate of UA product and still maintain close identification with an accredited Spanish company.

Franchise arrangement relieved Ornstein of an onerous administrative burden, freeing him for essential sales activity and giving him greater liberty to break new ground.

UA pioneer act came in late 1954 with "Alexander the Great," premiere American project to be entirely filmed in Spain and first in a series of independent productions made here for UA release with UA financing.

Worthy of note is company's flexibility in making a virtue of local economic obstacles to dollar distrib earnings. Hard currency shortage in Spain cut off flow of remittances to freeze peseta revenue in blocked accounts. While most Yank bookkeepers were posting ledger entries of peseta stockpiling, UA kicked off a peseta reinvestment program through film production financing.

The fancy film exchange rate for deblocked pesetas plus news of economy costs, climate, topography and government cooperation eased UA's Spain pitch to its indie producers. Following "Alexander," in which C. B. Films figured as coproducer, UA continued to deblock frozen coin in massive quantities for "Pride and Passion," "Solomon and Sheba," and currently for Mike Todd Jr.'s "Scent of Mystery."

## Deblocking Pesetas

Built-in values of film-making program drew favorable official reaction. UA was liquidating blocked accounts—in reality government debt accounts. Local film industry employment and revenue noted substantially upward. Local technicians received on-the-job Hollywood training from incoming crews. Throughout filming here, platoon-sized UA publicity units bargained world communications media to give Spain a world focus, while finished film product ("Pride and Passion," in particular) bared Spain's pictorial beauty for would-be tourists among millions of movie-goers.

Within the cordial Spain-UA entente, Ornstein contrived to include hard currency needed here for foreign commerce, within the budget financing structure. Pounds sterling came in with "Alexander" and dollars with UA's investment last year in the BB vehicle "Lady and the Puppet," filmed on location in Sevilla.

Still sketchy, but taking shape, is United Artists' long-range plan to make Spain its European film production anchor to offer eventually complete film-making facilities here right through to release prints.

The recent appointment of Ornstein as assistant to veepee Charles Smadja for production in Spain is a sign, confirmed by the UA rep himself, that the scope of operations is to be stepped up.

Added title already gives Ornstein greater authority in dealing with producers, and gives him wider latitude to invest in local production for UA world release as well as stimulate coproduction between Yank and Spanish companies under the UA banner.

## Each Production on Own

There is no UA production unit here as such—each project is independent and utilizes what information it needs and can get from a loose link with Ornstein and aides. Arrangement has been criticized for (1) failure to implant a permanent, systematic production center providing a rigid yardstick for economy and efficiency, (2) for failure to slow trotting inflation and (3) failure to warehouse end-of-production excess that now compels each subsequent film unit to start from scratch.

On the other hand, Ornstein is available for experienced counsel and statistical guidance. He can also provide expert legal aid and liaison with all government spheres for incoming producers and unit managers modest enough not to know it all the moment they touch ground for the first time in Spain.

In the course of financing indie production here during the past four years, UA deblocked over 250,000,000 pesetas (not quite \$6,000,000 at official exchange: \$3,600,000 at reported film exchange rate). What part of the 250 million came out of UA coffers, what share from other film accounts and how much from industrial accounts cannot be easily pinpointed. A very substantial portion, it can be safely taken for granted, came from UA's own blocked accounts.

Assumption is at least logical since United Artists did landslide business here during the embargo years when Motion Picture Export Assn. companies were withholding product from the Spanish market. Most probably, UA's two-year gravy train in Spain (1956 and 1957) is without precedent in motion picture annals.

Defending its dissenting politica of business-as-usual during the embargo years, UA evoked agreements substantiating contractual obligations to furnish franchised partner C. B. Films with product. Another reported factor determining UA decision to plug the market vacuum were government "save-our-cinema" exhortations.

Whether UA acted on pleas from film officials or under contractual compulsion from C. B. Films, the distrib released its latest titles in quantity and ruled the market during the two-year inactivation of all other Yank companies.

"The Barefoot Contessa," (top Yank coin-grabber in '56), "Alexander the Great," "Johnny Concho," "The Kentuckian," "Gentlemen Marry Brunettes," "Trapeze" (boff b.o. in '57), "Ambassador's Daughter," "Love in the Afternoon" (AA) and "Foreign Intrigue" were some of UA's 21 entries that netted a vaultful of gain.

## '80 Days' a Coup

UA displayed brilliant trade strategy in the fall of 1957 with the release of "Around the World in 80 Days" in the original version, justifying the roadshow giant entry with legitimate reasoning that un-

Madrid.

dubbed product was not involved in Spain-MPEA hostilities. "80 Days" premiere, was perhaps the UA peak of successful operations in Spain. During its short Spanish existence, the new regime has almost doubled national billings (from 1,500 to 2,600) and now, with all MPEA companies actively back in the market, holds number two billing spot. "If we had a backlog like the others," Ornstein told VARIETY, "we'd be first."

Advancing with UA to a position of affluence and prestige few local distrib can match, C. B. Films chiefs Salvador Vidal and Casimiro Bori have formed a triumvirate, with the assignment last year of trade vet Jaime Gaillard to a prime executive desk. Enjoying producer status as well, the company has filmed few pix, having had to gear all resources to UA's volume distrib plans.

Both UA and C. B. Films expect to garner a fair share of the market gross next season with release of "I Want to Live," "The Big Country," "Paris Holiday," "On the Beach," "Solomon and Sheba" and "Man of the West." "Shake Hands with the Devil" and "Devil's Disciple" round out the 1959-60 list as British imports.

Ornstein's public relations approach is also worthy of mention. Beyond the organization's popular policy of leaving a share of the gross behind for Spanish collaborators and then reinvesting the frozen net, UA leaders visiting Spain—from Krim and Benjamin on down—have never failed to call on government film brass.

Ornstein himself is a liberal spender, not only on occasions where spending meets the public eye (San Sebastian film fest, UA production banquets, gala invitational premieres, etc.) but also behind the scenes where courtesies and a vintage copa help macadam a two-way avenue of cordial cooperation. Retainer fees for socially prominent legalite Gregorio Maranon is another effective step in the same direction.

The merit of UA's two valuable bonus licenses cannot be challenged. And there will be more to come. In a larger sense, the extra serving is a token demonstration that UA's rate of progress in Spain has kept pace with the impressive achievements of the parent organization.

## UA's Bekeris Re Argentina

Freeing of admission prices from control in the big situations, and liberation of the price structure in other houses, has had no noticeable effect on attendance in Argentine theatres, says Sam Bekeris, the United Artists general manager for that country.

In New York recently for a vacation and product look-see, Bekeris reported his company very close to the number one spot in Argentina. "We did 50% more business in 1958 than in 1957, and I confidently predict we'll almost double that in 1959," he said. "In that market quality counts, and we've got it in our lineup."

Argentina lets in 200 American films a year. Every company gets its share under the formula worked out by the Motion Picture Export Assn. "It's not a question of UA having more product than anyone else. Our results stem simply from superior manpower and superior product."

Bekeris stressed that, unlike most of the other outfits, UA in Argentina was able to release pictures virtually day-and-date with the States. "When you have pictures ready to deliver, and they're 'hot off the griddle,' so to speak, that counts big," he said. One of UA's biggest grossers so far this year has been "The Vikings," "Separate Tables" also has done very well.

UA's Argentine organization takes in six branches. Bekeris' territory also extends to Paraguay. UA sells its product to the top two circuits in Argentina, owns no houses of its own. The theatres will hold over successful films unless they're forced to pull them to play a "national" picture.

Bekeris, in noting that the admission rise hadn't hurt attendance, pointed out nevertheless that the increased take tended to be offset by inflation, particularly in Argentina. "It's not enough to make more," he emphasized. "You've got to make much more in order to improve your standing." He added that there was no danger of public resentment of raised admissions in Argentina "as long as the exhibitors don't overdo it." He added that, for the moment, there are no indications of this.

The "new" Argentina jealously guards its freedom from censorship, Bekeris said. However, films are rated for juveniles and adults "and if you get one that's not for people under 18 it hurts."

## UA's Toronto 40th Party

Toronto.

Celebrating the 40th birthday of United Artists (Canada) Corp. Ltd., Charles S. Chaplin (no kin to one of the company's founders), general manager for Canada, blew out the candles on a giant cake that was later served to some 150 film industry guests at a banquet at the Benvenuto Hotel here.

Engraved gold watches were presented by George Heber, Ontario branch manager, to two 40-years-old Toronto employees (who are still with the company): Dick Knights, booker; Harry Cohen, office manager.

Among those at the head table were R. W. Bolstad, comptroller of Famous Players (Canadian); N. A. Taylor, operator of some 60 theatres in Ontario; E. G. Forsyth, manager of Odeon Theatres across Canada (Rank); O. J. Silverthorne, chairman, Ontario Board of Censors. The affair was supervised by Archie Laurie, p.a. for UA.

## DITO IN MUNICH

Munich, June 23.

The poster to UA's "Naked Maya" was confiscated by order of Munich's district attorney on the day of the picture's release in Munich.

# UA RIDES ABOVE INFLATION IN ARGENTINA

By NID EMBER

Buenos Aires.

United Artists' Buenos Aires branch barges into the company's 40th year on a wave of prosperity which started to roll two years ago. Better quality of product and, more tells the tale, especially more than other American distributors.

United Artists indeed could use a showcase of its own in Buenos Aires, as very often it's features must be yanked off local screens, to make room for exhibitors' previous commitments.

Biggest here over recent seasons have been "The Red Shoes," "Cyano de Bergerac," "Moulin Rouge," "Romeo and Juliet," "The Moon is Blue," "Marty," "High Noon," "Bachelor Party," "12 Angry Men," "The African Queen," "Summertime," "The Man With the Golden Arm," "Trapeze," "The Vikings," "Separate Tables," "The Fine Ones" and "Witness for the Prosecution."

"I Want to Live" took in over one million pesos in its initial (May) week of exhibition. As the dollar rate touched 90 the same week, due to frightful cheapening of Argentine currency, this is around \$110,000, and even inflation doesn't diminish its glory.

"I Want to Live" won UA an Argentine Gaucha at the Mar del Plata festival, apart from Susan Hayward's personal American Oscar.

United Artists has only once in its 49-year history in Argentina taken on distribution of an Argentine feature. This was Jose Pena Rodriguez' "Mirad Los Lirios del Campo" (Behold the Lilies of the Field) which ran into plagiarism suits everywhere it went, and may have cured the company of any wish to follow this up with another native feature.

Today the local office's major problem is to convince New York principals to increase advertising budgets, in view of the rising cost of newspaper advertising and displays. For instance, the big local dailies, "La Nacion," "Clarín" and "La Prensa," have increased to 150 pesos per centimetre of space, against the former 75 pesos per cm. A display over the Gran Rex marquee, which cost 6,300 pesos last year, costs 15,000 pesos in 1959.

There were few censorship problems for UA in B. Aires. "I Want to Live" is exhibited without any cuts. This despite a rather stricter morality stand by the Screen Institute's "Revision" Committee of late, possibly inspired by Roman Catholic Educator Minister, Luis McKay. Dr. Zolzei, the Screen Institute President, is rather more broad-minded in outlook.

There have been many changes in management of the UA office in B. A. over 49 years, but former managers are remembered gratefully by exhibitors and colleagues: Ornstein, Aramayo, Suarez Orrego, established friendships which lighten the task of today's San Bekeris and Carlos Ghioldi.

Teresa French, a veteran of Argentine film business (she started in her teens), is now the office's advertising manager, after many years with RKO, and won UA's award for the 2nd half of 1958.

"Around the World in 80 Days," distributed by UA, has held at the Luxor in B. Aires for nine months and two weeks, and is now running in Mendoza, Cordoba and Tucuman. Apart from those cities, UA also has offices in Rosario and Santa Fe. Business is just as good in Cordoba, now known as the Argentine Detroit, as Kaiser Industries have their automotive plant there, and the influx of many American employees, has sent box-offices, and everything else, booming. Mendoza is also flourishing, as more and more oil is extracted from its wells by the State oil fields (YPF) and by American investors.

In fact, despite inflation and a 100% rise in living costs, Argentines keep spending unaccountably on entertainment. An international football game (soccer) held last Tuesday, a working day, had a 65,000 attendance at a minimum admission of 22 pesos.

## SPAIN CENSORS FAIR WITHIN OWN CODE

Madrid.

"Film censorship in Spain is very stringent and eliminates a lot of product but it is basically supported by the vast majority of the public," according to United Artists rep George Ornstein, who goes further and says Spaniards would act as their own censors if such services were not provided by church and state.

Ornstein cites "Love in the Afternoon" as a case in point. Films were released with a 4R rating—the low-rung classification short of an outright ban. In the U.S. and elsewhere, Ornstein contends, a picture getting a "Sin" classification or failing to get a code seal would attract the curious and benefit boxoffice returns. In Spain, "Love" suffered a 30% loss in gross as filmgoers sustained the "morality" of the classifiers.

On the whole, he finds the censor cooperating to avoid arbitrary measures within the limits of what is exploitable in Spain. All told, UA had only two films banned during the Ornstein regime—"Act of Love" and "Sweet Smell of Success."

Standard censor practice of rewriting objectionable situations in the dubbed versions which sometimes radically modified basic character relationships, is no longer being done according to Ornstein, who considers this development a step in the right direction.



# Prosperity of American Distributors Gets Cold-Eye From the Japanese

By DAVE JAMPEL

Tokyo. of five or 10 percent in foreign pix outlets.

Explaining his singular prosperity, Geza Polaty, managing director here gave reasons as: (1) own distribution outlets resulting in better sales conditions, booking and exploitation, (2) much improved product and (3) hard work right down the line.

While its own distribution setup only became effective this April 1, it has already shown its worth at the wickets. Complying with the Finance Ministry edict compelling all importers to either establish their own distrib offices in five key cities, effect a merger with a distributor or lose their import licenses by fiscal 1960, UA established its own Japan web. Its Tokyo office, previously acting merely as a control, employed 16 persons. UA now has 92 employees throughout Japan.

## Republic and UA In Stock-Swap Operation

Pending at the moment is an application with the Ministry for a stock swap between Republic of Japan and UA of Japan with the former being incorporated into the latter and receiving a portion of UA of Japan stock in return. The Ministry has approved the merger in principle, but with limitations. Parties are awaiting clarification of the fuzzy areas of the limitations.

Japan is a quota country. UA had eight import licenses granted in 1958 and anticipates nine in current fiscal which began April 1. Delay is due to Ministry slowdown of approval of MPEA's master formula for license breakdown of member companies, a practice not officially recognized by the Ministry, but one which is nonetheless permitted.

UA had two additional pictures in fiscal 1958 by virtue of having been awarded a pair of "bonus licenses" for product adjudged superior and cultural, a practice the Ministry has discontinued beginning this annum. Four extra licenses were awarded each half-year. UA fiscal 1958 bonus awards were for "Witness for the Prosecution" and "Defiant Ones," each coping in semi-annual decisions, making first time same company received bonus licenses in each half-year period.

## Japanese Government In Study of U.S. Distributors

Like those of other American companies here, UA of Japan's franchise is now under re-examination by the Finance Ministry, with the Ministry holding up releasing of licenses other than provisionally until the franchisees comply with the desired new structure. This includes giving the parent company 60% of distrib income while the local franchise retains 40%, a change from the existing 70-30 division. New arrangement makes less funds remittable for royalty and leaves a greater amount subject to 52% Japanese profits taxes.

Polaty naturally doesn't approve the change. He said it's against established international trade agreements including GATT. "How can the Government tell us how to sell our product?" he asked. "I can sell at whatever price I want," he added, "but this forces me to buy at such a price that the homeoffice can't sell."

Although you couldn't tell from its spiralling income, UA of Japan is in the same multiple squeeze as other U.S. companies here. This includes being subject to the pressures of a greatly reduced number of theatres showing foreign product in a general loss of popularity wave in Japan for U.S. films. At the end of 1957, there were some 1,000 theatres showing foreign films exclusively, 1,700 that mixed imports with domestic product and 4,100 devoted exclusively to Japanese pictures. By the end of 1958, these figures read: 750 theatres for foreign films exclusively, 900 mixed and 5,400 for Japanese films only. Since opening of current calendar year, there has probably been a further decrease

Combined with the above is a greater number of imports permitted each year (with the additional licenses going to Japanese and not American companies) making the situation even tighter. And with the double-fee policy, which achieved full swing in mid-1958, Polaty says exhibitors of U.S. films can demand stiffer terms. Regarding twin bookings he offered, "We're trying to hold off, but in certain situations it's unavoidable."

On top of this, Polaty points out, U.S. pictures are being squeezed by European product in Japan, at the b.o. in key city roadshow houses and at the sales counters generally. Regarding latter, Polaty said that European imports can and do undersell U.S. product. He notes that there are few large European producing companies and that Japan market prices therefore generally look large to most European sellers. Whereas an average American picture might get \$20,000, that figure will attract a superior European film. If a European film sells for \$10,000, that can be amortized in a good Tokyo roadshowing, Polaty said. The distributor would then seek to sell the film for what he can get outside of Tokyo just to move it, according to Polaty. Such practices, of course, make competition in the foreign film field even fiercer.

On the relaxation of print restrictions, effective this year, Polaty described it as being merely "two drops in the ocean." Ruling had held imported prints on a picture to 12, going to 16 if prints were made locally from an imported master. Now a stipulated film can get as high as 18 prints (if made domestically), with added number being subtracted from another stipulated import. Proper distribution for a top picture, Polaty said, requires from 25 to 30 prints. He noted that average print number of Japanese product runs from 50 to 70, going as high as 140 for holiday releases. While he thinks the Japanese are overdoing it, he feels imported films could stand a print boost.

## How to Figure Tastes Of the Japanese Market

Polaty, who assumed current post in February, 1958, said the basic decisions on selection of product are made in New York from the recommendations of his office. Over the past two years, biggest UA pix in Japan have been "Eighty Days" and "Love in Afternoon." While "Eighty Days" did not do as well as expected here, it still drew hefty coin. "Afternoon" proved once again that Audrey Hepburn in the right kind of film is the biggest foreign b.o. in Japan. Other top UA grossers over the period were "The Vikings" and "Big Country." Less overwhelming but still solid were "Pride and the Passion" and "Run Silent, Run Deep."

Requirements for top returns here, said Polaty, are pictures with: (1) spectacular splash and a strong story ("The Vikings"), (2) romantic or strong dramatic story with international appeal—not too American ("Love in the Afternoon"), and (3) action picture with a strong story ("Run Silent, Run Deep").

Polaty said blank prospects can be anticipated from musicals, pictures overly regional in American themes, comedies dependent on dialogue and topical and regional references and racial pictures, the latter despite fact that "Defiant Ones" did above average here.

In addition to the squeezes by Finance Ministry and other pressures, Polaty attributes general decline in b.o. for U.S. entries to improved economy of country, enabling people to indulge in other entertainment forms, from tv to motor scooters. He thinks the plush period of three years ago is ancient history and says the fall-off will continue through 1960, taking an upward turn by 1961 in a natural cycle of public tastes.

Meanwhile, UA has successfully bucked the downgrade trend and is keeping overall percentages for U.S. majors here from becoming too embarrassing.

## 40-Year Check-List

Continued from page 61

A BULLET FOR JOE  
KISS ME DEADLY  
CANYON CROSSROADS  
MARCiano-COCKRELL  
ROBBERS ROOST  
TOP OF THE WORLD  
ON WITH THE DANCE (Can.)  
BREAK TO FREEDOM  
NOT AS A STRANGER  
SUMMER  
THE NIGHT OF THE HUNTER  
THE KENTUCKIAN  
REBELS  
DESERT SANDS  
MARCiano-MOORE FIGHT  
THE NIGHT STREET  
KILLERS KISS  
GENTLEMEN MARRY BRUNETTES  
FORT YUMA  
THE MAN WHO LOVED REDHEADS  
THE BIG KNIFE  
MARCH WITH THE GUN  
CHILL  
TOP GUN  
HEIDI & PETER  
INDIAN FIGHTER

### 1956

MAN WITH THE GOLDEN ARM  
STORM FEAR  
SHADOW OF THE EAGLE  
LET'S MAKE UP  
KIDNAP THE SISTER  
MANFISH  
KILLER IS LOOSE  
SUMMER TOWN  
TIMETABLE  
COMANCHE  
ALEXANDER THE GREAT  
BROOKLYN STOMP  
QUINCINNAN, FRONTIER SCOUT  
SEA SHALL NOT HAVE THEM  
THE TENNESSEAN  
SINS OF THE BORGESIA  
CRIME AGAINST JOE  
CREEPING UNKNOWN  
KISS BEFORE DREAMING  
FOREIGN INTRIGUE  
EMERGENCY HOSPITAL  
STAR OF INDIA  
U F O  
NIGHTMARE  
MAPEFROM DEL RIO  
JOHNIE CONCHO  
BLACK SLEEP  
THE KILLING  
KIDNAP THE SISTER  
SHADOW OF FEAR  
RUBBER THE SUN  
BANDIDO  
HOT CARS  
KINGS RHAPSODY (Canada)  
HUK  
GUN BROTHERS  
BEAST OF HOLLOW MT.  
FLIGHT TO HONG KONG  
ATTACK  
THE BOSS  
GOLD RUSH (Canada Reissue)  
MAN FROM DEL RIO  
SHARK FIGHTERS  
GUN THE MAN DOWN  
BURNING TARGET  
PEACEMAKER  
BRASS LEGEND  
DANCE WITH ME HENRY  
KING AND FOUR QUEENS

### 1957

FOUR BOYS AND A GUN  
WILD PARTY  
DRANGO  
TOMAHAWK TRAIL  
HALLIDAY BEARD  
FIVE STEPS TO DANGER  
CRIME OF PASSION  
DEQUENESS  
BIG BOOZLE  
MEN IN WAR  
REVOLT AT FORT LARAMIE  
SPRING REUNION  
VOODOO ISLAND  
PHAROAH'S CURSE  
THE BAD AND THE UGLY  
WAR DRUMS  
FURY AT SHOWDOWN  
BACHELOR PARTY  
TWO MEN AND A CRIME  
IRON SHERIFF  
GUN DUEL IN DURANGO  
THE GUN  
BUCKSKIN LADY  
MONKEY ON MY BACK  
RIDE BACK  
BAR OUT AT 43.000  
BAYOU  
SAINT JOAN  
SWEET SMELL OF SUCCESS  
TROOPER HOOK  
MONSTER THAT CHALLENGED THE  
VAMPIRE  
PRIDE AND THE PASSION  
HIDDEN FEAR  
GUN IN THE BACK STOCKINGS  
MONTE CARLO STORY  
POP GIRL  
THE PINK NIGHTGOWN  
OUTLAW'S SON  
MY GUN IS QUICK  
VAMPIRE  
CHICAGO CONFIDENTIAL  
JUNGLE HEAT  
LADY OF VENGEANCE  
CINQUE  
STREET OF SINNERS  
ENEMY FROM SPACE  
CARLESS YEARS  
THE LIMIT  
BABYFACE NELSON  
HELLBOUND  
SATCHMO THE GREAT  
DALTON GIRLS  
LEGEND OF THE LOST

### 1958

PATES OF GLORY  
MAN ON THE PROWL  
STEEL BAYONET  
GUN FEVER  
FORT BOWIE  
LAST PARADISE  
WITNESS FOR THE PROSECUTION  
QUIET AMERICAN  
RIDE OUT FOR REVENGE  
JAZZ DANCE  
CROSS UP  
LAST LAGOON  
RUN SILENT, RUN DEEP  
PAPA HOLLY  
THUNDER ROAD  
RETURN OF DRACULA  
FLAME BARBIE  
GOD'S LITTLE ACRE  
FORT MASSACRE  
TOMMY GUN  
ISLAND WOMAN  
LOST CITY OF GOLD  
LONE RANGER  
KINGS GO FORTH  
VIKINGS  
EDGE OF FURY  
WIDE OPEN LOVE  
PATTERSON-HARRIS FIGHT  
LA-PARISIENNE  
CHINA DOLL  
MY SWEET LITTLE  
I BURY THE LIVING  
THE TERROR FROM BEYOND SPACE  
CURSE OF THE FACELESS MAN  
TERROR IN A TEXAS TOWN  
COP HATER

# France 'Tones' Europe Playoff

By GENE MOSKOWITZ

When United Artists began to assume its present look as primarily a film distribution company—with money plowed into indie production (back in April, 1951) the European headquarters here in Paris resembled a desert. That is the simile of the head executive officer of UA on the Continent, Charles Smadja, the veepee in charge of production abroad.

As Smadja took over, UA handled from eight to 10 Yank features per year in France. It now releases 15—and another five since the recent deal with Allied Artists. Add three or four French items outside France, an occasional British, plus one or two Italian films. Latter practice had them netting three coveted extra import visas for France as a reward for their aid to French distribution abroad.

## Non-Competitive to French

UA avoids French films for France so as not to compete with French distrib, except under unusual circumstances. A main consideration facing UA here is that France is a quota country, also the leading prestige country in the release of films on the Continent. France often sets the mood for handling in other countries. Paris itself as a cultural heartbeat has special significance.

However, France is only third, after West Germany and Italy in film rentals. All of which adds up to the key points in fashioning UA policy.

UA is a clearing house for perhaps 30 films per year in all, but only 15 can get dubbed handling in France. A handful might circulate in subtitled versions but this is rare, mainly testing with offset pix as to whether they are worth the expensive visa needed for dubbing them. (A dubbed pic is taxed \$1 a metre and a subtitled pic only 50c per metre before they can be released.)

Smadja estimates that France needs about 260 films per year and is making only on the average of 120 itself. Hollywood product's importance here is not to be doubted.

## UNITED ARTISTS FILMS AT SAN SEBASTIAN FEST

Madrid.

United Artists will have one, and its releasing company, C. B. Films, will have two entries at the forthcoming July 11-20 San Sebastian Film Festival.

Fest director Zulueta cites Glass-Seltzer - Pennebaker production "Shake Hands with the Devil" as officially invited to compete for the Golden Seashell. (A like-titled British quota film, "Shake Hands" will come in under the Union Jack paired with the British film industry designation, "Sapphire.")

C. B. Films will distribute this UA release and the official Spanish entry, "Salto a la gloria" (Assault to Glory), an Aspa production. "Glory," a biopic of Ramon y Cajal—a Nobel Prize winner in 1906 for new insight on the nervous system—stars Adolfo Marsilach and Asuncion Sancho (both leading stage stars) and was directed this year by Argentine Leon Klimovsky.

GUN RUNNERS  
DEFIANT ONES  
MAN OF THE WEST  
HONG KONG CONFIDENTIAL

### 1959

PORK CHOP HILL  
ANNA LUCAS  
LONELY HEARTS  
SCOOT WEST  
THE RABBIT TRAP  
THE LAST MILE  
THE NAKED MAJ  
TEN SECONDS TO HELL  
THE MAN IN THE NET  
SOME LIKE IT HOT  
CRIM TALK  
THE DEVIL'S DISCIPLE  
TIMBUKTI  
ALIAS JESSE JAMES  
SHAKE HANDS WITH THE DEVIL  
THE HORSE SOLDIERS  
CAST A LONG SHADOW  
THE WOMAN AND THE PUPPET  
THE SUMMER OF THE 17TH DOLL  
THE WONDERFUL COUNTRY  
DAY OF THE OUTLAW  
THE UNFORGIVEN  
A HOLE IN THE HEAD  
SOLOMON AND SHEBA  
ANNIVERSARY WALTZ  
ODDS AGAINST TOMORROW  
ORPHEUS DESCENDING  
ON THE BEACH

### 1960

TWO FOR THE SEESAW  
ONE AGAINST THE WORLD  
THE WAY WEST  
MY SWEET LITTLE  
THE ADMIRAL HALSEY STORY  
INHERIT THE WIND  
THE ALAMO  
KIDNAP  
THE GLADIATORS

Stars, Yank showmanship, exploitation support, all figure.

A top release can get 2,000 bookings in France and North Africa. An average film gathers 800-1,000 playdates. A less-than-generally acceptable negative rates 300 situations. A subtitled film can only get about 30 bookings. United Artists sells pix individually and thus does not have to worry about block booking which producer-distrib companies might attempt.

In selecting the 15 features annually—some also carry over from one year to another—Smadja is in close contact with the New York office. It has been found that a certain number of the 30 or so UA releases emerge quite naturally as "international" bets due to treatment, subject matter, stars or general scope. This governs choice partly on a "what comes naturally" basis in a quota-tied country.

Smadja points out that rarely have there been any beefs from UA producers on being neglected abroad. As an example he tallied up the '58-'59 pix. Among them were "The Defiant Ones," with the laurels of the Berlin Film Festival; "Man of the West," due to Gary Cooper; "The Big Country," on production scope and Gregory Peck name; "I Want to Live," on Oscar angles and also interest of Albert Camus, the French Nobel prizewinner; "Pork Chop Hill," Peck again and popularity of war themes, of late; "Some Like It Hot," for comic values and Marilyn Monroe piquancy to the French; "Vikings," for names and size; "Separate Tables," on Oscar win and names; "Hole in the Head," for Frank Sinatra; "Paris Holiday," for Hope and Fernandel and "Alias Jesse James," for Hope; "Ten Seconds to Hell" for French star Martine Carol, and "The Horse Soldiers" for its epic sweep and names of John Wayne and William Holden.

That only left "The Last Mile" and an oater "Fort Massacre" as borderline cases, but gangsters and westerns are generally popular here.

UA, according to Smadja, also leaves leeway for the highbrow interest in certain unusual treatments. There was good response to "12 Angry Men," "The Big Knife" and "The Moon Is Blue" when tried out in subtitled versions, then dubbed for general and first-run.

## France Is Changing

Smadja emphasizes that conditions are changing in France. He feels that Yank companies do not need their own houses in Paris in spite of the tight first-run competition with the French now taking the cream of the time. He argues: when a pic is right the French exhibs find dates.

Many films now do better in subsequent and key runs than in Paris.

There are some national differences in taste but, on the whole, Europe usually reacts much the same as the American-Canadian market. It cost about \$25,000 to prepare and launch a dubbed pic in France so choice is always very important.

Publicity is increasingly given top priority in France. Here as in Europe generally film men tend to value the "festivals" higher than their American confreres do.

UA, thru Mo Rothman, the UA Continental Manager who returns to U.S. this month for a bigger job in the UA foreign setup, was the first Yank major to sell features to Eastern Bloc countries. "Marty" was shown at the Karlovy Vary Film Festival in June, 1956, and pix were sold soon afterwards to Czechoslovakia, Poland, Hungary, Rumania and Bulgaria.

Rothman contends that the spreading of Yank pix in these countries is an important cultural step and the various UA indie producers have gone along with the lower prices paid and even ceded video rights in Iron Curtain countries. They feel it can be nothing but helpful on the long pull.

UA has shown its faith and optimism in the foreign field by increasing its American staff after Warners and 20th-Fox reduced their setups here. John Lefebvre has taken over as Continental Manager, replacing Rothman, and Giulio Ascarelli has been made the European publicity head. Both Lefebvre and Ascarelli recently held these posts with 20th. So UA is going all out in foreign interest.

## Record Entry List Has 46 Nations At Berlin Fest Opening June 26

Berlin, June 16.

For the first time in its nine-year old history, the Berlin International Film Festival (June 26-July 7) will be opened by a domestic feature. It's CCC's "Und das am Montagmorgen" (And That on Monday Morning), a comedy adapted from J. B. Priestley's "Mr. Kettle and Mrs. Moon," which has been invited by the festival committee. Pic stars O. W. Fischer and Swedish Ulla Jacobson. It was directed by Italian Luigi Comencini. It will be simultaneously world-premiered June 26 at the local Congress Hall, Zoo Palast and Filmbuehne Wien. Last two named are again this year's festival houses.

Also invited by the festival committee was the German full-length documentary, "Paradise and Fire-Stove," Herbert Victor's re-orientation about today's Israel. With Helmut Kaetner's "The Rest Is Silence," West Germany's contributions to the 1959 junket amount to three full-length pics in addition to a number of shorts. Number of participating nations meanwhile has climbed up to 46, an absolute record for Berlin.

The 46 participants are Argentina, Australia, Austria, Belgium, Brazil, Ceylon, Chile, Canada, Cuba, Denmark, Finland, France, Great Britain, Greece, Holland, India, Indonesia, Iran, Ireland, Israel, Italy, Japan, Korea, Luxembourg, Mexico, Morocco, National China, New Zealand, Norway, Pakistan, Peru, Portugal, Siam, Spain, Sweden, Switzerland, South Africa, Tunisia, Turkey, U.N. United Arab Republic, Uruguay, U. S., Venezuela, Vietnam and West Germany.

**23 Feature Pix Entered**  
In all, at least 26 full-length entries are to be screened, including 17 official entries and nine invited pix. Whether official or invited, all these films take part in the competition. The U. S. is officially repped by Metro's "Ask Any Girl." Invited are Paramount's "That Kind of Woman" and Walt Disney's "White Wilderness." Disney, incidentally, has never missed any Berlin Fest so far.

Great Britain comes along with "The Siege of Pinchut," an adventure yarn with Aldo Ray and Heather Sears, directed by Harry Watt, and "Tiger Bay" with John Mills and German "Honey" Brichholz in the leads. "Pinchut" is official entry, "Tiger" was invited.

France shows up with two invited pix: "Les Cousins," and "Archimede le Clochard." Latter stars Jean Gabin and Bernard Blier. Italy contributes "Un Uomo Facile" as official entry and has "Lupi nell'abisso" (world prem) as the invited pic. Argentina's official entry is "La Crida," which centers on a social subject.

Denmark's "Poeten og Lille-mor"; Finland's "Sven Dufva"; Greece's "Astero"; India's "Sagar Sangame" (just decorated with India's Great State Prize); Korea's "Chongkack"; Mexico's "Flor de Mayo"; Holland's "Dorp aan de Rivier"; Norway's "Herren og hans Tjener"; Austria's avant-gardist "Panoptikum 1959"; Sweden's "Koerkalen"; and Spain's "Diez Fusiles Esperan" are registered as official entries.

Star participation promises to be bigger than last year. The American contingent likely will include Esther Williams, Cary Grant, David Niven and Van Heflin. Last-named is official delegate of the U. S. government. Sophia Loren, just filming in Vienna, will also attend. Her husband, Carlo Ponti, accompanies her.

John Mills, of Great Britain, will be accompanied by his daughter Hayley Mills. Both star in "Tiger Bay." Other stars who have promised to attend include France's Jacques Tati, Italy's Folco Lulli and Gino Cervi, Egypt's Magda: Dawn Adams Curt Jurgens, O. W. Fischer, Horst Buchholz and Johanna Matz.

### 'Flor de Mayo' to Berlin

Mexico City, June 23.

The administrative council of the Film Bank has ruled that "Flor de Mayo," film long delayed in exhibition, is to represent Mexico at the Berlin Festival this month. Director Roberto Gavaldon and photographer Gabriel Figueroa are expected to head up the Mexican delegation, together with Film Bureau head Jorge Ferretis. Latter was expressly invited by Dr. A. Bauer, director of the Berlin event.

Maria Felix will head the contingent of stars, proving everything goes smoothly with the filming of "The Ambitious Ones," in which she stars. The shooting is scheduled to end June 27.

### British Producers Seek

#### Better Terms for Sun.

#### Dates; 7th Day Lower

London, June 23.

British film producers are campaigning for better terms on Sunday bookings. The Federation of British Film Makers has taken the initiative by insisting that there is no justification for the widespread practice of a maximum rental of 25% and argue that this, indeed, should be the minimum.

As it recognizes that Sunday operating is more expensive, the federation suggests that the seventh day rental could be 10% lower than weekday figures and, where a 45% rental is applicable for the first six days, the Sunday charge should be 35%.

The federation has also been considering a proposal submitted by the Cinematograph Exhibitors Assn. that producers should undertake the production of series of films or serials with a running time of about half an hour. The federation felt that its members would consider the proposal more closely if exhibitors were prepared to guarantee adequate returns.

## GRANADA ARTS FEST IN MOORS' ALHAMBRA

Madrid, June 23.

Granada's Eighth International Music and Dance Festival opened last Sat. (20) with Igor Markevitch conducting the Spanish National Symphony to usher in a varied two-week series of programs marked this year by the addition of Jose Tamayo's recently-formed Amadeo Vives Light Opera Co.

Artists appearing cut-of-doors this year (within the walls of Alhambra Palace) include guitarist Andre Segovia, Victoria de los Angeles and pianist Wilhelm Kempff in solo recitals. Kempff and cellist Gaspar Cassado appear in individual concerts accompanied by the National Symphony under the baton of Laszlo Somogyi. Other musical groups performing are the Vegh Quartet and the Italian string orchestra, I Musici.

Covent Garden Royal Ballet, with Nadia Nerina and David Blair, will present a dual program of classical dance in the Generalife Gardens where the Amadeo Vives troupe will stage their repertoire of zarzuela favorites—"Dona Francisquita," "Bohemians" and "Bread and Toros"—as the final three-night segment of the festival closing July 4.

## Kassler Bemoans High Prices for French Pix

Paris, June 16.

Frank Kassler, Yank foreign film distrib., has been at the recent Cannes Film Fest and two weeks here sans landing a pic. The reason is the usual, according to Kassler, namely that French producers are beginning to price themselves out of the American market.

Kassler points out that in spite of the Brigitte Bardot breakthrough into U.S. general film runs and some big money, this has not helped the art film dealer but actually has hampered him. He feels that the old nucleus of arty theatre filmmakers has practically disappeared.

## Even With Subsidy Tix For Callas Cost \$6.50 At Holland Festival

Amsterdam, June 16.

Highlight of the Holland Festival (June 15-July 15) may be concert with Maria Callas in "mad scenes" from Italian operas. Despite subsidies granted by Government and city boards of Amsterdam, The Hague, Rotterdam where fest takes place, tickets for Callas cost \$6.50.

Established to enliven the dull summer months during off-season when foreign visitors can be lured to stay some days extra in Holland in order to see opera or plays produced in languages they can understand, the Holland festival has signed up theatre groups (Viennese Burgtheater, Theatre d'Aujourd'hui), Jose Greco and his Spanish dance troupe.

Apart from foreign groups Dutch artists are engaged. The Netherlands Opera produces Janacek's "Katja Kabanova"; Wieland Wagner directs "Tristan And Isolde," with Otto Klemperer conducting the Concertgebouw Orchestra, and Ramon Vinay singing the part of Tristan.

Actors from all Dutch theatre companies are united in Johan de Meester's production of Shakespeare's "Troilus And Cressida," a play never before performed in Holland because necessary talent is scattered over several theatre groups.

The Holland Festival will present the "world premiere" of Joseph Haydn's science fiction opera "The World Of The Moon." Most times produced in altered versions, this opera is restored in original form by H. C. Robbins Landon from old manuscripts. After performances in the Holland Fest, the entire production of "The World Of The Moon" will move to Aix-en-Provence, France, where it will be put on in that fest, production costs being shared between two festivals.

The London Arts Theatre will perform "Ulysses," play from James Joyce's novel, adapted and produced by Burgess Meredith.

## SASCHA FILM SETS UP BIG PRODUCTION SKED

Vienna, June 23.

Sascha Film Production is still optimistic about the film business, mainly in the German language countries. Company had a production plan for the next half year comparable to the years before attendance dipped.

Producer Dr. Herbert Gruber, assisted by Karl Schwetzer, just finished the comedy, "12 Girls and One Man" with ski champion Toni Sailer in the lead. Picture was directed by Hans Quest, with world distribution by UFA.

Next pic to start is "I Am No Casanova," from the successful legit play of the same name by Otto Bielen. Pic will star disk singer Peter Alexander while Geza V. Cziffra will direct.

"If My Big Brother Would Know That" is the title of the second comedy which will star Conny Froboess and Fred Bertelmann, also top singers for record companies. Eric Ode is directing. Fourth likely will be "The Liar and the Nun," a top legit hit by Curt Goetz. Negotiations with O. W. Fisher are under way to play the leading male role.

## Tokyo Nat'l Theatre Setup Near Approval

Tokyo, June 16.

The projected National Theatre, which has been the center of controversy for five months over its makeup, has finally reached the approval stage. Theatrical reps agreed that it should house three theatres with seating capacities of 1,500, 2,000 and 600.

The 1,500-seater would be for kabuki, Bunraku puppets and traditional Japanese music and dancing. The 2,000-seat house would be utilized for contemporary music and dance including ballet and opera. No drama would be presented in the 600-seater.

Plans were also approved for the construction of a fourth theatre at a later date with a seating capacity of 700 or 800 for modern dramas and Bunraku. Spadework is expected to begin late in 1961 and the National Theatre is expected to open by 1963.

## Spoletto's Two Big Nights

### Donizetti's 1822 'Alba' Brilliantly Opens Spoletto's Second Summer Season

By TRUDY GOTH

Spoletto, Italy, June 16.

Gian-Carlo Menotti's Festival of Two Worlds at this Italian mountain village opened its second summer with a revival of an obscure opera of Donizetti, "Duca d'Alba." Little known since its production in Rome during 1822, the work intrigued the late Arturo Toscanini but he never got round to patient editing and revising job. This has now been done by the young American, Thomas Schippers, who conducted on the present occasion.

The work has been well received in Italy by public and critics alike. It has Italianate melodrama ingredients—conspirators, battles, love duets in a church, dueling, homicide in the old 19th Century operatic profusion. Its revival served the cause of Italian opera and it is certain that "Duca d'Alba" will be exported in due course. (Original costume and scenery sketches were, incredibly, recovered from a Rome warehouse.)

It will be done in concert version by the American Opera Society next season. Ivana Tosini will sing at Carnegie Hall the part of Amelia she created here. Not yet a star of opera, she is a potential. There is a reminder of Callas though as yet none of the individuality of style and personality which marks Callas. Renato Cioni, tenor, and Luigi Quilico, baritone, were more than adequate in the male leads.

Schippers at the conductor's desk and Luchino Visconti in the staging had obviously invested great attention and care to the revival. It paid off.

### Kaye-Ross Ballet

Spoletto, Italy, June 23.

"American Ballet," a new company formed especially for the "Festival of the Two Worlds" with Nora Kaye, was enthusiastically received here. The dance field in

Spoletto—as last year—is purely ONE world and all the critics so far have collectively implied that the second "world" (the European one, that is) should not try to compete with American dancers and ballets.

John Butler's work has been seen before in Italy and at the '58 Spoletto Festival. The one ballet he presented ("The Sybil" with Carmen de Lavallade, Bambi Linn, Glen Tetley and Sondra Lee as soloist and a striking set by Richard Lippold was more successful than his works last year had been. But the raves were mostly for Herbert Ross, a new discovery hereabouts—though his "Capriccio" had been shown by Ballet Theatre for many years all over Europe. Ross' very personal style and vocabulary is equally fascinating in the rather classical "Serenade for Seven Dancers" to Bernstein's music as in the more modern idiom of "Dark Songs" (Krenek).

What really moved the public and critics in attendance here was "Angel Head" to jazz music by Stenton, Hamilton and Hampton, an expression of all there is to a "beat generation." In this Sondra Lee had a particular burst of applause in spite of Nora Kaye stealing this and all the shows—not because her parts were more starred or more important but by the sheer strength of her personality which makes her dominate the scene no matter what else happens. Certainly Ross is an ideal choreographer for Kaye. He exploited all her dramatic and technical possibilities.

One critic called her "the black swan with Russian blood." Another "a magician who dominates the scene with the powerful witchcraft." Still another, "towering over all with the maturity of her artistry."

Ross and Kaye plan to take out a regular company next year and there is possibility of the choreographer doing some ballets at Italian opera houses with Kaye as guest artist. In August they and Douglas Scott as partner will go to Moscow to appear on Ed Sullivan's tv show.

### Sweden Bans 'Haunted'

Stockholm, June 16.

"House on Haunted Hill" (AA), imported here by Wifvefilm, was banned by the Swedish censors.

The film was produced by William Castle and Robb White, the same two who produced "Macabre," also was banned by the censorial group here.

## Start Location Shooting On 'Outsiders,' Pic About Non-Accepted U.S. Nisei

Tokyo, June 16.

Japan location shooting has begun in Kyoto on William E. Bruce's indie production, "The Outsiders," for Westminster Films of Pasadena. Effort marks Brusseu's debut in the feature field after years in documentaries. Story deals with an American Nisei who encounters non-acceptance on both sides of the Pacific. He falls in love with a Tokyo niterly hostess who is not in concert with the Old Japan thinking of her parents. The result is physical tragedy, but tragedy that nourishes hope for the future.

This delicate theme in Harry Brown's script from Brusseu's original idea has been well-received by Japanese interests. Japanese director Heinosuke Gosho is serving as production adviser. Initially intended as a co-production, the Japanese end fell through when the contracted outfit couldn't meet its obligations. Brusseu decided to go it alone.

Film stars Nisei Lane Nakano, newcomer Tamiko Aya in the femme lead and Tony Russo. Miss Aya is a former Tokyo fashion model who combines looks, English-speaking ability and dramatic potential. Unit arrived here after three weeks on Hong Kong shooting and will move to Tokyo after locationing in Kyoto and Nara.

## Danzigers Plan 12 Films for '59

London, June 23.

A program of 15 feature films this year, as against 16 last year, is planned by the Danziger brothers, Edward J. and Harry Lee, at their enlarged New Elstree studios, where half of the six stages are devoted to vidpix production.

On the slate for early production the Danzigers have "The Spider's Web," the Agatha Christie thriller, which is to be lensed in Technicolor for United Artists, plus an adaptation of Edgar Allan Poe's "Tell Tale Heart," which will be made under the title of "The Horror Man" for Paramount.

Lauren Bacall, currently filming in "North-West Frontier" for Rank, is being pegged for the original Margaret Lockwood role in "Web."

A novel project by the Danziger brothers is the production of a series of 12 features based on classics, but brought up-to-date with modern dress, dialog, etc. The first in the series, entitled "An Honorable Murder," and based on Shakespeare's "Julius Caesar," already has been completed with Norman Wooland, Lisa Danielli, Margaretta Scott and Douglas Wilmer.

These classics are being made for theatrical distribution in the first instance, but may, after a lapse of some five years, be made available as tv spectacles.

### Glass Quits Hoyts in June

Sydney, June 16.

John Glass, second-in-command of the Hoyts' pic loop here, resigns his post as of June 30.

Glass, long active in the pic biz, began his career as a top publicity executive with the Union Theatres—now Greater Union Theatres, under the late Stuart Doyle. He moved over to the opposition loop at the invitation of the late Charles Munro.



# SPAIN: CAN'T LEGISLATE HITS

## Special Trains 'Save' Menotti

Spoleto, June 16.

Gian-Carlo Menotti got his "special" train! The Spoleto-Festival leaves Rome every afternoon at 6:15 p.m. and Spoleto at 12:55 p.m. It relieves the rather desperate hotel situation, as the owner of one of the few hotels has not the faintest idea how to run a hotel and the new one built for the Festival isn't ready. On opening night a tv commentator interviewed the personalities travelling on the train, but they weren't many because for that opening everyone came by car—and what cars! The James Zellerbachs, U.S. ambassador to Italy, came not in a Cadillac but a Rolls-Royce.

Representatives of theatre, arts, music and literature in the two worlds were again present at the gala opening as last year. But this year everyone heeded the wish expressed by Menotti and there were no white ties, only well cut dinner jackets and no ballgowns, only beautiful, short, bouffant chiffon creations.

Newspapers and magazines were widely represented along with air media, cameramen, gossip columnists, Italian senators and other functionaries.

## Mexico's Film Bank Still Has Plenty Of Coin for Many Well-Prepped Pix

Mexico City, June 23.

Early fears that the Film Bank would run out of money to finance Mexican production appear unfounded. Through Películas Mexicanas, Películas Nacionales and Cimex (the three official distributors), the Film Bank has thus far ponied up \$2,400,000 for production of 41 national films. Advance payments to producers by the bank, which gives up to three-fourths of budget needs (with money paid back into the bank from initial boxoffice receipts) averaged \$42,000 per picture.

It is learned that the Film Bank has an additional \$2,400,000 available to finance production in the second half of this year. Barring accidents, like a protracted industry strike touched off by current negotiations for a new production work contract, expectation is that Mexican production this year will hit the 84-picture peak set by the Advance Payments Commission of the Film Bank. However, the feeling is growing within the industry that there has to be a cutback in production, possibly to 60 or less a year, with these more carefully prepared than the general average today.

Said Raul de Anda, proxy of the Mexican Assn. of Film Producers: "Actually we have about 100 films in cans and this means money tied up not only for the Film Bank but for producers involved."

Cutting back of production would not react unfavorably to union personnel, for tendency would be to produce films requiring five or more weeks shooting time, instead of two-week quickies which dominate the field today, de Anda said. He pointed out that there has been a drop in profits for producers, principally because of increased production costs and unstable currencies which make it difficult to earn dividends in foreign markets.

Mexico's industry would fare better if it had a federal subsidy, as is the case in Italy, de Anda said, where a producer can count on an 18% return. Here, the Film Bank does not subsidize Mexican films, as is erroneously thought abroad. It acts as any other financial institution, charging interest and requiring collateral (earnings of pix) for the loans it makes. Another major trouble is that participation of private capital in the industry is very small, de Anda said. Motion pictures are considered too risky even for those who do have certain sums set aside as venture capital.

Only about 50% of production costs are recorded in Mexico itself, de Anda said, on an average, and the remainder has to come from foreign exhibition. Then, Mexico's industry has only five top boxoffice names (Mario Moreno-Cantinflas; Maria Felix; Arturo de Cordova, Pedro Armendariz and Luis Aguilar). Below them are 10 or 15 stars of minor magnitude, with the others of dubious or no boxoffice value.

De Anda stated that co-productions, using Mexican talent of lesser degree, is a step in the right direction in building the boxoffice value of these players to point where they can carry a picture.

## DUMPED PRODUCT CONGESTS HOUSES

Madrid, June 16.

Failure of Spanish films to secure a footing in the local market is getting additional emphasis this month as a rash of native features go into end-of-season release.

Under the amended terms of Spain's film protection laws, exhibitors are compelled to dedicate eight weeks of annual screen time to Spanish product but cannot avail themselves of the July-August deadweight months for this purpose. As a result, June is becoming a favorite exhibit month for "protecting" Spanish product.

By mid-month, 12 premieres were registered on the Gran Via and the monthly total is expected to reach the 20 mark. A rapid roundup of dumped product indicates that most, not all, depend on film aid laws to see the light of day.

"Sendas marcadas" (Traced Paths)—weighted down by complicated flashback talk that leads nowhere.

"El frente infinito" (Endless Front)—too many Civil War situations to offer a coherent vehicle for legit star Adolfo Marsillach.

"Paso de angustia" (Anguished Steps)—as unsuccessful in its belated first time around as it was at San Sebastian film fest in '57.

"La Novia de Juan Lucero" (Juan's Girl Friend)—amateur melo featuring brilliant horse-mounted bullfighter Peraltá, bedded for full nine reels so producer could economize on corrida expenses.

"Charleston"—A "happy twenties" song and dance effort without musical or choreographic quality.

"Otros Tiempos" (50 Years of Spanish Life)—Film historian Carlos Fernandez Cuenca's devoted newsreel montage resurrecting figures and events of Spain's modern demi-siecle.

"Bombas para la paz" (Bombs for Peace)—Comic Fernando Fernán Gómez with over-limited story and production values to detonate this one beyond local borders.

"Echame la culpa" (Put the Blame on Me)—Lola Flores fans and Aztec followers of Miguel Aceves Mejía will wait for this routine musical in nabes.

"Un mundo para mí" (A World of My Own)—A stark melo brightened only by lovely Mlle. Agnes Laurent. First French-Spanish coproduction.

"El pisito" (The Small Flat)—Legit actress Mary Carrillo is great in this light comedy, prized at the Locarno Film fest last year.

"Diez fusiles esperan" (Ten Ready Rifles)—Saenz de Heredia's romance-action treatment of the Carlist War. Spain's entry at Berlin film fest.

"Carta al cielo" (Letter to Heaven)—an ad to exhibs in meeting obligatory screen time quota.

## SHIPMAN SETS DEAL WITH BOX ON PRODUCT

London, June 16.

Kenneth Shipman, who controls Twickenham Studios, is partnered with Sydney Box in a new company to finance and distribute feature films. The outfit, to be known as Alliance Film Distributors, swings into operation this week. It will finance and release at least six pictures this year.

The company's program will be filmed at Twickenham Studios and will be released through the facilities already existing in Sydney Box Associates. Shipman and Box are joint managing directors of the company.

Alliance's first production, due to start at Twickenham this week, is "And Women Shall Weep." It's the first of three to be produced by Norman Williams, the others being "Woman on the Stair" and "Dead On Five." A fourth picture for Alliance, "Operation Cupid," is set to start rolling shortly with Guido Coen as producer and Charles Saunders directing.

## French Film Aid Law Finally Signed; Credit to Supplant Cash Handouts

Paris, June 23.

### Mexico Seeks More Pix Dates in Gt. Britain

Mexico City, June 23.

Dissatisfied with its current British film exchange pact, Mexico has instituted negotiations to give it a wider market throughout the British Empire. Currently, the republic has a reciprocal exchange pact with the Rank Organization covering exhibition of 12 to 15 films.

New Mexico wants to come to a new agreement which can make it possible for the release of at least 50 pictures annually. Not all of these are aimed at Great Britain. Mexico, however, would like to open up markets in Australia, British islands in the Caribbean, Rhodesia and other parts of the dominion.

## New Censor Rules Easier in Sweden

Stockholm, June 16.

The long-awaited change in censorship rules on films in Sweden has been made by the Swedish Parliament. Under the old law, three types of certificates were given out. The "white" paper certificates are for films banned in toto while the yellow tags are for adults only or above 15 years of age. The "red" certificate for general audiences will be changed after next Jan. 1, with a green category added. This will apply to teenagers above 11 years.

Under the present rules in Sweden, many films which censors decided as suitable for teenagers but not for younger audiences have had to be classified as for "adults only." The new rule will enable the censor to pass pix so that juveniles above 11 will get in to see them.

One of the most discussed examples of the "adult only" barrier in Sweden came when "Greatest Show on Earth" (Par) was classified as "adults only" because the distributor would not eliminate scenes of the train wreck. The censors rated this sequence as too tough for youngsters under 10 to see.

Those films already censored may be offered for re-censoring in order to rate the new "green" category.

## Yves Montand to Open Solo Song Show in N.Y.

Paris, June 23.

French singer-actor Yves Montand and his actress-wife, Simone Signoret, have announced a two-year absence from Paris starting next Sept. 15, when they head for the U.S. after finally getting their Yank visas. Montand, one of the top ranking pop singers here, will try his songs before Americans for the first time in a solo singing stint at the Henry Miller Theatre starting Sept. 25.

Miss Signoret, who recently got a big boost for her work in the Anglo pic, "Room At Top" (Cont) and won the best award at the recent Cannes Film Fest for this, stays with her husband till April 1960 when she is due for a film stint in Italy. She also has received Broadway legit Anglo-speaking offers from Elia Kazan and Sidney Lumet and a pic proposition from Robert Aldrich. She says she is not yet interested in Broadway roles.

Couple scored here in a legit version of Arthur Miller's "The Crucible" four years ago and also made a pic version of it. Montand recently announced he is giving up acting to concentrate on his singing. Couple got American visas after a two-year wait due to investigations on their alleged leftist leanings. All this is now cleared up.

The new Film Aid Law was signed by Andre Malraux, Minister of Culture, and Antoine Pinay, Minister of Finance, Wed. (17) and will soon be made a law via a decree. It goes into effect next January when the old Aid Law runs out. As already outlined, the Aid Law will endeavor to put the film industry on a footing with other industries over a period of eight years by slowly replacing direct handouts by credit guarantees.

Monies in the Aid coffer will keep up regular and quality handouts till January next year, and also be used later for the maintenance of the various hypo organizations to help the French film at home and abroad. The taxes levied on film house admissions will also be progressively lowered over eight years. These taxes will be made a regular fiscal fixture rather than be kept parasitical as they are now. Thus, eventually, films will not get any greater government help than other industries. An attempt will be made to encourage more daring subject matter and talents on the part of the producers by making less payments on conventional films on the percentages of local and foreign gross over the eight-year limit.

Subventions will still be given from Film Aid coffers for technical needs of studios and smaller exhibitors but exhibs will be slowly and completely cut out of Aid funds. Low interest loans will be made to producers from a special credit fund as well as advance towards receipts. Quality payments, decided by a special jury, will also be given for pix that will enhance French film prestige both at home and in the foreign market.

Though many reps from all film industry branches have spoken out against this Aid Law which cuts out exhibs and will eventually eliminate Film Aid (placing it on a basis of "quality" opinions), the industry will probably get behind it and not try to break with governmental supervision completely as announced by various film orgs last week.

Many film people will still lobby for a less detaxation of the film setup as the panacea. The final result of making the industry stand on its own feet, via credit loans, is the obvious governmental goal. Some think it will be a rocky road.

Neither the Film Aid Law, nor Malraux's Ministry, have as yet defined the new status of the Centre Du Cinéma. This is yet to be seen. But if the industry can stand on its own, fiscally, finally the CDC would not be needed except for the ordinary administrative affairs which means it will probably be drastically reduced. It is hoped that after eight years films will be virtually self-sufficient.

## LANE NAKANO, A NISEI, PLAYS ONE IN JAPAN

Kyoto, June 16.

Westminster Films indie production of "The Outsiders" now before the camera here is tailor-made for Nisei actors Lane Nakano who has the male lead. Nakano, professionally an outsider in Hollywood because suitable Oriental characters flow infrequently from the pens of scenario writers, is playing a Nisei who has not been fully accepted in the land of his birth.

Nakano made his film bow when he essayed the leading Nisei role in "Go For Broke" (Metro) in 1951, but has been able to work at his chosen craft only intermittently since. Now, based on an idea by William E. Brusseu who also is producing and directing, the Harry Brown script of "The Outsiders" gives Nakano a renewed lease on his career.



## Frankfurt, Never Much for Nocturnal Gayety, Now Rated Nightclub City

Frankfurt, June 16.

Frankfurt, once considered the prosperous burghers' "stay-at-home" center of Germany, has suddenly started to become the No. 1 nightclub and late-evening headquarters of Germany. The reason isn't that the town's citizens have become more social-minded or more prosperous. Not a great deal of the business is provided by the town's American military population of around 10,000 soldiers and families.

The big boom in clubs and pubs stems from the city's growth as the top convention and trade fair center in West Germany. Hardly a week goes by but what thousands of out-of-towners flock in to do business during the daytime, and then stay up late in typical away-from-home tradition at night.

The expense - account trade doesn't mind so much that the prices are high. Most of the spots don't even offer the local beer, and have nothing cheaper than 50c per shot domestic brandy. Then there are the usual entry fees and heavily padded bills as well. The clubs, which used to be limited to one little side street, now have spread out through the city's main railroad section the Kaiserstrasse, off to about four other streets.

### Nudes & Jazz

Enticing nude shows, which used to be a feature of Hamburg's neon-lit Reeperbahn section, are becoming equally common in Frankfurt. Most of the strippers are of the busty, overweight size which the European males prefer.

Jazz clubs are everywhere, some offering international talent like the town's Storyville towned by John Marshall, former general manager for Universal International films in Germany, and the Jazz Cellar, operated by the country's No. 1 jazz trumpeter, Carlos Boileander.

And international vaudeville artists, comics, singers and mimics, are cropping up in clubs all along the city's main line.

Rock-and-roll contests are attracting the teenagers. Exotic named clubs like "Parisiana" and "Heli" are pulling in the blase' oldsters. The city's traditional apple vine (at 15c a glass) and inexpensive gastaush locale are rapidly being replaced by the dimly-lit and costly clubs, where it costs \$10 to have the same kind of fun that used to be 50c as the town gets more sophisticated.

## Admit Soviet Union To Int'l Theatre Institute At Big Finland Confab

Helsinki, June 16.

The most important decision internationally during the Congress of the International Theatre Institute (ITI) was granting of membership in that organization to the Soviet Union, East Germany and Romania, together with an invitation handed to Red China to apply for membership. Despite this, there was very little political propaganda at the meetings, where practical problems concerning theatre management, exchange of facts and experiences, and the relation of authors and critics to the theatre dominated committee discussions.

At the final general session the Unesco representative, Michel Dard, expressed pleasure over the unanimous agreements on practical problems. On the other hand, there had been a wide disagreement over the artistic problem of avant-gardeism, which had been hotly debated during three afternoons.

## 'Easy Man' Italo Pic For Berlin Film Fest

Rome, June 16.

Italy is sending "Un Uomo Facile" (An Easy Man) to the upcoming Berlin Film Festival, with "Primo Amore" (First Love) in reserve as a potential invitee at the same festival.

"Tutti Innamorati" (Everyone's In Love) is the Italian entry at San Sebastian, with "Dalle Appennini alle Ande" (From the Appennini to the Andes) held for an invitation to the Spanish event.

## British Censors OK 'Live'

London, June 16.

After having been on the banned list for several months, "I Want to Live" (UA) has now passed the British censor with an "X" certificate. That ruling excludes those under 16.

The censor originally agreed to okay the Susan Hayward starrer if United Artists would eliminate some of the death chamber scenes. The distributor declined to do this.

## Would Develop Acapulco As Tourist City

Mexico City, June 16.

A major build-up of Acapulco as a tourist spot has as its core the transforming of famed Roqueta Island, across the strip of water separating it from the mainland's Caleta Beach, into an "Island of Nations." Tourist hypo is brainchild of Mexican officials studying recent indicators of a slowdown in the lucrative flow of foreign visitors and dollars. Donato Miranda Fonseca, secretary to President Adolfo Lopez Mateos and Eduardo Bustamante, Secretary of the National Patrimony, head the group working to strengthen tourist interest in the port resort.

Ambitious project envisages six major constructions on the island. There is to be an aquarium on a par with the best in the world. An open air theatre for the staging of theatre festivals, concerts and pageants is included. A small residence would house the annual "Miss Universe" when the international beauty winners visit Mexico. A second residence would be made exclusively available for winners of the Nobel Prize. There also would be a suspension bridge, linking Roqueta with the mainland.

Apart from this, Mexico will set aside 30 lots, these being donated to nations wishing to erect buildings featuring characteristic national architecture. These would serve as settings for cultural exhibitions including art, painting, and handicrafts, with the sale of these also authorized as "tourist propaganda" for countries cooperating in the Island of Nations idea.

Mexico itself also will have a huge pavilion featuring the arts and crafts of the republic. Another tentative idea is to build up a "Sacred Hill" with this dotted with chapels of various world faiths where religious ceremonies can be observed. Religious leaders are pressing officials to incorporate the religious element into the Island of Nations plan.

One thing has unanimous accord. There will be no authorized gambling on the Island of Nations. Apart from the permanent fair-like structures, federal plans include urbanization of 200,000 square yards of the total area. There would be 150,000 square yards for tourist attractions and 270,000 for housing projects.

## More French Distributions Plan To Reissue Oldies

Paris, June 16.

Rene Clair, who has decided to re-release one of his pre-war comedy classics, "Le Million," as a first-run venture here, has also picked up the Yank compilation pic of early slapstick comedy bits from Mack Sennett, "The Golden Age of Comedy," to show along with it. Clair will do the commentary for this pic himself.

If "Million" goes well, Clair will also reissue his 1946 pic, "Le Silence Est D'Or" (Silence Is Golden), which he made for the now defunct RKO with Maurice Chevalier. Oldies' upbeat probably was sparked by the great first-run re-release success of Jean Renoir's "La Grande Illusion," first out in 1937. Julie Duvivier has also decided to put a 1937 pic into first of the Foreign Legion.

## Only Biggest Pix Click At Aussie Boxoffices; Lesser Films Nosedive

Sydney, June 16.

Mediocre product hasn't much chance of drawing top biz at Down Under cinemas, with only the blockbusters clicking at the wickets this winter. Current outstandings are "South Pacific" (20th), 23d week; "Separate Tables" (UA), third week; "Reluctant Debutante" (M-G) 10th week.

"Around World in 80 Days" (UA) is winding up a record run of 88 weeks, with "This Is Cinerama" easing in 38th week. "Buccaneer" (Par) and "Trap" (Par) recorded only so-so biz on blanket release. Outstanding repeats in the nabs are "Kwai" (Col) and "10 C's" (Par).

Click hits in Melbourne are "10 C's" (Par), 25th week; "South Pacific" (20th), 17th week; "Cat on Hat Tin Roof" (M-G), 13th week; "Swan Lake" (BER), 10th week; "This Is Cinerama," 23d week; and "Gelsa Boy" (Par), fourth week. In Adelaide "Sayonara" (WB), "Sad Sack" (Par), and revival of "Great Dictator" (UA) are okay. "Perfect Furlough" (U), "The Sheepman" (M-G), and "Carve Her Name with Pride" (Rank) are among toppers in Brisbane.

The majority of newspaper critics are kicking the tar out of product presently, irrespective of entertainment value and film execs are trying to find a remedy to soften the crix attack without much success. The tough critics are mainly those attached to newspapers allied to tele interests.

## CURRENT LINGUALS ON ANZAC PLAYOFF

Sydney.

Editor, VARIETY:

In a story from here included in VARIETY's International Film Section recently you listed "La Parisienne" (Kaperer) among foreign films circulating in Australia, and the growing popularity of linguals here because of the influx since the war of many European settlers. Perhaps you will be interested in a list of the imports which Blake Films is handling currently on this continent:

"Madame Butterfly."  
"Puccini."  
"Tosca."  
"Barber of Seville."  
"Liane Jungle Goddess."  
"The Devil's General."  
"Sissi."  
"Il Sigrano."  
"Memoirs of Felix Krull."  
"The Devil in Silk."  
"The Trap Family."  
"Tonight in the Green Cockatoo."  
"London Calling the North Pole."  
"Teenage Wolf Pack."  
"Casino de Paris."  
"Spessart Inn."  
"Last Shall Be the First."  
"Sans Famille."  
"Pot Bouille."  
"Resurrection."  
"Call Girls."

Blake Films Pty. Ltd.

## JACK LEMMON'S FUTURE

Includes Another Billy Wilder Film For United Artists

Zurich, June 23.

Jack Lemmon and Shirley MacLaine will team in a new Billy Wilder pic, "The Apartment," to be shot next November in Gotham and on the Coast for United Artists release. Wilder will direct and co-script with J. A. L. Diamond, the same team responsible for "Some Like It Hot" in which Lemmon also appeared. Pic is described as a love story of two lonely people in New York. A comedy-drama in the "Marty" vein, it will be a change-of-pace for both Lemmon and Diamond from their recent comedy chores.

This was revealed at a recent press meeting here, thrown by UA's Swiss rep, Unartistic S.A. of Geneva, as part of its advance bally for "Some Like It Hot," set for fall release. Pic, incidentally, was unveiled to the press prior to the meeting. As a gimmick, the party for scribes and exhibs was held on an anchored ship on the Lake of Zurich.

Trio's next stop on its five-week European promotional tour will be Vienna, then Rome and back to N. Y. via Paris. Only actual opening of "Hot" which they attended, was in London whilst the rest of Europe will not see the film released before fall. Lemmon is set for a live TV show for CBS' "Playhouse 90," followed by a pic role in "The Whackiest Ship in the Army" (Col).

## Mex. Films Get More 1st-Run Playdate In Mexico; May Grab More U.S. Time

Mexico City, June 23.

## New Paris Legit Hit

Paris, June 16.

The fourth revival of Steve Passeur's 1935 hit legit, "Je Vivrai Un Grand Amour" (I'll Live A Great Love), was in for fine reviews and may shape a summer hit at the Theatre Hebdomadaire with chances of going well into next season.

Play is a sharply paced tale of 17th Century France and a girl who manages to live a great passionate love in spite of losing her ambitious lover to court intrigues of the time. It looks somewhat remote for Broadway demands.

## Spain's Exhibs Hope New Pact Gives Relief

Madrid, June 16.

Film boxoffice in Spain will continue to be a secret sanctuary closed to public and government scrutiny, after a one-year agreement was reached between tax authorities and the Spanish Exhibitors Assn.

Clause in the new film law last year imposed a 5% ticket tax to be collected by the government for state film aid. Exhibs successfully battled almost a year to keep tax collectors from the boxoffice door.

Agreement, signed last week, calls for exhibs to contribute 40 million pesetas to state film subsidy coffers for 1959. Exhibs themselves will absorb the film tax which has now dropped from five to 1.80%. By scaling down other exhibit taxes, the actual total comes to 1.333% to be shared by exhibitors and distributors whenever distributors receive a percentage of the gross (flat rentals are common in smaller situations).

Exhibitors have accepted the new law with the understanding film authorities and internal revenue will soon group all national and municipal theatre taxes and reduce the overall figure. In this way, exhibs hope to receive some relief from house prices frozen since 1956 in the face of a sharply increased cost of living during this period.

In general, exhibs are doing considerably better business than last year (thanks to re-entry of Hollywood pic) but closed exhibit books throw no light on b.o. figures and percentages.

## New State of Singapore Bans Stageshow, 8 Mags

New Delhi, June 23.

The government of the newly free State of Singapore has barred presentation of a stageshow and publication of eight mags. A government statement described the basis of the ban — (effected in each case by withdrawal of license) — as "to correct the present degenerate standard of morals in our society, to create a new and healthy vigor in our society, and to foster a unified Malayan culture so as to establish the essential foundations for a national society."

Show which has had its license yanked is the Oei Hwa (Plum Blossom) stageshow. Banned publication feature, among other things, pinup photos of film and other show biz stars of the Orient and Occident. They include two weeklies published in English by the important British-owned Straits Times group and six Chinese-language periodicals.

Maria Callas will sing three operas for the Dallas Civic Opera Nov. 6 to 21. She'll include Rosina in "The Barber of Seville" her first comic role in America. She had been previously agreed only to appear in "Lucy di Lammermoor," and "Medea," general manager Lawrence Kelly revealed.

Mexican producers have made further inroads into playing time formerly dominated here by Hollywood product. According to Peliculas Nacionales, which distributes the major part of Mexican pictures internally, the 60-40 ratio is general throughout the republic in top houses. This is even higher, being up to 80% and higher for Mexican product in the hinterlands. Blas Lopez Fandos, Peliculas Nacionales chief, says that current situation is result of "the increasing number of improved quality motion pictures" being turned out by producers here.

While this "improved quality" statement is wide open to questioning, based on recurrent statements by Mexican film execs whose theme song for more than a year now has been that "quality of our pictures must be improved if the industry is to survive," the fact is that the systematic raiding of exhibition time by Peliculas Nacionales and the few affluent independent distributors (Sotomayer and the Gabriel Alarcon setup) is continuing. These raids, having the tacit approval of Federal film agencies, are reason for build-up of exhibition time for Mexican product.

It is expected that current drive for coproductions will also cement Mexican hold on exhibition time. As Fandos revealed for the first five months of this year, this city's first-run houses have premed 40 to 43 Mexican films. This is virtually a doubling of the 20 to 25 films premed in past half-year statistics.

Fandos was very bullish about prospects of obtaining even more exhibition time for local product. A spot check of Hollywood distributorships show this as gross overoptimism. The ratio may be achieved in secondary nabe houses, in fact, it almost does prevail now in cities and towns outside of the major boxoffice grossing cities. But Mexicans like Yank epics and are loyal to their favorite "gringo" stars ranging all the way from Debbie Reynolds on to Katharine Hepburn, Marlon Brando, Burt Lancaster and other top boxoffice names.

Outside of this capital, the major film market is concentrated in the following cities: Guadalajara, Monterrey, Puebla, Ciudad Juarez, Mexico, Tijuana, Oaxaca, Morelia and San Luis Potosi. There are a few others of secondary importance such as Guanajuato, Cuernavaca, Ciudad Victoria, and a handful of others.

## British Exhibs Plan To Talk With PRS on New Fees For Music in Films

London, June 16.

An exploratory get-together is being tap between reps of the Cinematograph Exhibitors Assn., and of the Performing Right Society covering a revised formula of payments of fees for copyright music played in cinemas. Whole matter has been in abeyance for some time, following the CEA's agreeing to a temporary system until the result of the Scottish Ballroom Assn. case against the PRS was known. With the settling of that affair, the time has come for renewed confabs.

PRS has suggested that fees could be calculated as a percentage of takings estimated by formula, while reserving its right to revert to the principle that the "appropriate method" is strictly to grab a percentage of the take from actual admissions. The Society also has proposed that a period agreement, ending in January of 1963, be entered into, involving the payment of fees on rising scale starting at 5% and finishing at 8/10%.

While conceding that there may be a basis for discussion somewhere here, the CEA's present attitude is that it doesn't favor the notion of a percentage of takings being based on a formula, nor does it like the idea of a rising percentage in formula. A major factor in its thinking is that any scheme eventually agreed must involve a scale graduated according to the size of the cinema as in the earlier agreement between the two outfits.

## German Prods., Irked By Skyrocketing Star Salaries, Would Nix High Pay

Frankfurt, June 23. It's bad news for German film stars, and good news for hard-pressed film producers in West Germany that the Assn. of West German Film Producers has just decided to call an official halt to rising salaries for stars. The film producers, at their major meeting in Munich, took up the problem of sky-high salaries for German actors and actresses as the No. 1 topic and have decided that they'll no longer cater to the stars' requests for inflated salaries.

Huge salaries paid the stars in the U. S. have led them to ask for higher fees in Germany, pointed out the producers. Here, the film-makers are fighting a battle against rising production costs and lowered boxoffice receipts. Only by slashing salaries of the stars can they keep the film industry healthy.

It's no longer possible to deal with the five or six German stars who demand several hundred thousand marks for a role," declared Munich film producer Alfred Jacob. He especially cited those actors who made their first film a year ago. These are now demanding three or five times their starting salary, without having grown sufficiently in b.o. stature to indicate such a financial rise.

Mentioned were Hansjoerg Felmy who earned about \$3,750 for his first film, "Wir Wunderkinder," last year; now he is getting \$37,500 for his current picture, "O. W. Fischer, who earned nearly \$100,000 for "Peter Voss, the Thief of Millions," and Nadja Tiller whose lead last year in "Rosemarie" paid her about \$18,750 and who now asks \$30,000 for a role. Other highly-paid German stars are ones who are internationally known, including O. E. Hasse, Peter Kraus, Freddy Quinn and Fred Bertelmann.

Production plans have been dropped for a new Romy film to star Lilo Pulver because the star demanded \$50,000 and the producers had offered \$37,500 plus 10% of the profits. So the producers say they will not go ahead with "Gustav Adolf's Page." Producers have agreed to form a "salary cartel" and to discuss the success of their endeavors at their next meeting in three months.

## Mex Union Threatening Industry-Wide Strike Over Distrib Wage Tilt

Mexico City, June 16. Union of Film Industry Workers is using a "total industry-wide strike" threat as a club to try to force reluctant distributors to accede to its new contract wage hikes. Maximino Molina, head of Section One, says he has everything ready for a darkening of Mexico's 2,000 cinemas on August 1, if the contract is not signed before then.

Reps. of union and distributors currently are holding talks in the offices of the Department of Labor. Apart from the 21% pay hike, the union is demanding a 100% boost in fringe benefits (including retirement fund, insurance, loans to workers in times of need, etc.) and security against mass layoffs.

Shutdown of film houses, if move is deemed necessary, will be achieved through impeding of distribution of film copies to cinemas. The Union is concerned about the possible reduction in the number of employees working for the 14 distributors. Claiming a total membership roll of more than 500 members, Molina said that current demands are not unfair because of the spiraling cost of living indexes.

But while the Union is shaking the cudgel in one direction, it faces a new problem from another, in the division of theatre personnel. Exhibitors in this city are building up a crisis of their own, which may affect employees, because of city administration moves requesting improvements and safety guarantees in cinemas.

Inspectors are being readied for a wholesale revision of all theatres, with reports to give current condition of the 135 pic houses here. While top first-runs have nothing to fear, the older nabe houses, independent or chain, have indicated that they are tired of losing money.

## HAWAIIAN BINGO ILLEGAL

Supreme Court For New State Sez Quiz Gimmick NG

Honolulu, June 16. Bingo is still an illegal game of chance, even if it's thinly-disguised with a "quiz" gimmick, the Territorial Supreme Court has just ruled. At one time, several of the bingo-quiz parlors were operating.

Justice Ingram Stainback issued a scathing majority opinion which, in effect, upheld the conviction of nine persons a year ago. "The puerile effort . . . to avoid the consequences of a 'bingo' lottery by hocus-pocus of whispering a question to the winner . . . apparently assumes . . . that the judge when he ascends the bench and the jurors when they enter the jury box leave behind all intelligence and common sense," he wrote.

## Raw Stock Famine Reduces Features By Indonesians

Washington, June 23. Feature length film production in Indonesia was cut more than half last year, primarily because of a lack of imported rawstock film, per U.S. Commerce Dept.

Indonesia produced 19 35mm motion pictures in 1958, compared to 45 in '57. Meanwhile, new quotas imposed on foreign films in '58-'59 took a big toll on U.S. pictures. Imported from America were 160 feature films, a quota slash of 65 below the year before. British quota was cut five films. Others were same, except for some increases. Asian language motion pictures were boosted by 15 and Chinese (non-Communist from Hong Kong) were up by five.

Quotas on imports for the 12 months which will end September of this year are: U.S., 160; United Kingdom, 25; India, 50; China, 45; Philippines, 10; Malaya, 7; other Asian language, 30, and Europe, except for U.K., 70.

Asian language films come from such countries as Japan, Burma and Ceylon.

Nathan D. Golden, of Commerce Dept. relayed data supplied by the Yank Embassy at Djakarta.

## FRANCE PLANNING FOR MORE BRITISH OUTLETS

Paris, June 16. FINACINEF, the organization for securing foreign theatrical outlets for French films, and Uni-France, the French film hypog for off-shore spots, are collaborating on a new policy to place French films into more general distribution in England.

FINACINEF will pay for the refurbishing of 20 to 25 film theatres in the English provinces and keys provided they guarantee 25 weeks' per year playing time to French pic. Anglo foreign film distributors will help pick the pic for these spots where foreign films rarely get good dates. There will be no attempt to do this in London.

## Hawaii's Fine Weather Keeping Hotels Filled

Honolulu, June 16. Statehood is fine but you can thank Hawaii's sunshine for keeping the Waikiki hotels jammed, says Blake Clark, roving editor for Reader's Digest, and himself a former Honolulu. Like Florida and California, Hawaii is luring older vacationists via its warmth and sunshine, he claims.

As for the current real estate boom, Clark recalls that when he was living here he used to say that anyone who had anything to invest should have bought land "even \$100 worth on the slopes of a volcano."

## 'Perchance Dream' BBC Holiday Musical for Aug.

London, June 23. Despite the roasting the critics gave "Carissima" when it was televised a few weeks ago, BBC is continuing its policy of putting on big musicals, especially as key attractions on public holidays. It's next musical topper will be "Ivor Novello's "Perchance To Dream," which ran for over 1,000 performances in the West End in 1945.

"Perchance" is skedged for Aug. 3, which is another public festival. Eric Maschwitz, BBC's light entertainment tv boss, said that this time he would not be hiring any bigtime star from abroad as he did with Ginger Rogers for "Carissima." "The show doesn't need it, so we shall have a strictly home-grown cast," he explained.

## 'Go-Round' Click At Berlin Legit

Berlin, June 16. Dr. Kurt Raack's local Renaissance Theatre, which concentrates on foreign comedies, has in Leslie Stevens' "Marriage-Go-Round" another definite click. Most of the local critx came along with positive reviews, and the public here has taken a fancy to this play.

As it was the case with "Two for Seesaw" Renaissance Theatre's last entry, "Go-Round" benefits from excellent acting of Victor de Kowa (Prof. Paul Deville) who also did the staging. De Kowa, who scored also in "Seesaw," is strongly assisted by Heli Finkenzerler. Grit Boettcher, an UFA newcomer, plays the Swedish sex kitten. She, too, walks off with laurels in her first stage assignment. Hans Krull is the fourth member of the cast, the male professor. All four contribute in making this look for a solid run here.

Renaissance Theatre has been remarkably successful with U.S. legaters in recent years. Others that did well include "Four Poster," "Teahouse of August Moon," "Seven-Year Itch" and "Visit to a Small Planet."

## Mexico's Film Industry Mulls Changes to Help Pix in Foreign Market

Mexico City, June 16. The film industry here looks for news shortly of a revolutionary change in the official distributor setup, confirming the repeated reports that Cimex is either to disappear altogether or be subjected to a vigorous reorganization. Miguel Aleman Jr. may have talked out of turn last week by predicting the fadeout of Cimex, to be replaced by "Uni-Mexico," a new centralized distributorship proposed by Raul de Anda, Assn. of Mexican Producers topper, based on his talks with film industry executives in Europe.

However, Aleman retracted his statement, insisting that he had been misquoted. Cimex will remain the top distributor for the foreign market, but it will be strengthened, financially and with trained publicist and promotional personnel so that Mexico can expect higher earnings in European. Asian and Far Eastern markets. While the entire matter of the Mexican distributorships still remains unsolved, the trend is towards beating the promotional drums with more skill in the future.

Among projects under consideration is the setting up of a series of "Mexican Film Week" promotions in key cities, with this hoopla featuring personal appearances of the more comely stars and starlets.

Mexico is also considering relaxing the Film Bank purse strings so that Mexican delegations to film festivals can go in style. Further, an entire series of personal appearance junkets promoting top Mexican pictures 21s also being mullied.

Contests to build up interest abroad are being studied, with prizes for best criticisms and suggestions on the films viewed. There may even be all-expense tours to Mexico for certain fortunate winners of special contests.

Mexico wants its distributor set-up abroad to have skilled publicists.

## French Exhibs, By-Passed By New Film Aid Law, Now Outspoken Vs. It

### SELIG'S AID REWARDED

Denver Showman Gets Unique Public Service Doctorate

Denver, June 23. Robert W. Selig, president Fox Intermountain Theatres, Inc., has been accorded a signal honor by the U. of Denver. Chancellor Chester Alter at the University's graduation exercises made him Doctor of Public Service.

This public service degree was created at DU by former chancellor Dr. Alber Jacobs to honor those who have given themselves unselfishly to the community. Selig is the first individual associated with the university in any capacity to receive this honorary degree—he is Chief of the Board and for 11 years has in reality been the architect of the modern University of Denver.

## Big Pix Click In Paris Even With Summer

Paris, June 23. Over the last few years, French and Yank distributors and exhibitors have found that the summer months are not usually a boxoffice hiatus as formerly believed.

A sock entry can clean up and possibly run from June to October. Even a lesser if worthy pic can cash in on the growing hot season filmgoing at first-run Paris houses. All this in the face of a dearth of air-conditioning.

The film fests also help bolster end-of-season filmgoing. Practically all of the top prize winners at the recent Cannes Film Fest are running here.

Golden Palm has "Orfeu Negro." It has started off well as ditto two other French kudosed pix, "The 400 Blows" and "Hiroshima Mon Amour." The Anglo "Room at Top" (Cont) also has begun well at the b.o.

## SEES FAR EAST GOOD FOR INDIAN FILM BIZ

New Delhi, June 16. Back home from a swing around the Far East, film producer-director S. D. Narang said that area offered scope as an expanding market for Indian pic. Narang attended the recent Asian Film Festival at Kuala Lumpur, Federation of Malaya, as an observer. He also visited Bangkok, Siam; Rangoon, Burma; Singapore; Hong Kong; and Tokyo.

In Singapore, he had talks with Loke Wan Tho, head of the Cathay organization, and with the Shaw Brothers. Cathay and Shaw are top show biz outfits in the region. Deals which the Indian producer discussed included the co-production of a proposed pic called "Pasha the Magician."

## Sees 'The Key' Likely To Get \$7,000,000 Gross

London, June 23. The accepted industry mathematics that the U.S. accounts for 50% of the world gross was disproved with "The Key," which was Carl Foreman's first production for Columbia under his Highroad banner.

Total world gross of "The Key" now is likely to be around \$7,000,000, yet in the U.S. market its gross was below expectations at \$2,200,000. Foreman attributed the success in foreign markets to his company's individual promotional campaign. In territories like Japan, Australia, Germany, Sweden, etc., where special presentations were arranged, backed by personal appearances, grosses were above average.

He admits that if the normal ratio of 50-50 for U.S. and the rest of the world had applied to "The Key" the picture would have been heavily in the red. As it is, it's heading for a real profit.

Paris, June 23. Now that the new Film Aid Law is official, film people, especially exhibitors, who were more or less left out in the cold under the new law, are getting vociferous in their objections to this first big film by Andre Malraux and Antoine Pinay, Ministers of Culture and Finance, respectively.

Most outspoken was Adolphe Trichet, prexy of Syndicate of French Film Exhibitors who, paraphrasing General de Gaulle's famous quote during the Occupation, stated that the French industry had lost a battle, via the new Aid Law, but had not lost the war. Trichet opined that the new law goes into effect in six months, which should give the industry time to react and try to salvage a more equitable arrangement before it goes into official effect.

Trichet said that if a working compromise could not be formulated in that interim, the industry might take drastic steps to insure the status quo. It might go so far as to create its own Aid setup via a special fund made up by industry contributions and a refusal to abide by the official regulations. But he felt that this would probably not be necessary.

The SFFE intends having a general meeting in November to decide on its action. Trichet sent a telegram to De Gaulle, Malraux, Pinay and Debre stating that the SFFE could not accept this new law which would deprive exhibs of a vital part of their fiscal resources. He hoped that a governmental study and steps could straighten things out amicably.

Producer and distrib groups also expressed a certain uneasiness about the new law but were not as adamant and outspoken as the exhibs. Producers were glad that aid would continue for them but expressed regret that other facets of film biz had been deprived of it. They also wanted to know as soon as possible how much automatic aid would be coming to them. They also felt that clarification was necessary on the workings of quality handouts, and how the new credit aspects would work. Distribs were also worried at the difficulties that would ensue if exhibs had fiscal troubles and could not guarantee percentages etc.

In general, individual members of the film profession also expressed perplexity at the new Aid Law and whether French films would be able to stand an arbitrary standard of so-called "quality" and an eventual "credit" rather than "direct aid" system.

But now it will be a question of working along with it and amending the law if it does not work. Some think that an eventual "self supporting" French cinema, if it works, would be a benefit and make it easier for greater co-production and exchange with other Common Mart countries—namely West Germany—sans subvention setups.

## Mexican Film Industry Taking Hand in Merida Fight Over Cinema Tax

Mexico City, June 16. The National Chamber of the Mexican Film Industry has taken a hand in the dispute between Merida (Yucatan) exhibitors and Mayor Luis Torres. Result is that all shuttered houses have reopened while the mayor is briefing his accountants (who in turn will be supervised by State Government auditors) to look over exhibitors' books.

Idea is to discover whether there is truth in the claim that exhibs would be "overburdened with taxes" if the 5% to 7% imposts on boxoffice gross receipts are imposed.

This situation in Yucatan is being closely followed by money needy mayors throughout the republic. Exhibs are confident their books will back up their statements.

Meantime, with business back to normal, the Gold Chain and Theatre Operating Company have reported losses totaling almost a million pesos (\$80,000) during the 15-day shutdown.



## Financial Statements Since Jan. 1

Hollywood, June 23.

Hollywood's nine major producer-distributors, in issuing more than a dozen financial statements since Jan. 1, have reported more than \$35,000,000 in profits, a boost of 170% over the \$13,000,000 in earnings reported for comparable previous-year periods.

The nine companies have put out 13 financial statements since Jan. 1, covering periods ranging from fiscal years ending in 1958 to quarters, halves and three-quarters ending within the past three months. None of them, of course, reflect the recent upswing in theatre attendance, marked by a return of the female audience, but the representative figures give prompt indication of more favorable positions for most of the companies.

In some instances, most notably Columbia and Universal-International, the profit statements are weighted by non-recurring assets, i.e., the sale of Col's film lab and the sale of U-I's entire studio to MCA.

In at least one case—Paramount—the statement does not include non-recurring income of \$10,662,000 earned from the first installment in the sale of its film backlog and the liquidation of various investments.

Breakdown of the net profits includes:

**Loew's Inc. (Metro)**—For the year ended Aug. 31, 1958, the company showed a \$774,000 profit compared to a \$445,000 loss for the comparable period of 1956-57. For the first six months of the current fiscal year, the production-distribution arm of the firm listed a \$5,000,000 profit compared with a \$5,000,000 loss for the first half of the previous year.

**Twentieth-Fox**—For the year ended Dec. 27, company reported a profit of \$7,582,357, compared with \$6,511,218 the previous year. The first quarter of the current fiscal year brought 20th a \$929,976 profit, down from the \$2,147,711 profit of the similar 1958 quarter.

**Columbia**—For the three-quarters ended March 24, company showed a profit of \$275,000, compared with a loss of \$1,047,000 for the comparable period of the previous fiscal year.

**Paramount**—For 1958 company reported \$4,567,000 (this does not include the earlier-noted special income), compared to \$5,425,000 the previous year.

**Allied Artists**—For the 39-week period ended March 28, AA reported a loss of \$190,424, compared with a \$201,980 loss for the comparable period the previous year.

**United Artists**—For the first nine weeks of the second quarter of the fiscal year, UA reported a profit of \$712,000, compared with \$636,000 for the like period of the prior year, and for fiscal 1958 listed a profit of \$3,701,993, compared with \$3,262,466 the previous year.

**Warner Bros.**—Company reported a profit of \$4,626,000 for the six months ended Feb. 4, compared with a loss of \$2,894,000 for the same period of the previous year.

**Universal**—For the 13-week period ended Jan. 31, U-I reported earnings of \$2,811,935, compared with a loss of \$426,000 for the same period of the previous year.

**Disney**—For the year ended Feb. 27, company reported earnings of \$3,855,473, compared with \$3,649,359 the previous year, and for the first six months of this year has reported \$906,485, compared with \$1,633,250 for the comparable period of the previous year.

## Despite Strikes, Labor Problems Arg. Film Biz Big; Upped Scales Help

Buenos Aires, June 16.

Despite harassing economic, political and labor problems, and a seven-week bank clerk strike, business is good in Argentina, even for the blockbusters at upped scales. At one time this week the exchange rate went over 100 pesos to the dollar and inflation has made even food expensive. All admission prices are up in the city, the minimum scale being 18½ pesos. With taxes this brings the total admission to 24 pesos, or 50c.

The Todd-AO system opened at the Luxor Theatre last week, running six performances daily until today (Tues.) when "South Pacific" will pre-empt. The Todd-AO shorts are getting 21 pesos, but for "Pac-Man" the Luxor price will increase to 31 pesos or a little over \$1.

"33 Days Around the World" (UA) closed after a nine-month and two-week run at 45 pesos, nearly \$1. "This Is Cinerama" is still holding at the Casino Theatre, after one year while "Bridge on River Kwai" (Col.) at the Broadway has gone past its 8th week. Even after a third week, it's impossible to get into the Metropolitan for "Ten Commandments" (Par) unless seats are booked ahead.

"Young Lions" (20th) pre-empted last week day-date at Gran Rex, Gaumont and Capitol.

Argentina Sono Film pre-empted Daniel Tinayre's latest production "En La Ardiente Oscuridad" (In the Flaming Dark), at the Ambassador and Libertador as a benefit for a Home for the Blind, which served as a background for the picture. Luis Sandrini's "Mi Esqueleto" is in a second week at the Ocean, and may hold for another week.

The Screen Institute has now authorized the provinces of Mendoza, San Luis and San Juan to increase the admission scale.

## ZUGSMITH HORIZONTALIZING

Hollywood, June 23.

Albert Zugsmith, with a new producer pact at Metro calling for first look at a property and another non-exclusive deal at Universal, has joined Allied Artists under a one-pic agreement.

He'll do "Sexpot." Mamie Van Doren starrer, starting in November.

## SCOTS RAP NUDEST FILM

Exhib Taken To Task for Showing Nudie To Juve Patrons

Edinburgh, June 23.

A cinema manager at Bowhill, Fifa, who showed a nudist film without the okay of the county council, and allowed children of all ages to attend the performances, is to be taken to task by Five General Purposes Committee. Distributors of the film, "Back to Nature," are also receiving a protest. Film was shown at the Picturedrome, Bowhill.

Criticism was that the film was not advertised as a nudist documentary.

Attacking nudist films, Councilor P. C. Walters proposed that they ban them, and added: "I do so on the grounds that this film ('Back to Nature') is indecent and offensive. A woman councillor, Mrs. J. Gardner, said it was a pity that the cinema trade, with all its potential power for good, should waste time and finances on showing such things.

## Martin to Produce Pic On Gandhi in India

London, June 16.

During a brief London stopover, while en route from Bombay to N. Y., Burton Martin, executive vice-president of Film Productions International of Burbank, announced that his company has made a deal for the production of two films on Gandhi. One will be a full-length feature and the other a short documentary. Both will be made by Lloyd Young Ltd., a company related to FPI. Locations will be in India with studio work here.

As a result of talks with top government brass in India, Martin has secured exclusive rights to all biographical and related material concerning the late Indian leader, controlled by the Navajivan Trust, which was created by Gandhi himself.

The documentary will be made in cooperation with the Gandhi Memorial Trust. All income from its distribution in the Eastern Hemisphere will be assigned to the Trust. The feature will have a fictional plot. In accordance with the desires of the leaders of the Indian government, the actual person of Gandhi will not be a major role nor will he be impersonated by an American or European star.

## Training Army, So Can't Stop to Make Pictures, W. German Chief Rules

Bonn, June 16.

Franz Josef Strauss, West Germany's Defense Minister, says he will refuse cooperation of the Bundeswehr in the production of motion pictures. Strauss disclosed that he has rejected applications for Defense-Ministry cooperation in the production of six German films.

"I intend to keep on rejecting such applications. We are training an army, and not producing films. We can't afford the loss of time from training, now or in the future," Strauss sounded off.

The tough-talking Bavarian said his order applies to everybody, including American film companies, and that "we are treating everybody alike."

Under questioning in Parliament, Strauss conceded that he "might make certain exceptions," but only when definitely shown the films were in the Bundeswehr or general German interest. Strauss was put on the Parliamentary griddle for refusal to cooperate in filming a picture concerning Stalingrad. His inquisitors developed that the cooperation requested of Strauss was quite modest: between 150 and 200 troops, 10 tanks, a battery of field artillery and a few vehicles.

The defense minister said the producer, a German company, had refused to let him look at the script. Critics of Strauss, within and without the film industry, charge that the defense minister in effect is setting himself up as a censor of the last world war film themes.

It is almost technically impossible to make certain films without Bundeswehr cooperation, it is pointed out. This means, according to German film producers, that much of last-war military history would have to be deliberately falsified or badly slanted.

Strauss' officials say privately that the minister's objections stem mainly from the Communist propaganda peril. Communist East Germany is painting the Bundeswehr as a haven for unregenerate Hitlerites. There is this additional tricky angle, according to Strauss' aides: Communist East Germany very likely would get hold of prints of any films in which the Bundeswehr cooperated, snipping Bundeswehr scenes and inserting them into Hitlerite horror propaganda films.

This could be more fact than fantasy. East Germany has been sneaking Communist newsreel crews into West Germany to film Hitlerites prominent in Adenauer society, the footage being used to "document" the "re-Nazification" of West Germany.

## Disney, 20th-Fox Join British Producers Assn.

London, June 16.

Walt Disney Productions Ltd. and 20th-Fox Productions Ltd. have been admitted into membership of the British Film Producers Assn. Their entry follows the BFPA's recent decision to re-interpret a clause in its rules that had theretofore been read to allow membership only to all-British makers of British pix.

Cyril James and Robert Goldstein will be the Disney and Fox reps on the BFPA council.

## Moss Empires, Stoll Theatres Merger Off

London, June 23.

The proposed merger of Moss Empires and Stoll Theatres is off. Prince Littler, chairman of both companies, made the decision at a Stoll meeting last Wed. (17) in view of the opposition which came from 20% to 25% of the stockholders.

A group of Stoll shareholders had objected to the merger terms, complaining that the offer was inadequate. The marriage, had it taken place, would have linked two groups which control chains of theatres in London and throughout the country. Flagships of the Stoll group include the Drury Lane and Her Majesty's while the Moss Empires showcase is the London Palladium.

## Inside Stuff—Pictures

Lou Chesler, who put up the \$21,000,000 for purchase of Warner Bros.' film backlog, reportedly has made an offer to Jerry Wald for producer's interest in 18 pictures he has or will make for 20th-Fox.

While deal wasn't confirmed, it's understood it involves all negative rights for a sum believed to be in the neighborhood of \$5,000,000. Wald's deal with 20th, involving both Jerry Wald Productions and his new Company of Artists, varies from picture to picture, with his participation ranging from 33% to 50%. Chesler's deal would cover initial release on those pix not yet made, re-issue on all 18 and sale, if any, to television.

Reportedly, the negotiations call for stock swap, with Chesler taking over all Wald's stock in JWP and COA, and Wald receiving stock in Chesler-owned corporations.

Of the 18 pix which would be involved, eight already have been filmed by Wald. They are "An Affair to Remember," "Kiss Them For Me," "No Down Payment," "Peyton Place," "The Long Hot Summer," "In Love and War," "Mardi Gras" and "The Sound and the Fury." The 10 films slated for production by Company of Artists for 20th-Fox release are the current "The Best of Everything," "Beloved Infidel," "Hound Dog Man," "Wild in the Country," "The Billionaire," "Story on Page One," "Return to Peyton Place," "The Jean Harlow Story," "Hellraisers" and "The Bohemians."

A patent has been issued in Washington for a daytime projection screen that permits drive-in films and motion picture advertising displays to be viewed outdoors in full daylight. Isaac Goodbar, a New York illumination consultant, is the inventor.

It's said that the high luminous efficiency of the screen can also provide greater visibility and larger images in fully lighted interiors. The screen is made of sheet metal and plastic film and can be produced in any size, it's stated. The screen is said to eliminate the effect of environmental light and acts as a kind of lens, concentrating the image into a relatively smaller viewing angle. At night, it's asserted, this would permit giant screens to be viewed from distances for many miles. Standard projectors are used.

The present form of the screen, it's reported, is for rear projection and no enclosure is required between projector and screen. A patent is said to be pending for a variation of the invention for front projection.

Edison Price Inc., a New York firm, is handling arrangements for the sale and distribution of the screen and is also considering the licensing of manufacturers. It is willing to arrange demonstrations for industryites.

Illinois theatremen have succeeded in beating down another effort by the state legislature to include theatres in minimum wage coverage. As a result of the combined efforts of various theatre trade associations, the Illinois State Legislature exempted theatres from inclusion in a minimum wage bill which would have imposed a \$1 per hour minimum wage requirement for theatres.

The vote in the legislature was 67 to 51 in favor of the exemption amendment introduced by State Representative George P. Côttrakon of Springfield. This was the second attempt by the Illinois lawmakers in the current session to write minimum wage legislation which would have applied to theatres. An earlier version was amended in committee to exclude theatres. The latest developments, it's felt, appears to dispose of all legislation affecting the theatre industry in Illinois for this session.

Columbia's "Magic Flame," story of Franz Liszt, which George Cukor is now directing in Vienna, succeeding the late Charles Vidor, a heart attack victim after three weeks of shooting, poses a nationality identification problem. Liszt, who died 73 years ago, was born in the now Austrian province of Burgenland which was, however, until 1920 a Hungarian province and thus both countries claim him. Franz, his given name, is purely German, so the nationalistic pride of the magyars vs. Austro-Germany looms.

When and if Franz Lehar biopic is ever tackled by Hollywood, it will pose a threefold problem since Lehar Ferenc (Hungarian name) was born in Komorn, Hungary (now Czechoslovakia), the son of an Austro-German military bandleader.

Inside Pictures' item in VARIETY recently about the furore caused by Kim Novak "being feted at a historic Bavarian castle" in Germany spilled over stateside. After the story appeared, Columbia received calls from the press associations asking for a comment.

The film company obliged with the following: "The current tea-pot tempest over the press reception for Kim Novak at Castle Schleissheim, near Munich, has come as a great surprise to Columbia Pictures. Since Miss Novak is the reigning Queen of motion pictures, a castle seems the most logical place for a press conference. However venerable Castle Schleissheim may be, it certainly contains no greater dignity than the White House in Washington where President Eisenhower has received Miss Novak."

Although the two companies have been separated for 10 years, United Paramount Theatres continues as Paramount Pictures' best customer. It's a case of film-buying habit.

As a UPT source explained it, this exhibition outfit obviously went to Par Pictures, its affiliate, for product prior to divorcement. Competitors shopped elsewhere. The pattern continued following the split; Par features still go to UPT situations.

There are exceptions to this, of course. But for the most part the UPT territorial chains, which are operated autonomously under their respective field commands, are taking first crack at the Par product unless booking considerations or competitive bidding prevent it.

Radiant Manufacturing has quietly discontinued making theatre screens, but a top exec of the Chicago firm indicates the decision may be revoked later. Radiant explains the move by saying "the market got pretty low"—low enough, it's understood, to have cost the company a considerable sum. Radiant, which has been geared mainly for home and industrial screens, will continue those lines, however. It's theatrical accounts have been turned over to Hurley Screen Co., a leader in the field.

Radiant is a subsidiary of the troubled U.S. Hoffman Corp., which plans to spinoff many of its affiliates.

Russian Embassy tells Turner Shelton, U.S. Information Agency motion pictures chief, that "Wide Is My World," 90-minute Soviet Kinapanorama film, will be able to open on schedule June 30 in New York's Mayfair Theatre as part of USSR exhibition starting same day in Coliseum. Ticket price hasn't yet been fixed, but it'll be subject to regular U.S. admission excise tax. Red film is exempt from all other American duties and taxes, however, because of joint agreement freeing exhibits in New York and Moscow from taxation.

Minneapolis exhibitors found satisfaction in the defeat of Gerald R. Dillon for mayor by nearly 16,000 votes in the general election. This was because Dillon had come out during the primary campaign with a large newspaper ad assailing incumbent Mayor P. K. Peterson, who won re-election over him, for not taking a more vigorous stand for daylight saving time. The Dillon newspaper ad painted DST in glorious colors as "affording a family man more time to spend outdoors with his children." DST is a curse to theatres there.



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# Open-Throttle on Optimism; Jack L. Warner Cites WB 34 Releases Costing \$85,000,000

Hollywood, June 23.

Warner Bros. feature film program for the remainder of 1959 and 1960 will include 34 motion pictures representing an aggregate production budget of \$85,000,000, according to WB prexy Jack L. Warner.

Estimating that the 14 of the listed pix already produced had a total budget of about \$25,000,000, Warner's figures indicate that the studio plans to invest at least \$60,000,000 in 20 new productions between now and the end of 1960.

Warner, speaking before the company's international sales convention in progress at the Ambassador Hotel here, expressed confidence in the future of motion pictures and in "all those associated with our company."

He stated that the past several years have been a period of readjustment and that the challenges have been met successfully, giving every basis for optimistic appraisal of the future.

Warner credited the company's consolidation of all of its operating units at Burbank as being an important factor in the firm's present healthy posture. "The streamlining," he said, "has brought a greater degree of unity to our production of pictures and to global distribution of our product."

Concerning new talent, the WB prexy noted: "Our motion pictures are being given a production plus in the casting of exciting new personalities. The public has asked for new talent and in response we have developed new stars. Together with the long-established players we are presenting these promising new personalities in stories that give them stature and acceptance."

He stressed story values, stating that the 34-pix schedule was elastic so as to permit inclusion of "exceptional new story properties" should such turn up and pointed to the fact that the schedule contains many best-selling novels and stage successes.

Warner named four pix to be released this summer: "The Young Philadelphians," "The Nun's Story," "John Paul Jones" and "Hercules."

Other pictures, already completed shooting, to be released during 1959-60, include: "Yellowstone Kelly," "Look Back in Anger," "The FBI Story," "Cash McCall," "The Miracle," "Guns of the Timberland," "A Summer Place," "Moment of Danger," "The Bramble Bush" and "All God's Children."

The 20 scheduled for production during the next year and one half include: "Ocean's 11," "Gold of the Seven Saints," "30," "Ice Palace," "Parrish," "The Sandowners," "The Dark at the Top of the Stairs," "Captain Buffalo," "The Crowded Sky," "Tall Story," "Rachel Cade," "Splendor in the Grass," "The Man They Couldn't Kill," "The Marauders," "The White Rajah," "Undercover Teacher," "Letter From Peking," "Fanny," "Claudelle Inglish," and "Sunrise at Campobello."

## No Followup Seen To Skouras' Exhib Proposal

London, June 16.

No immediate practical sequel is now seen to the suggestion, made by Spyros P. Skouras as the annual conference of the Cinematograph Exhibitors Assn., last month, that CEA reps and ditto of the Theatre Owners of America should meet to discuss problems of mutual interest.

View taken here is that such a gettogether, costs of which Skouras volunteered to pay, wouldn't serve any great purpose until some agenda could be drawn up that would yield positive, realistic decisions.

American Congress of Exhibitors has indicated, meantime, in the course of correspondence subsequent to the British exhibitors' annual meet, that it would be wise to delay any extensive discussion until after upcoming talks on various subjects with other sections of the trade in the U.S.

## CHARLES KURTZMAN TO N. Y.

Boston Division Mgr. to Be Aide to Loew's Picker

Boston, June 23.

Charles E. Kurtzman, northeast division manager for Loew's Theatres has been appointed assistant to chain's president Eugene Picker and is being transferred to New York.

Kurtzman, supervisor of groups of Loew's Theatres in New England, upstate New York and eastern Canada, will be on special assignments. A San Francisco native, he was a newspaper reporter before entering the picture industry in 1923.

## Rebuilt Queens, London, Set to Reopen July 8; Other War Casualties

London, June 16.

The Queen's Theatre in Shaftesbury Ave., a World War II casualty, will reopen July 8, with John Gielgud's one-man Shakespearean show, "The Ages of Man." The Queen's was bombed in September, 1940, badly damaging the auditorium and destroying the foyer. After long delays in getting the necessary licenses, the rebuilding of the 1,000-seat house began two years ago and has cost around \$420,000.

Arthur Montgomery, chairman of the Globe and Queens Theatres, said that a deliberate policy has been to restore the theatre to its previous motif of a typical Edwardian theatre, in crimson, cream and gold. The exterior is now different, however, being of glass, colored mosaic and brick. With the addition of the Queen's and the newly opened Mermaid Theatre, plus two top-level nabe houses, the Lyric, Hammersmith, and the Theatre Royal, Stratford, the number of London legit theatres will be 43.

There have been other serious losses in the theatres setup during the past few years. War damage kay'd the Royalty, Little, Shaftesbury, Kingsway and Holborn Empires. The Shaftesbury site is now a car park. The others will presumably be used for offices, as have the Gaiety, St. James's and Stoll Theatres.

The Playhouse and the King's, Hammersmith, are now BBC tv studios. The Lyceum has for some time been a dance-hall, while the Casino is now a film house, offering Cinerama. In addition, the Hippodrome has been converted to a theatre-restaurant.

The expense of building and the high cost of property in the West End lessens the prospects of further expansion in the number of available theatres. However, the face of London is changing speedily and the trend is to plan the theatres as part of overall building schemes, as with the new Columbia cinema, actually part of a block of valuable offices.

Preliminary discussions have taken place between the London County Council planning officers and companies contemplating redevelopment of the Strand and Duchess Theatres in the Aldwych. It is thought that they will eventually be replaced by buildings containing shops, offices and a theatre.

An application to demolish the Aldwych Theatre for a similar building was turned down last October, but negotiations are likely to be reopened.

## New Drive-In Operating

Albany, June 23.

Greenville Drive-in, built by Peter Carelas in Greenville, Catskill Mountain town, has opened. A 450-car park one mile north of the community, it is the first automobile for Greenville.

Ray Smith, ex-Warner Bros. branch manager, buys and books the theatre for Carelas, who has a restaurant and other business interests there.

## Indian Producer To

Make Trilingual Film

New Delhi, June 16.

Producer-director K. A. Siff is readying "Mughal-e-Azam," a trilingual opus which will try to recapture the glory of the Moguls. Feature will have three language versions—English and two of the major Indian tongues, Hindi (northern) and Tamil (southern). "Mughal-e-Azam" is due for release in key Indian cities Aug. 15.

Setting for the lavish Sterling Investment Corp. production is the fabled court of the Mogul Emperor Akbar.

## Universal Profit Of \$3,134,121

A non-recurring net profit of \$3,667,387 resulting from the sale of the studio enabled Universal to emerge with a consolidated net profit of \$3,134,121, after Federal tax benefits of \$385,000 on ordinary operations, for the 26-week stanza ending May 2, 1959. After providing for dividends on the preferred stock, the profit amounted to \$3.33 per share on the 913,054 shares outstanding. The loss before the non-recurring profit of \$3,667,387 equaled 68c per share.

In the 13-week period ended May, the company realized a profit of \$331,310 on ordinary operations as compared to a loss of \$92,349 for the corresponding 13 weeks of a year ago. This is the first time in 15 months that the company has shown a profit from ordinary operations.

For the 26-week period of a year ago, the company showed a net loss of \$519,249 after a Federal income tax benefit of \$720,000. This loss was equivalent to 67c per share.

## British Plan to Train Recruits for Pix Prod.

London, June 16.

A scheme to train new recruits for the production industry, drawn up by a working party from members of the British Film Academy, the Assn. of Cine and Television Technicians and the British Film Institute, is likely to get under way this fall with the full backing of the two producer associations.

An arrangement is being entered into with the London Polytechnic, which has agreed to convert a West End property into a studio as the initial training centre. The school will take 24 fulltime students a year for the two-year course. The curriculum includes the history of film and history of art, film appreciation, scripting, direction, writing, editing, recording, etc. The cost of converting the building into a studio is estimated at around \$80,000 but it is hoped that part of the equipment required may be donated or loaned to the school by manufacturers.

## REAL FAMILY AFFAIR

3 Brothers, Their Mother Produce 1st Burma Widescreen Pic

New Delhi, June 16.

Burma has produced its first widescreen pic, "Plain of Sincerity." Photographed in Ultra-scope and Gevacolor, feature film has been made under the Rangoon Film Co. banner by Mya Hun, director Shwe Baw, and cameraman Hau Nwin—all brothers. Producer is Daw Ma Ma, their mother.

The brothers are in India to get color prints of "Plain" from Film Center, the Bombay lab at which it was processed.

Success of a feature pic the Burmese filmmakers produced in Gevacolor last year spurred them to shoot their new film in widescreen Ultra-scope as well as color.

## 'Beauty' Set for London

London, June 16.

Walt Disney's "Sleeping Beauty" begins a roadshow run at the Astoria, Charing Cross Road, on July 29, following "Around World in 80 Days," which has been there since July 2, 1957.

This will be a hard-ticket operation with separate performances. Program will include an orchestra recital. Latter device enables the program to qualify for a lower rate of admission tax as well as providing additional entertainment.

## DETROIT'S PREMIERE

Set Up Usual Whoopedoo for Preminger's Columbia Release

Detroit, June 23.

First-in-memory world premiere of a film in Detroit will get the full-dress treatment when Columbia's "Anatomy of a Murder" is screened for the first time July 1 at the United Artists Theatre. Otto Preminger's Carlyle release which was filmed in the Upper Peninsula of Michigan, will be the focal point of the week-long "International Freedom Festival" linking Detroit with its Canadian neighbor city across the Detroit River.

In addition to Preminger, contingent expected here for the event are Lee Remick, Arthur O'Connell, and George C. Scott of the cast, but not James Stewart. In addition, Michigan Supreme Court Justice John D. Voelker, who as Robert Traver authored the book, and Boston lawyer Joseph N. Welch, who plays the judge in the screen version, will be on hand.

About 2,000 Detroit civic leaders will attend the preem and pay \$5 to \$10 for the privilege. Proceeds will go the Greater Detroit Chapter of the American Association for the United Nations.

## Learned Ballyhoo At His Pappy's Knee, And Dick Einfeld's For It

Hollywood, June 23.

Not surprisingly, tyro producer Richard Einfeld is a strong advocate of an ad-pub campaign on motion pictures.

"No motion picture has ever sold itself," says Einfeld, who believes the producer of films today has to be adman and publicist if he wants his film—large or small—to be a success.

Einfeld admits cheerfully he has been indoctrinated, being "born into motion picture advertising and publicity," as son of 20th-Fox ad-pub v.p. Charles Einfeld.

As a result, the producer says he always visualizes in advance a key scene in his films that will be suitable for art and pub art.

Einfeld is now prepping "The Oregon Trail," has "Here Come the Jets" in current release and before that one did "Ghost Divers." All have been or are for 20th-Fox release. Einfeld's pact with the studio is on an indie, one-pic at a time basis. He digs up his own stories, presents them to the studio and if they are accepted, a deal is made.

Einfeld is strong on tie-ins, provided they are logical and reasonable. He believes, in fact, they may substantially aid a film in other ways than promotional.

"I don't mean the kind of tie-in where a television set is stuck in the background arbitrarily," he says. "This sort of thing can stick out like a sore thumb."

What he means is the kind of natural tie-up he has made with Colt on "The Oregon Trail." The Colt revolver is an integral part of the story. By working with the arms manufacturer, Einfeld says he has insured historical accuracy and learned something about the guns that will be incorporated in the film.

"It almost never fails," he adds, "that when the tie-in is natural and logical, something advantageous will come out of it in addition to the promotional values originally sought."

In this case the promotional values are solid. Colt is tying-in the film on national advertising, and making up display cards for local merchants. Einfeld is putting up as prizes at local exhibitor level the Colt models (non-firing) that will be used in the pic.

Einfeld is against problem pictures, but believes in making some points for solution of problems in an oblique way. For instance, in "The Oregon Trail" he will show a Negro cowboy or two, because there were Negro cowboys in the period, and it is reasonable.

He believes this kind of indirect showing of tolerance is more effective than specific and direct comment.

W. C. Gustafson named manager of the Rialto Theatre, Alice, Tex., succeeding Scotty Danie who will enter private biz in San Antonio. Gustafson for the past nine years has been a finance company manager in San Antonio and this is his first entry into show biz.

## Boy Scout Tie-Up Peps Harrisburg

Harrisburg, June 23.

A three-way parlay, complete with a special screening of "Prince Valiant," a stage show featuring local tv-radio talent, and an assured SRO house as a result of pre-show ticket sellout handled by the Boy Scouts, proved a real shot in the arm for all exhibitors here this week.

Promotion was set-up, lined-up and promoted in the space of two weeks, with the Senate Theatre, through manager Bern Bispeck handling the booking of the special feature for a special 10 a.m. screening June 24, the Boy Scouts Committee taking over the advance ticket sale in a complete canvass of the greater Harrisburg area, and a local distributor of Bob-A-Loop toys handling the booking of the talent, which included WGAL-TV's Miss Natchy, Uncle Bob, WLYH's Popeye Theatre, Tumbleweed, local Oater favorite of the younger set who appears on WHP-TV, and Jack Landersman, WHP disk jockey.

Civic interest, generated through the Boy Scouts, included a special tie-in with Mayor Nolan Zeigler, who bought the first ticket while local newsmen and TV cameras covered the event, then agreed to serve as official welcomer at the actual performance.

Merchants cooperated by placing special posters in their windows ballyhooing the event, and several downtown stores agreed to assist in the ticket sale. Others purchased block tickets and turned them over to the local orphanages and children's homes.

Tickets were sold for 50c, with the BSA and the theatre splitting the proceeds down the middle. Adding frosting to the cake, more than 100 door prizes, including the Bob-A-Loops, RCA records, and two bicycles, were donated as giveaways during the show. A local ice cream house gave an ice cream to every one of the more than 1,500 moppets in the house.

## Greek Govt. to Assist In Making of 'Navarone'

London, June 16.

The Greek Foreign Secretary has given an assurance that his government will be prepared to amend the treaty with Rhodes precluding the use of fortifications and troops on the island in order to enable location scenes for "Guns of Navarone," to be filmed there next year. The assurance was given personally by the minister to producer Carl Foreman during his recent visit to Athens.

During a fortnight's tour, Foreman visited Athens, Rhodes, Cyprus and Belgrade. In all these spots he was received by top cabinet brass. In Athens, he had talks with several ministers, including those for Industry, Information and Defense. In Rhodes, he met the governor of the island, while in Cyprus he was entertained by the Governor, Sir Hugh Foot. He also had meetings with Archbishop Makarios, the military authorities and with the leader of the Turkish minority group.

Final decision on the location will be made within the next fortnight. The governments concerned were keen to take advantage of the prestige and publicity which would result from a major film being lensed in their territory.

## Vienna Chamber Opera Open This Summer

Vienna, June 16.

While the state-owned theatres, Opera, Burg, Academy and Volks-opera, will remain closed during the summer months, the Vienna Chamber Opera Society will offer ample opportunity to the foreign visitor on the musical end. The company will produce in Schoenbrunn castle the lesser known works by Gluck, Rossini and Haydn. This outfit last year had gained a good reputation and has since increased the size of its orchestra.

Lack of Austrian writers' talent is best illustrated by the current shows. Volkstheater is running a British, Josefstadt Theatre a French and Kammerspiele a Spanish comedy.



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JEAN SIMMONS  
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CLAUDE RAINS

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IS  
MINE!"

The Cry that Rocked  
the VALLEY OF THE SUN...

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A VINTAGE PRODUCTION

WITH KENT SMITH • KEN SCOTT • CINDY ROBBINS  
SCREEN PLAY BY CASEY ROBINSON / DIRECTED BY HENRY KING / EXECUTIVE PRODUCER EDWARD MUHL

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dual-city world premiere  
san francisco...oakland  
followed by 166 theatre  
western states saturation

JUNE  
24

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## Coney '59: Cannes-On-Subway

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orate Road Side Rest in Oceanside, L.I.

Nathan's Surf Avenue, however, decided to abandon its frog legs entertainment of last year, for the more reliable pure beef 20c weenie and two-bit, bing-sized ear of corn. No one was asking for truffles or quail a la financiere at Nathan's last weekend. The emphasis was on "Coney Island chicken" (hot dogs) and the recently-built delicatessen nookie was doing an extraordinary "salamì mail service" to all parts of the globe including the underdeveloped countries of the Far East. Those who couldn't get past the "velvet" ropes at Nathan's sorrowfully ankled their way to Mamma Teresa's Pizzeria or Shatzkin's Knish Establishment much in the manner of a Madison Avenue adman scorned, say, at the Stork Club and forced to eat at Hector's or Chock Full o' Nuts.

### Sideshowes Go Revuesque

Most of the old sideshows on Surf Avenue are giving way to blowsy abbreviated revues. Fred Sindell is offering Charles Taylor's "Harlem Revue" with Mitchellaires Rock 'n' Roll Band; Frank Garto and Justin Wagner are shouting an "Hawaiian Show" across the street. Dave Rosen has a comparatively new wrinkle in human oddity attractions by offering "Reproductions of World's Greatest Freaks." These are supposedly wax figures of Perez, two-headed man from Mexico; Betty Lo, four-legged, double-bodied girl and Maria and Carlotta, Cuban Siamese twins. Valentines in front of the sideshow hesitantly reveal in palefaced type that these are "authentic reproductions," a medley of strange words bound to tax the comprehension of today's seekers of bewitching diversions on Surf Avenue. Sandwiched between two of these colored spectacles is Eddie's Tattoo Parlor where one can get a skin-etching job in "bright colors" for one buck and up.

For the Spanish-speaking crowds invading Coney, World in Wax is currently presenting "Fidel Castro Occupying Havana," the "Electrocution of Angela LaMarca," "Shooting of Five Congressmen" (hold-over) and such less parochial tableaux as John Roche, the Roar Killer; John Christie, the London Strangler, and in a sudden shower of scientific awe, a reproduction of Albert Einstein, billed as the "Father of the Atomic Bomb."

Across from the Aquarium, Milton Zaretsky is operating a new "live" show slugged "Animal Nursery" containing monkeys, ferrets, sheep, chicks and other creatures of field and jungle. Admish 40c for adults; two bits for moppets.

Michael Curran is operating a new and rather fearsome ride called "Satellite Jet" on West 12th Street. Pinto Bros. have taken over the operation of the famed Cyclone roller coaster and are also running the Tornado gravity ride on a lease from Fred Henderson estate. Third and last of Coney's roller coasters, the Thunderbolt, is a George Horan and I. H. Klein endeavor. Shooting galleries have put up new signs insisting that intoxicated persons are not allowed to shoot by order of the police department. Moreover, shooting galleries are touting special rifles for ladies and beseeching all customers to "point rifles inside."

### Cansie Lassies' Bikinis

On the beach, Moses' minions, assisted by cops from West 8th St. police station, are keeping a cold eye on what appears to be a rash of bikinis on the chassiss of Cansie lassies. Bikinis, recently described by American bathing suit stylists, as merely G-strings hovering at the razor's edge of decency, are getting more display than ever at the foot of Stillwell Avenue and other dunking spots.

At times the Coney beachfront takes on an aura of Cannes. St. Tropez and Positano due largely to the frugal bikini.

Coppers have been researching city ordinances on bathing regulations regarding the meager, flimsy, flimsy swim suit but as yet haven't indicated what they'll do this year about the bikini. Only beefs at the moment stem from sullen Surf Avenue girl show entrepreneurs who insist that the local gadamerie run pie wagons down to

the beach front and proceed forthwith to pinch the whole caboodle of brazen bikini-bedecked biddies from Brooklyn.

### The Aquarium

Seaside's sole significant exhibit of any lasting consequence is the municipal Aquarium now in its third season. Though beset with numerous problems including fundraising for additional attractions to justify the high tariff of 90c for adults, 45c for children, it nevertheless manages to draw the best level of patronage but seldom in sufficient numbers to make the marine exhibit SRO. Result has forced many serious powwows with trustees of N.Y. Zoological Society and city fathers as to means of upping interest in the finny exhibits.

Ultimate decision was to add to Aquarium's present features a 98-seat film theatre, an "Amazon" House and a Hall of Local Marine Life. Original target date was June but city administration 12-inch red tape and other frustrations will not enable the Aquarium to fulfill all its plans this season. Expansion program according to Christopher Coates, director of the Aquarium, would come to \$350,000. Also in the works is a new water system designed to purify the water for the outdoor tanks and costing about \$350,000. Cost of improved water system will be shared equally by the city and Zoological Society. Visitors to the Aquarium, expecting to gander fully realized additions to the present marine exhibition are greeted with a notice to the effect that management regrets "the untidy appearance" because the Aquarium is growing. "Two more seal pools, a picnic area, a rearranged penguin pool and souvenir building are under immediate construction," sign informs visitors. "Other improvements this year include a new sea water system, an extension to the building itself and an 'Amazon' House. The penguins, baby seals and fish exhibits are temporarily housed on the West Lawn."

### Wiring 'Em For Sound

To infuse more showmanship in the additional structures, Aquarium chiefs called in the Marco Engineering Construction Co. of Los Angeles (this outfit had an extensive hand in laying out Disneyland) and several other organizations for advice and planning. It is estimated that "Amazon" House will be ready for occupancy next year. Coates also said the Aquarium was planning installation of a p.a. system to broadcast feeding times, demonstrations, etc., and the placement of a booth for sale of small fish to patrons to feed seals and sealions. Electric Eel show, one of the major indoor attractions, will get stronger billing henceforth in larger quarters but obviously the biggest magnet today is Olaf the Atlantic walrus (Odobenus rosmarus), only walrus in captivity in America. Olaf is unquestionably a colossal ham (1,000 pounds of blubber) in the outdoor show biz tank sphere.

### The Tilyous

Death of George C. Tilyou last year did not affect the operation of Steeplechase Park, lone outdoor major amusement park of worth in the area. One of the few outdoor diversion centres that believes in applying seasonal paint on its attractions, Steeplechase began 63d season on May 19. Completely repainted, park also placed an updated model of the Tilt-A-Whirl on its property south of Steeplechase's Bowery entrance where a wooden maze and medium slide were formerly planted. Park, last season, thought that neckers were not getting a chance to explore each other and quickly remedied this biological need by placing a "feeler" ride, the Shangri-La-Ha-Ha at rear of post office building which scored handsily with amorous couples. It was the first dark ride in the park since the Old Mill of early days.

Parking problem also has been considerably improved at the park.

### Inflation-By-The-Sea

Admish, this season, is undergoing a change with combo tickets selling at 10 rides for \$1 weekdays and 10 for \$1.50 weekends and holidays. Also upped were prices for the boardwalk-based Parachute Jump at 50c weekdays, 75c Saturdays, Sundays, holidays and Tues-

day and Friday nights. New price structure on combo tickets is being noted in all Steeplechase newspaper display space and with no apparent price resistance observed on part of the proletariat seeking jouncing entertainment.

Managerial setup at Steeplechase since George C. Tilyou's death has Frank C. Tilyou as chairman of Tilyou Realty; Marie H. Tilyou, prexy of Steeplechase; Eileen T. McAllister in charge of the companion Atlantic City Steeplechase amusement enterprise and James Gnorati in his long-established post as park's general manager. Milton Berger continues as park's publicity man but steps out this year as Coney Island Chamber of Commerce's promotion head. William A. Nicholson, exec secretary of the chamber, has taken on added assignment of handling promotion for overall attractions at the subway spa.

### Meeting The Competition

Coney's Chamber of Commerce, rudely awakened to the tough competition from other amusement and beach areas, is prepping a series of special events in an effort to cut down opposition's patronage at the Rockaways, Jones Beach, Palisades Amusement Park and other sunshine centers. Island had a spirited demonstration of the Navy's jet "Blue Angels" on Saturday, June 13; "Blessing of the Fleet" was held June 14 and a series of Coney-originated WABC Radio broadcasts with Martin Block, Alan Freed, Tony Marvin and other AM entertainers are set for later in the season.

As in previous seasons, Schaefer Beer is picking up tab for a number of fireworks displays off the boardwalk during the season. Beer outfit's tab for this promotion stunt runs about \$15,000 and is considered a cheap buy for enormous goodwill sparked by the pyrotechnics. Some 6,000,000 gawkers caught last season's fireworks, it's estimated.

Chamber's new prexy is Vincent J. Tesoriero who has taken over from Murray Handwerker (nabob of Nathan's hot doggeries) who had the presidency post two years. Like Handwerker, Tesoriero, will continue to bombard the city solons with pleas for better municipal parking, correction of beach conditions brought on by erosion, greater use of Steeplechase Pier with adequate docking facilities, and a desperately-needed permanent p.a. system on the boardwalk.

Coney's boardwalk p.a. system issue, in some respects, bears a resemblance to the current squabbling Joseph Papp-Shakespeare Central Park-Bob Moses ruckus. Island has been agitating for a permanent p.a. system on boardwalk but Park Dept. which has jurisdiction over both beach and boardwalk is reportedly averse to granting blanket okay for equipment but says it will grant one-shot okay only when it deems special event sufficiently worthy. This has Coney showmen in a sunburnt rage. General feeling among Coney's concessionaires, game and ride operators and landlords is that Park Dept. has been neglecting the poor man's summer safety valve at expense of other public beach resorts under Commissioner Moses' imperious, albeit highly-efficient control.

### Apt. House Bldg. Boom

Alert Coney Islanders see in the upcoming construction of vast apartment houses in the seaside sector an inevitable fading of the cheap, clatrap, fire-hazard game and mauve-decade rides, a view also expressed with polysyllabic vehemence by Moses and his urban planning colleagues. Coney's skyline will change drastically and for the better, it is asserted, when the Luna Park Housing Project arises in the area of Neptune Ave. and West 8th St. Five 20-story buildings with some 1,600 apartments on a 30-acre site will undoubtedly affect the future of the island's shoddy games, rickety rides and tawdry side shows. Open air terraces of Luna Park Housing apartments will face the Atlantic. Perhaps more revolutionary in impact on the future of the onetime capital of the outdoor amusement world will be the proposed James Peter Warbasse Houses consisting of 12 20-story buildings described as the biggest non-profit sponsored cooperative apartments in the country. Numerous rides in vicinity of such undertakings are bound to be condemned as arrant noise nuisances and ultimately demolished when the projects are completed.

## Campus-Commercial Egghead Clash

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only to erect and reverence myths of their own.

Against the charge that popular media are banal and mediocre, Rosten reminded them of certain writers and their subjects in recent popular journalism: Winston Churchill on the war; Harry S. Truman on the presidency; Geoffrey Crowther on U.S.-British relations; William O. Douglas on Russia; Dean Acheson on Berlin; Joseph Alsop on Suez and guided missiles; George Kennan on Europe; Henry Kissinger on nuclear power; Adlai Stevenson on nine different countries and their problems; Walter Lippmann on diplomacy; Nehru on India and the West; Ben-Gurion on the Middle East; and Barbara Wood on foreign policy. "I wonder," Rosten wrote, "how many academic journals have been more relevant or edifying? If you reply that since there are so many more articles in the mass media, it is not surprising that there should be more good ones than in scholarly organs, I should then ask you to remember that the reverse is also true: Since there are many more products (articles, shows, programs) in mass than in non-mass media, it is surprising that there are also more bad specimens."

Rosten suggested that intellectuals tend to judge the highbrow by its peaks and the non-highbrow by its average. And he urged them not to be ashamed of belonging to an elite with standards much higher than those of the mass, but to face the facts about the "inevitable gap between the common and the superior." "Modern intellectuals," he claimed, "seem guilty about reaching conclusions that were once the *a priori* convictions of the aristocrat. It is understandable that 20th century intellectuals should dread snobbery, at one of the social scale, as much as they shun mob favor at the other. But the intellectual's snobbery is of another order, and involves a tantalizing paradox: a contempt for what *hoi polloi* enjoy, and a kind of proletarian ethos that tacitly denies inequalities of talent and taste. Perhaps the intellectual's guilt, when he senses incipient snobbery within himself, stems from his uneasiness at being part of an elite, a new elite, moreover, which is not shored up by ancient and historic sanctions. For intellectualism has been divorced from its traditional cachet and from the majesty with which earlier societies invested their elites: a classical education, Latin or Greek (in any case, a language not comprehensible to the untutored), a carefully cultivated accent, the inflection of the well-born, the well-bred, or the priestly." Rosten observed that "true miracle of public education is that no elite can decide where the next intellectual will come from."

### But Not Happy

Still Rosten granted his own dissatisfaction with the media. "Responsibility increases with capacity, and should be demanded—to the utmost—of power. Just as I hold the intellectual more responsible than others for the rigorous exploration of phenomena and the courageous enunciation of truths, so, too, do I ask for better and still better performance from those who have the awesome power to shape men's minds. Dereliction of duty is more contemptible among generals than privates. Since I share much of the intellectuals' discontent (though not their reasoning) vis-a-vis the mass media, I join with them in the unending campaign to hold publishers and producers to the highest possible standards of purpose and performance."

CBS president Frank Stanton, though at the last minute not able to attend, was there in spirit and by a letter. He contended that "this cold war that is waged intermittently against the mass media by some intellectuals is, in many essential ways, a sham war, for it avoids more realities than it faces."

Stanton admitted that the "mass media have probably been negligent in not drawing the intellectuals more intimately into our counsels. And I think the intellectuals have been slovenly in their contribution to a discussion of the

mass media. If they are going to indict us, they ought at least to study the evidence, all of which is completely public... The mass media need the enlightened criticism of the intellectuals—not just sprightly allegations; thorough examination—not just horrified glances; and scholarly insight—not just categorical labels. Then we will all make progress faster and steadier." He charged that an intellectual's disgust upon casually tuning in three mediocre programs in a row was as sensible as indicting the book industry on the basis of the first three books that came to hand at Brantano's.

Sauk claimed that the discussion should not be confined to what is on the mass media, but what could be there. He contended that the intellectuals were wholesalers of ideas; the mass media tried to retail them without losing their value. William Nichols of *This Week* explained the problems of editing for 13,000,000 families a week. He suggested that in the new kind of society being created in America you had to cultivate from the soil up.

### Curse Of 'Interesting'

Lionni of Fortune asked to speak as a half-time painter who supported this better half with work in the marketing society for which he had great distaste. He found it increasingly impossible to find and identify with the individual person in the mass. He observed that the competitive, marketing society was even invading the university which now edits its courses for its students just like a magazine. He said he found it increasingly difficult to separate the manners of a professor from those of a businessman, both of them now feeling they had to make jokes to start a presentation. He claimed he was tired of having to be competitive—which meant being "interesting" rather than good. He thought the marketing society was damaging in the way it put everyone on the run, always on a buying spree. In fact, it is becoming so difficult for artists to function in a prosperous society that many are leaving our prosperous society for poorer ones—usually on foundation money! Even the museums, Lionni complained, are now operating on the Broadway hit-or-flop psychology.

James Johnson Sweeney, director of the Guggenheim Museum, gave some interesting details about the new pressures of popularity on the directors of museums. Daniel Catton Rich resigned from the Chicago Institute of Art in part because of the turnstile-clicking philosophy of exhibiting non-professional painters like Winston Churchill. He derided the "LECTOUR" at the National Gallery (hearing-aid type broadcasts while you walk around an exhibition) on the grounds they were esthetic waterwings forever keeping the public from really getting wet and learning to swim. He jashed the graph-watching curators for not having the courage to reject this kind of "indolent public." Arthur Berger, composer at Brandeis and former New York Herald Tribune music critic, brought up more realistic problems that mass culture presented the artist, e.g., the \$10-20,000 it costs to record new music that has not yet been accepted for a concert.

Negro novelist James Baldwin created one of the few really eloquent sessions of the symposium when he described the frustrations of giving artistic shape to "the American chaos" and of a writer's response to the wide gulf between what America says it believes in and the way it acts.

Another outspoken artist at the conference was Randall Jarrell, poet, novelist, and critic at the Women's College of the University of North Carolina. Jarrell took exception to Baldwin's idea that most people can get along without art; he contended that it was precisely art which could give their dreary lives meaning.

In spite of the waste motion at the Tamiment symposium, there was also evidence that the intellectuals cannot long indulge in these orgies of anti-intellectualism about the mass media without boring even themselves. Sociologist Bernard Barelson of Chicago cautioned the conferees to give up their cosmic dyspepsia about mass culture and break their gripes down into manageable bits amenable to analysis.

# Amusement Stock Quotations

Week Ended Tues. (23)

## N. Y. Stock Exchange

1959	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23 1/2	18 1/2	ABC Vending.	52	22 1/2	21 1/2	22	+ 1 1/2
29 3/8	20 1/2	Am Br-Par Th	159	27 1/2	26 1/2	27	+ 1 1/2
84 1/2	61 1/4	Ampex	209	72 1/4	69 1/4	71 3/4	+ 1 1/2
48 3/4	35	CBS	326	45 1/2	42 1/4	45 1/2	+ 2 1/2
24 1/2	18	Col Pix	45	18 1/4	17 1/4	18 1/4	+ 1 1/2
21 1/4	17 1/4	Decca	158	18 1/2	17 1/4	18 1/2	+ 1 1/2
59 1/2	42 1/2	Disney	55	48 1/2	42 1/4	43	+ 1 1/2
91 1/4	75	Eastman Kdk.	273	85 1/2	83 1/4	84 1/2	+ 1 1/2
9 1/4	6 1/4	EMI	296	7 1/4	6 1/4	7	+ 1 1/2
18 1/2	13 1/2	Glen Alden	641	18 1/2	17 1/2	17 1/2	+ 1 1/2
37	28 1/2	Loew's Inc	236	30 1/2	28	30 1/2	+ 2 1/2
14 1/4	10 1/2	Loew's Thea	338	14 1/2	13 1/2	13 1/2	+ 1 1/2
12 1/4	10	Nat. Thea.	146	10 1/2	9 1/2	10	+ 1 1/2
50 1/4	44	Paramount	75	50 1/4	48 1/2	48 1/2	+ 1 1/2
36 1/4	21	Philco	250	31 1/4	29 1/2	29 1/2	+ 1 1/2
145 3/4	96 1/4	Polaroid	233	142 1/2	132 1/4	138 3/4	+ 6 1/2
71	43 1/2	RCA	511	64 1/2	62 1/2	63 1/2	+ 1 1/2
10 1/4	7 1/2	Republic	135	10	9 1/2	9 1/2	+ 1 1/2
14 1/4	13 1/2	Rep., pfd.	8	14 1/4	14 1/4	14 1/4	+ 1 1/2
30 1/2	18	Stanley War.	4 1/2	30 1/2	28 1/4	29 1/2	+ 1 1/2
3 1/2	2 1/2	Storer	20	29 1/2	29 1/2	29 1/2	+ 1 1/2
4 1/2	3 1/2	20th-Fox	147	37 1/2	34 1/4	37	+ 2
32 1/4	24 1/2	United Artists	105	30 1/2	29 1/2	30 1/4	+ 1 1/2
29 1/2	27	Univ. Pix	4	28 1/2	28 1/2	28 1/2	+ 1 1/2
84	72	Univ., pfd.	170	75	75	75	+ 1 1/2
47 1/2	24 1/4	Warner Bros.	60	47 1/2	43 1/4	44	+ 2 1/2
136 1/4	92 1/2	Zenith	329	130 1/4	124 1/4	125	+ 2 1/2

## American Stock Exchange

1959	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5 1/2	3 1/2	Allied Artists	34	4 1/2	4 1/2	4 1/2	+ 1 1/2
11 1/4	8 1/2	All'd Art., p'd	4	10 1/4	10 1/2	10 3/4	+ 1 1/2
12 1/2	7 1/2	Buckeye Corp.	53	9 1/2	9 1/2	9 1/2	+ 1 1/2
7	2 1/4	Cinerama Inc.	157	5 1/2	4 1/2	4 1/2	+ 1 1/2
2 1/2	1 1/2	Desilu Prods.	55	17 1/2	17 1/2	17 1/2	+ 1 1/2
9 1/2	6	DuMont Lab.	85	8 1/4	7 1/2	7 1/2	+ 1 1/2
5 1/4	6 1/2	Filmways	8	7	6 1/2	6 1/2	+ 1 1/2
3	1 1/2	Guild Films	1283	2 1/2	1 1/2	2 1/2	+ 1 1/2
10 1/4	7 1/2	Nat'l. Telefilm	9	8 1/2	7 1/4	7 1/2	+ 1 1/2
10 1/4	5 1/2	Skatron	63	7	6 1/4	6 1/4	+ 1 1/2
9 1/2	6 1/4	Technicolor	7 1/2	8 1/2	6 1/2	8 1/2	+ 1 1/2
7 1/2	4 1/2	Tele Indus	16	5 1/2	5	5	+ 1 1/2
22 1/2	9	Trans-Lux	11	12 1/2	11	11 1/4	+ 1 1/2

## Over-the-Counter Securities

	Bid	Ask	
American Corp.	2 1/4	2 1/2	
Cinerama Prod.	2	2 1/2	+ 1 1/2
King Bros.	1 1/2	1 1/2	+ 1 1/2
Nagana Theatre	2 1/2	2 1/2	+ 1 1/2
Metropolitan Broadcasting	1 3/4	1 3/4	+ 2
Scranton Corp.	4	5	
U. A. Theatres	9 1/2	10	

\* Week ended Monday (22).  
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

# Spain Allocates Permits

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30 Italians, 15 English, 15 German, 10 Austrian and 40 MPEA import licenses among 34 local distributors.

Eight companies qualifying for the ceiling figure are Cifesa, Mercurio, Hispanex, As Films, Dipenta, Suevia, Filmax and Chamartin followed by Procinex, Floralva, Filmayer and Bengala with five licenses each.

All ranking companies were assigned three Yank licenses each except Floralva and Bengala with two. Point-leader Cifesa, a franchise distrib for Rank, gets three British licenses and only one American. An additional 16 Yank licenses were divided among as many Spanish distributors.

Final tallies vary with government's established foreign quotas. In the committee melee, Austria's quota went by the boards with no takers while Yank pix were in such demand, formula-makers had no choice but boost U.S. total to 50 or admit impossibility of attaining agreement.

One distrib member of the sindicato allocation committee, interpreted Yank increase to mean government officials are in a better position to accept Jack Lamont's demarches for an indie producer quota. This opinion is not widely shared in trade circles where doubt is cast that Director General For. Cinema Munoz Fontan will accept anything resembling the sindicato plan.

At least four majors in points, traders say, have rushed letters to the sindicato and Munoz Fontan protesting arbitrary quota reduction from ten and eight licenses to ceiling six while low-point banners are drawing disproportionate lots of three. In general, document's main achievement—widest possible license spread—offers maximum discontent since committee-shrunk allocations leave no margin for profit.

Committee insiders also mentioned that licenses were only allocated to companies submitting im-

port fee bank guarantees in compliance with government's precautionary edict. Guarantees total 73,000,000 pesetas—an amount government will eventually deposit in its film subsidy coffers. Ruling, committee source added, eliminated 50% of Spanish distributors from the license contest and almost certainly from the industry.

Final government decision is expected before the end of the month. However, he rules, there will be screaming and gnashing of celluloid in Madrid.

## Closed Shop

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new contract, are still working at other Stanley theatres in New Jersey.

The NLRB hearing resulted from a complaint brought by Joseph Weiner, a projectionist at SW's Roosevelt Theatre in Newark. Weiner was fined and suspended when he failed to take his vacation time as specified by the union. When Weiner showed up for work on the day his vacation was supposed to begin, the union had sent around a replacement. The NLRB complaint charges that the union is restraining and coercing employees in the exercise of their rights guaranteed by Federal law, and caused an employer to discriminate in regard to hire or tenure or terms or conditions of employment of employees.

Side issue to the hearing, in addition to the contract dispute with Stanley Warner, involves dissension within the ranks of the union against the administrative team. A number of dissidents have charged favoritism on the part of union officials in the assignment of jobs.

A ruling by the NLRB trial examiner is expected in several months.

## Toronto Toll Test

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the FPC. One channel will be used for color tv.

West Toronto suburb was chosen as the first experimental station because of its later-discovered per capita earnings but primarily because Etobicoke viewers have the choice of switching to three Buffalo tv stations and the outlets of the Canadian Broadcasting Corp. in Toronto and Hamilton. There will be no commercials during the showing of the evening feature film but there will be free commercials to the householder in the mornings and afternoons as a public service. Films will be shown on the tv screen after they have completed downtown showings so as not to interfere with downtown theatre biz, said Fitzgibbons.

### If A Success

If the Etobicoke experiment is a success, London, Ontario, follows; with FPC opening its second Telemeter studio at a cost of \$250,000. (FPC is at present in the tv biz in Quebec City and Kitchener, Ontario). The west Toronto job is being held up until Fall by the inability of the American manufacturers to supply the initial 5,000 units by then, said Fitzgibbons.

The units are worth some \$85 each but will be installed by Telemeter at a cost to the householder of some \$5 each, or the cost of a telephone installation. Besides offering films, the Telemeter plan is also to show sports events or concerts which are sold-out, with no hope of anyone getting a seat should they make the trip downtown. As soon as the necessary material is delivered, FPC will boost the Telemeter system to serve an Etobicoke area of 40,000 homes.

With Fitzgibbons claiming that it costs approximately \$500 a seat to erect a theatre today in Canada, he said that FPC was still in the motion picture biz; that FPC were still primarily theatre operators and intended to remain so. Films will play first-run theatres as usual; the subsequent runs in the home.

"We have high hopes that the west Toronto operation will spread to other areas in metropolitan Toronto and trigger the expansion of Telemeter throughout Canada," he said. "We feel that pay-tv will reach the 'lost' audience and will develop a totally new audience. If they won't come to the theatre, we will bring our entertainment into their homes. Famous Players intends to take part in progress and share in its rewards."

## Titanus—Big BR

Continued from page 3

was that "more was accomplished with less formality" than at many another "save-the-industry" function, pointing to salubrious future developments and a resulting optimistic feeling about industry unity, etc. Rapid fence-mending operation within Italo film ranks was even more remarkable (and generally welcomed) considering Titanus' recent close involvement in the (since-settled) fracas which risked a serious split in ANICA and ANEC ranks.

On the discursive level, one of the many appeals made by Lombardo was for a closer collaboration between critics and the industry; i.e. support of good films, taking an example from France, where critical aid is credited with much of the success of the so-called "nouvelle vogue," the new wave of young directorial talent.

Success of the Stresa meeting has prompted Lombardo and Titanus to call another industry get-together "to discuss common problems in a friendly atmosphere" this fall after the Venice Film Festival. It will be similarly non-institutional, with Titanus footing the tab as a high-level prestige writeoff in the service of the industry as a whole.

## Daff Ends Wandering

The Al Daffs sail June 27 from Antwerp on the S.S. Golden Gate, a Belgian liner that goes through the Panama Canal to Hollywood, where the former exec veepee of Universal Pictures will headquarter.

Daff and his wife have been vacationing some eight months since he exited U., starting with a slow boat ride to Australia, his native heath, and winding up in London.

# Hargreaves Sailing to London Post

Recalls 'Bolshoi Ballet' (8,000 Playdates)  
And 'Graf Spee' as Best for Rank-Yank

## Roger Lewis' Regrets

Failure of the business building campaign to materialize was a "shame" primarily because it deprived the industry of an important and almost regular channel of contact through which various ideas could be exchanged, Roger H. Lewis, United Artists' director of advertising, publicity and exploitation, said in N. Y. this week.

"I don't know what the immediate results of the campaign would have been in terms of improved boxoffice," he commented. "I do know that for a while, we had an opportunity for a meeting of the minds. To me, this was always one of the big benefits in this whole project."

"Now, while some of these channels of communication within the industry are still open, of course, the various elements have again moved apart."

## King Vidor

Continued from page 7

hadn't lived up to what we wanted, we had a rare second chance on them."

Vidor enjoyed, from a technical view, shooting in Spain. The sound stages were inadequate to the kind of filming he was doing—Technicolor and Technirama—but like many other directors who recently have worked in Spain he found the people industrious and cooperative.

### Imported Gear

Generators and lights had to be brought from England and France, he says, and the Madrid sound stages were too small to accommodate the kind of heat arising from the light needed for Technicolor. It required frequent breaks to cool off.

Despite this and other difficulties, translation of orders, etc., Vidor says that he doesn't see how spectacle films can be shot anywhere but outside the U.S.

"Spanish locations enabled us to get scenes that in manpower alone would have cost at least 20 times more in Hollywood," he estimates.

The new big frame photography demands numbers, too, Vidor feels. He will have scenes in "Solomon and Sheba" for which he had 5,000 extras at a time, more than he used even in "War and Peace." He thinks there is less possibility of faking with the big new lenses, what he calls "the rubber lens," than there used to be.

"On the old dimension you could fill your frame with a close-up," he says. "Now you can't. You can't use full closeups and even for close shots, you have to have plenty of information in your backgrounds."

Vidor says Mario Nascimbene will do the score for "Solomon and Sheba," probably in Rome. Film is slated to be world-premiered by United Artists in London Oct. 21 and will be road-showed in Europe. U.S. openings follow.

## Preminger, Print In Hand

Otto Preminger returned to his N.Y. headquarters Monday (22) with a print of his "Anatomy of a Murder," which he screened on the Coast exactly a month after final shooting was completed on May 16 in Ishpeming, Mich.

En route to N.Y., Preminger stopped in Chicago where he showed the film to the local press and hosted a luncheon for them. Following a press preview of "Anatomy" in N.Y. tomorrow (Thurs.), Preminger will lead a group of stars to Detroit for the July 1 world premiere of the film. He then returns to N.Y. for the local opening at the Criterion and Plaza Theatres.

Preminger attended the Monday (23) press preview at Warners, N.Y. of "Porgy and Bess" which he directed for Sam Goldwyn.

Kenneth Hargreaves sails July 9 on the Queen Elizabeth to take up his new post as British sales manager of Columbia Pictures. He'd been topper of Rank's Yank operation since March 1957. Rank product henceforth will be handled by Lopert's sales organization. Hargreaves takes over from Mike Frankovich who will concentrate on Col's expanding European coproductions.

Hargreaves has been huddling with Lacey Kastner, convalescing at home from a heart attack, preparatory to assuming his new post. Incidentally, the prez of Columbia Pictures International states he will be back at his desk in five weeks.

Hargreaves, recapping some of the Rank product he handled in the U.S., found that the Bolshoi Ballet film did best relatively with 8,000 playdates, although second money with \$350,000 in billings compared to "Graf Spee" whose 4,500 bookings accounted for around \$450,000 gross. While "Checkpoint" clocked 2,500 bookings, its \$135,000 billings were behind "The Key" whose 1,500 contracts accounted for \$150,000 distribution income.

## LOPERT PLAYHOUSE GOES TO TRANS-LUX

Washington, June 23.

Sale of the deluxe 456-seat downtown Playhouse Theatre to the Trans-Lux Theatre group by the Lopert interests was revealed Friday (19) by Trans-Lux prez Richard P. Brandt.

He said takeover date is July 2, with "Middle of the Night" as the opener under changed ownership.

Trans-Lux group owns Trans-Lux and Plaza on main stem. Brandt said Ed Rosenfeld who manages the two houses will also direct the Playhouse.

Originally, negotiations involved sale to Trans-Lux of the other Washington Lopert theatre, the DuPont, an art house with 375 seats. But it was dropped from the deal.

## Jackter Chairs Col Meet

Rube Jackter, Columbia sales v.p., will preside at the opening session of the company's three-day sales meeting which gets underway today (Wed.) at the Savoy Hilton Hotel, N.Y. Jackter's opening address will launch the meeting.

Attending the confab are Col's key homeoffice execs and division managers from the U.S. and Canada. Concentration will be on Col's merchandising policies for upcoming pictures.

## T. A. METCALFE RESIGNS

Toronto, June 23.

T. A. Metcalfe, general manager of Empire-Universal Films, Canadian distributors of Universal International and Walt Disney Films, has resigned from the company to become associated with a still undisclosed television project. Hatton Taylor, who joined Empire-Universal as sales manager for Disney a year ago, will assume the top post in place of Metcalfe.

Metcalfe, who joined Empire-Universal in 1957, was formerly general manager of Sovereign Film Distributors, the company that brought the first large package of feature films to Canadian television. This library consisted of the films acquired by MPTV. Until a year ago, Metcalfe also represented Disney's television activities in Canada and worked closely with the Canadian Broadcasting Co. on Disney product.

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and BILLY NEW STAGE SPECTACLE "ROMA"



# EQUAL TIME DILEMMA: A QUICKIE PATCH JOB OR A MAJOR OVERHAULING OF 315?

By JAY LEWIS

Washington, June 23.

A simple patch job, or a major overhaul?

This was the question last week as the Senate Communications Subcommittee opened hearings on the flaring equal time issue.

At week's end, sentiment was leaning heavily in favor of quickie legislation to reverse the widely condemned Lar Daly decision and against any broadscale effort to revamp controversial Section 315.

Feeling was that time is the critical factor now. Simple legislation to exempt newscasts from the equal time onus stands as excellent chance of passage this session. Measures such as the "Fair Political Broadcast Code" by Sen. Vance Hartke (D-Ind.) would, it was feared, get bogged down in controversy, and leave broadcasters crippled by the Daly decision when campaigning starts for the 1960 elections.

"If we get too far out on a limb on this, I'm afraid we'll wind up with nothing," said Subcommittee Chairman John O. Pastore (D-R.I.).

This view was echoed by ABC Vice President John Daly, who said he had "great reservations" about going beyond repeal of the Daly ruling to cure other headaches arising from section 315. The ABC exec said:

"The ultimate goal of a completely revised Section 315 should not be allowed to divert the committee from the immediate resolution of the one critical problem arising out of this section which urgently needs attention. The immediate concern must be . . . the Lar Daly case."

## Webbs Back Hartke

NBC Board Chairman Robert Sarnoff and CBS President Dr. Frank Stanton both warmly endorsed the Hartke bill which would free broadcasters from giving equal time to splinter candidates, remove station owner's liability for slanderous remarks by a candidate, and exempt panel and discussion shows as well as newscasts from the equal time requirement.

Stanton said that if Congress tackles the Daly problem alone, "I think you are short-changing all of us—not just the broadcasting industry, but the people too."

But under questioning by Pastore, both he and Sarnoff indicated that they would settle for less if it came to a question of getting repeal of the Daly ruling or nothing.

Hartke did not disguise his disappointment at ABC's stand. He questioned whether the web would be able to carry out its "public duty" to inform the people in a campaign year if his bill is not enacted. Daly said ABC has managed to do this in the past despite section 315 and would be able to in 1960, provided the Lar Daly ruling is remedied.

Majority of FCC, whose reaffirmation of the Daly decision lent a new note of urgency to the Senate

(Continued on page 86)

## NBC-TV Unloads 'U' in Hartford

Hartford, June 23.

Following in CBS' footsteps, NBC this week unloaded its wholly-owned U outlet here. TV outlet WNCB and its sister radio station WKXB, New Britain, were sold to Connecticut Television Inc., owned by Plains TV Corp. of Springfield, Ill., and Springfield TV Broadcasting Corp. of Springfield, Mass.

Price paid was reportedly more than \$1,000,000. The network originally bought the properties for \$1,100,000. Provision of the sale stipulates that the outlet will continue to receive NBC programming. Officers of Connecticut TV Inc. are Robert Schell, president; William Palmer, vice president; and John B. Smith, secretary. Sale is subject to FCC approval.

Grey Advertising Agency Veep  
**Alfred L. Hollender**  
gives the ad agency viewpoint on

**How To Match  
The Audience With  
A Product Profile**

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one of the many Editorial Features  
in the upcoming  
**TV FILM NUMBER**  
to be published early next month  
in  
**VARIETY**

## Toronto Can't Get Buffalo Out Of Its TV Hair

Buffalo tv stations beaming into the Toronto market are becoming more and more a concern of the Canadian Broadcasting Corp., according to American foreign execs familiar with the Canadian market.

Foreign execs say that CBC now gives a higher priority to telecasted series first sold and telecast on CBC. Toronto is Canada's number one market and CBC wants to protect its exclusivity. A filmed series telecast by a Buffalo outlet becomes old hat to Toronto viewers when CBC picks up the same series. One foreign exec said that CBC and advertisers are willing to pay a premium for a skein if Toronto is afforded protection. But another foreign topper said the premium is more in the selection of properties rather than coin.

## Paar Goes on a 3-Night Rampage Vs. Newsweek In Latest Soundoff

Even though he warned the entire American public on his "Tonight" show, Tuesday (16), that "someday I'll tell you and show you the facts," NBC-TV was incapable of stopping Jack Paar from taking the air the next evening and, for better than 15 minutes, blasting Newsweek for an alleged hatchet job the mag did on him a week earlier. He carried on against Newsweek on Thursday (18), too, for a three-nights-running diatribe, the latest Paar has offered against some strong opposition (e.g. TV Guide, the N. Y. Post, Walter Winchell).

The climax to his lengthy take-off against Newsweek came on Thursday (18) when Paar turned on a former staffer on the show. It was quickly evident to everybody in the trade whom Paar was discussing.

"He was a man," said Paar, "who turns out to be the best friend of 'Scratchy,' the (Newsweek) guy that apparently put this (story) together. Let me tell you about this guy, whom I fired. He was a guy who was down and really out when I hired him. He'd been a tv critic, he'd written a column . . . I got to know him and I felt sorry for him . . . He drank too much, for one thing, but when we hired him, he did a good job for awhile, and then he became increasingly difficult to get along with. You know how he lost his tv column, to state his credentials? He wrote an item about Dorothy Kilgallen that is so ridiculous. Well, Miss Kilgallen, a bravo for her, sued for \$200,000 the syndicate . . . In any event this, and that kind of a judgment that he had at that time, is the main thing that I am talking about. Now he's the best friend

## Borge's Denmark Show As Oct. 16 TV Entry In Kickoff for Pontiac

Hollywood, June 23.

For his first time on television, Victor Borge will drop the one-man-show format on his NBC-TV Pontiac spec Oct. 16 and will do a filmed and tape special on "Victor Borge's Denmark."

Pianist-comedian, who wound a week's stint here at the Greek Theatre and leaves for his annual Denmark vacation Friday (26), will film and tape the shows there this summer. Program will feature native talent, classical and pop, along with a personalized sight-seeing tour of the country. Borge sees it as the forerunner of other shows with foreign-born artists fronting tours of their own countries.

Borge points out that it was the American reaction to his remarks about Denmark that keys his entire "sponsor sell." The entertainer's sell of a sponsor's goods is entirely psychological, he states. "Nobody's going to run out the next morning and buy a Pontiac because they enjoyed my show the night before."

But, he explains, just in the way that some people smile at any reference to Denmark and think of it as a pleasant place because they associate it with Borge and laughter, over the long pull, viewers will tend to feel a pleasant association when Pontiac is mentioned due to the cumulative identification built over a period of time. That's about all a performer can do for an advertiser, he states.

## Weldon Exits 'Hi Mom'

Jimmy Weldon is quitting the "Hi Mom" show on WRCA-TV, N. Y., as of July 17. Weldon, who came to the station from the Coast several months ago, wants to return to his native quarters.

No replacement has been found for him yet.

## '-If St. Paul Had Only Had TV'

Detroit, June 23.

Bishop Fulton J. Sheen was saying: "If St. Paul had only had use of the tremendous facilities of the modern age for missionary work . . ."

Then he told the Catholic Broadcasting Association members attending their 11th annual meeting, "A half-hour on a radio or tv network reaches more people than St. Paul reached in a lifetime of missionary work. However, in today's confused and disturbed world, religious groups fail to use the communications mediums to their maximum effectiveness in winning people to Christ."

Bishop Sheen said that the press, radio and tv have done more than any other industry in history in the field of spiritual and moral leadership. "In criticizing the media of communications," he declared, "one should always keep in mind what it has accomplished."

Ed Sullivan appeared at an awards dinner during the week-long conference.

## 'Woman!' Thy Name Is Euphoria; CBS-TV Walking on Daytime Air

### ROBT. SARNOFF TO KEYNOTE BPA MEET

Philadelphia, June 23.

Robert W. Sarnoff, NBC board chairman, will be the keynote speaker at the fourth annual Broadcasters Promotion Association convention in the Warwick Hotel here, Nov. 2-4.

This year's meeting is aimed at incorporating material that will provide a maximum of idea exchange and touch upon subjects never before discussed at BPA meetings to insure "more bread and butter promotion information," according to convention program chairman Jim Kiss, of WPEN, Philly.

In addition to outlining convention plans, BPA board unanimously endorses the NAB proposal for an all-industry information plan to offset "inspired anti-tv campaigns."

## McDermott Exits B&B to Head Up Four Star Prod.

Tom McDermott, who last week resigned as senior veep in charge of tv-radio at Benton & Bowles, will take over as exec veep of Four Star Productions, Coast film company with which he has worked closely for the last few years. He also goes on the board of directors.

Four Star shows that have been bankrolled, and in some cases supervised by Benton & Bowles, include "Zane Grey Theatre," "Rifleman" and "Richard Diamond."

McDermott's move out of the agency business after 19 years at Benton & Bowles is said to be prompted by a strong desire to get back into actual show production. He started at the agency as a radio producer-writer-director under Walter Craig, now tv topper at Norman, Craig & Kummel.

Reportedly one of the reasons McDermott did not take the top programming spot at CBS-TV vacated by Hubbell Robinson Jr. is that the post would involve a great deal of administration and relatively slight contact with production.

Ollie Barbour, vice president in charge of programming, will take over as tv-radio head when McDermott exits. Barbour has been with the agency for 11 years and a couple of years ago was appointed second in command in the tv-radio programming department. Before that he was director of radio.

## Carl Eskine Pacted For Weekly TV Series

Hollywood, June 23.

Two days after he announced his retirement from baseball, Carl Eskine was inked to an exclusive television pact by Sports TV Inc. Plan is to present Eskine locally in a half-hour weekly format with little leaguers, then to syndicate the tapes nationally.

Sports TV is finalizing a sponsor deal the two-time no-hit winner and will then place the show on a local tv outlet.

Just in case any anti-feminist or mid-Victorian curmudgeon still carries around the notion that the average American woman, particularly the housewife, dotes on daytime soapers and other agony-saturated video features, it must be disarming news to him to learn that he's as warped in his viewpoint as a weather-beaten shack.

CBS-TV last week came up with cheering corroborating evidence that the hausfrau is far from frivolous in her thinking and possesses, undeniably, a greater and more concentrated interest in contemporary problems than usually credited with by pollsters, slide-rule statisticians and middle-aged misogynists.

"Woman!", the first of the CBS-TV daytime specials, wafted into American kitchens and living rooms on May 19 with Claudette Colbert as hostess, and dealing with teenage marriages, emerged with an exhilarating 8.9 in the Nielsen average audience ratings, an 11.8 total audience rating and a 50.3 share.

As for the opposition, it was "Young Dr. Malone" from 3 to 3:30 p.m. on NBC-TV with a 4.9 rating and a 29.3 share. From 3:30 to 4 p.m., when NBC-TV was in the toils of "From These Roots," it managed to get a 4.7 and a 27.2 share.

Nor was ABC-TV any more jubilant with "Beat the Clock" during the first half-hour when it slithered in with a 3.0 rating and 17.3 share. The last 30 minutes had "Who Do You Trust," and the best it could do against "Woman!" was a 3.1 rating and 16.4 share.

### How It Might Have Been

Because "Woman!" is a sustainer, it was not included in the Top 10 listings. But Oscar Katz, CBS-TV veep in charge of daytime programs, pointed out that its 8.9 average audience rating would have placed No. 4 in the Top 10. Katz recalled that "Woman!" also did remarkably well in the Arbitron and Trendex ratings but the program department's present euphoric state has been largely induced by the more comprehensive Nielsen survey.

It obviously augurs well for the future of daytime sober and significant programs from the Madison Ave. originated web. Katz

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## 'Black Saddle' In Shift to ABC-TV

McCann-Erickson has definitely settled "Black Saddle" in the 10:30 p.m. Friday ABC-TV slot come fall, leaving NBC's Thursday night 7:30 open.

Oater, which last year was top-rated in the 9 p.m. Saturday time on NBC, was claimed by both ABC and NBC for the coming season. NBC had bumped the skein out of the Saturday time for Kellogg's "The Deputy," which premieres with Henry Fonda as host and star of six episodes this fall. Web then offered McCann and client Liggett & Myers 7:30 Thursday for "Saddle." Agency at first considered the move and also the possibility of California National Production's soldier story, "Not for Hire," for the offered time. But early this week, McCann dropped the time. Agency also turned down a deal to buy into "Deputy."



# CARE AND FEEDING OF EXECS

## Raymond Brrr!

Greensboro, N. C., June 23.

Judge Frank M. Armstrong of Troy, N. C., refused to attend the Bar Association convention at Blowing Rock, N. C. last week.

"I see about as much of Perry Mason on television as I care to because of my children watching it at home," he said.

Raymond Burr, who portrays Perry Mason on television, spoke at a banquet on the subject, "Lawyers in the Public View."

"Perry Mason's program bears no semblance of the correct and proper means of administering justice, or the proper conduct of the lawyer in the trial of a criminal case," Judge Armstrong said.

"This program has done more to reflect upon and discredit the administration of justice and the proper conduct of lawyers than any program I know of," he said. Instead of inviting such a personage to address the association, Judge Armstrong said, the association should adopt a resolution of censure to the systems which carry the program.

"Nowhere, as I recall, does the constitution of the bar association provide that it should promote crime fiction and mystery of the kind shown on the Perry Mason program."

He said the fact that Burr is to address the convention is indicative of the irresponsibilities and lack of knowledge of the administration of justice shown by some bar leaders.

## Murrow's 'Good Night & Good Luck' Ends 'Person to Person' Era No. 1

By LEONARD TRAUBE

At 10:58 p.m. Friday (26), when Edward R. Murrow says "And now, from 'Person to Person,' good night and good luck," he will be completing a visit to the 499th and 500th guests (Hugh Baillie, ex-pref of the United Press, and actress Lee Remick) in the astonishing six-year history of the CBS-TV show.

It will be the end of one era and the start of another. Murrow starts a sabbatical for a year, to be replaced on "P to P" by Arthur Godfrey, as per announcements. The two men with whom he conceived the show will be moving on. Co-producers John A. Aaron and Jesse Zousmer are developing their own packages under A to Z Productions, Inc. and with the Music Corp. of America as their sales agent.

Here are some of the highlights since the show's premiere on Oct. 2, 1953:

It's the only program launched that October that is still on the air in its original form, without reruns.

It has grossed for CBS some \$20,000,000, has rarely lacked a sponsor, and has almost always returned ratings in the 20s. (One sensitive point is the talent; an estimated \$5,000,000 worth has played "P to P" cuffs.)

There's been an unbroken string of visits to the homes of 500 guests from Canada to Cuba, Maine to Texas, New York to California, without loss of a show or a home to technical failure. Total video and audio failures in the six years would add up to an estimated five minutes.

The trio can recall starting, without too much high brass enthusiasm, with 20 scattered stations along a haphazard east coast network, which grew to 140 stations in every state but Montana.

The MAZ threesome chose the 10:30 Friday time in 1953 against the then-strong NBC Gillette Fights, in preference to an alternative 1 p.m. Saturday network which had been suggested. In doing so, they made the hitherto

(Continued on page 96)

## Revlon Wooing Abe Burrows

Revlon Inc. is trying to get author-director Abe Burrows to direct the cosmetic firm's \$6,000,000 lineup of specials set for CBS-TV in the fall.

One hitch in negotiations is Burrows' direction of the legit comedy, "Golden Fleece," going into the Henry Miller Theatre in mid-October.

Goodman Ace is already set as producer of the Revlon specs. Fifteen shows will run an hour and a half, alternating with "Playhouse 90." Five more will be hour shows scheduled elsewhere.

## TOUGH TO KEEP A HEAVYWEIGHT

By ART WOODSTONE

Because of the tax angles, the networks and advertising agencies—the giant corporations of broadcasting—stand to lose some of their best program and administrative personnel to smaller independent companies. Public corporations, especially, cannot compete with the Indies in finding the weapons which enable high-priced executives to keep the money they earn.

Problem is not exactly new, but the danger of successful "raids" on top web-agency personnel has increased greatly of late. This fact was brought home afresh by the departure three weeks ago of Hubbell Robinson Jr. from CBS-TV, again last week, by Tom McDermott from Benton & Bowles.

Robinson quit his executive vice-presidency to establish his own independent production company. True, there were other factors involved, but, in retrospect, observers now insist making and keeping money was the essential factor in Robinson's going from his long-time haunts.

As for McDermott, CBS couldn't lure him away with the promise of better than \$100,000 a year, plus CBS stock options. But Four Star Productions, an indie, got him by promising not only (1) a substantial salary and (2) stock incentives but (3) partial ownership in the company and, with that, a guaranteed share in the residual billings from Four Star shows.

So far, the best any network has been able to offer is a high-salary and stock incentives. Stock incentives are fine, it's felt, but a man in the Robinson or McDermott class ends up with a relatively insignificant take-home pay, even though his annual salary may be in excess of \$100,000.

### 82% Tax Rap

Everything over \$100,000 the government takes back at the rate of 82%, and anything over \$200,000 a year is taxed at about 92%. So when a major executive is offered, say, a \$50,000-a-year salary increase to move to a new corporation, what both sides are really talking about is something more like a \$5,000 to \$10,000 raise. Peanuts compared to the chance of keeping 75% of the profits from a production company via capital gains and "lifetime equity."

Nowadays they call it "keepin' money."

At CBS, from whence Robinson departed, the company for years only gave stock incentives to presidents. A few years ago, in Robinson's behalf, they lowered the bar to executive vice-presidents, of which there was then only one.

There still is only one at CBS, that's James Aubrey Jr., but a year ago, when Aubrey joined CBS Inc., he got his stock options along with only a veepee strike. This is said to have put several other vice-presidential noses somewhat out of joint. Other webs don't make a practice of giving significant stock options to employees.

Recognizing the situation for what it is, Screen Gems has gone on a kick to set up several indie

(Continued on page 92)

## Frontline Coin Today Goes To Writers, Producers, Directors; 10G a Show No Longer Out of Line

Scripter

Sol Saks

appraises the

### Monstrous Infant!

which, in his opinion, has matured too fast

another Editorial Feature in the upcoming

TV FILM NUMBER

to be published early next month in

VARIETY

A new appraisal of the monetary value of writers, directors and producers is in the works. The era of the specials, super-specials and specs is one factor that is creating a new and higher price tag on the behind-the-camera talents. It's an evaluation that in some cases will exceed the top prices paid to the headliners that will appear on the show.

For example, deal made for John Frankenheimer on the series of Sunday Showcases on NBC-TV next season has been described as over \$10,000. Similar deals have been inked for Alex Segal, and presently, the deal being worked out by the William Morris Agency for Robert Mulligan will be in the same bracket.

Series is regarded by NBC as too critical to be left to anybody but top meg-wielders and scripters. Both the network and the agencies feel that they need the egghead talent even more than stars in this series, and thus the monetary accent on the best available.

This is virtually, a return to the earliest concepts in television as practiced during the days of the Philco Goodyear Playhouses during the period when live programming was at its peak. In those days, some of the top names made an appearance for the publicity value or the experience involved, but the dramatic programming was keystoned around writers, directors and producers.

In many instances, this concept holds today. Writers and the other below-the-line talents get the lion's share of the coin on some filmed shows. The salary tiffs with Gene Barry of the "Bat Masterson" series indicates that the headliners aren't getting the frontline money. There's also a salary situation on several other filmed shows which is expected to erupt momentarily.

Problem of getting writers has always been one of the primary searches in any series. It's usually the scripter's ideas from which the casting of the headliner evolves.

In the field of writers, for example, the agency casting any particular show must go into the rosters of other talent offices in order to insure scripts. In selling writers, peak weeks are frequent. For example at the Morris Agency, deals were made last week for Bill Hoban to do four Telephone Shows as well as the Dick Clark layouts. Doc Simons is pacted for the Garry Moore Show. Frank Pepe and John Aylesworth have been set to do scripts at the Canadian Broadcasting Corp., Larry Gelbart and Shelly Kellar will do the Art Carney series. Jim Cavanaugh has been set as a Golden Circle writer, while Terry Ryan and Bob Van Scoyk will write three Ann Sothern shows.

## Cowan & Aubrey To Ad Lib CBS-TV Program Berths

It now looks pretty conclusive that there will be no exec veepee replacement for Hubbell Robinson Jr. in masterminding the programming at CBS-TV, with prexy Lou Cowan and No. 2 man Jim Aubrey (both experienced hands in the programming arena) to stay on top of the program picture and Mike Dann running east coast programming; Bill Dozier standing pat in

### Ommerle to SSCB

After weeks of trade speculation and second guessing, the future status of Harry Ommerle has been resolved. Ommerle, who quit CBS-TV as No. 2 program man a few days after his boss, Hubbell Robinson Jr., resigned, is going to Sullivan, Stauffer, Colwell & Bayles agency as senior veepee and member of the board of directors. As such he will be responsible for client relations on tv matters and will also function in the program area.

For a while it looked like Ommerle might wind up at J. Walter Thompson as supervisor on the new Ford series on NBC-TV. There were also reports about a William Morris job. Ommerle is now vacationing in the Virgin Islands.

helming west coast programs. That's just about the status that prevailed some years back when Robinson headed up the east and Harry Ackerman the west, both in turn reporting to prexy Jack Van Volkenberg.

If, as is understood, this will be the modus operandi at least for the immediate future, there will be no replacements for either Robinson

(Continued on page 98)

## Queen Liz TV Pool Sparks Chi Cries of 'Foul'

Chicago, June 23.

An intramural squabble broke out last week over the plans for a pooled telecast of British Queen Elizabeth's one-day visit to the Windy City in July, with at least one station head coming away nettled and crying "foul."

Sterling (Red) Quinlan, ABC veep in charge of WBKB, is disgusted with the way the whole matter was handled, and he accuses WBWB-TV and WGN-TV of conspiring to freeze out his station from the pool. Quinlan alleges the chieftains of those stations disparaged WBKB to certain members of the mayor's staff when it began to appear that the WBKB remote squad would draw the choicest assignment.

Quinlan had expected his crew to be posted at the starting point—Buckingham Fountain and the lakefront—where the royal party will be debarking from a voyage down the St. Lawrence Seaway. His expectations, based in the closeness of his station to the mayor's office in recent weeks, specifically in its engagement through that office of complete coverage of the Pan American

(Continued on page 98)

## Barry Wood to Jaffe On Telephone Series

Barry Wood, former producer of NBC-TV's "Wide World" and later with CBS-TV, has joined Henry Jaffe Enterprises as executive producer of Bell Telephone Hour on NBC-TV. Slated for next season are 12 one-hour specials to be televised on alternate weeks.

Wood's latest producing stint was with Coca-Cola's roving specs, "America Pauses." He will operate out of N.Y. but will originate some of the specials in Hollywood.

## Pat Weaver, Rocky & McCann

Sylvester (Pat) Weaver's appointment as chairman of the \$60,000,000-a-year International Division of McCann-Erickson has not been lost on big business. One of the reasons McCann corporate prexy Marion Harper is said to have okayed the Weaver appointment to the top international post is because of his close relationship with N.Y. Governor Nelson Rockefeller.

Apart from the growing possibility that the Republicans will pose Rockefeller as their next Presidential candidate (in 1960), the Spanish-speaking millionaire politician is already considered popular in Central and South America; he owns a large ranch in Venezuela and is familiar with the Latin-American scene. Weaver's friendship with the governor dates back to college days.

Because of the closeness of Weaver and Rockefeller, big business is beginning to sight on McCann International as a good spot to place its Latin advertising. (McCann, it is said, already has some 800 accounts in its foreign division, with the Weaver ascension greatly increasing the chances for new accounts.)

## Dicker Bergman, Guinness for Ford

Some headway is being made in lining up the series of Tuesday night Ford Specials for NBC next season. George Burns has been signed for two of the shows which will be budgeted at \$150,000. This is one of the lower priced packages in the series. Hubbell Robinson returned from Europe this week where he sought out Ingrid Bergman for one or more shows. Alec Guinness was also approached to star in several of the productions. No definite okay has been given as yet from either filmmaker.

Others pacted for this series include Jimmy Durante for two slots, and there is a likelihood that Esther Williams will do a package from Cypress Gardens, Florida.

# THIRD ANNUAL

**V** This number, to be published in early July, will contain features of special interest to all those who are concerned with the foreign and domestic use of TV-FILMS. Here are a few of the features.

- F**
- Price Charts on Syndicated Product in the Top 22 Markets, Plus foreign Syndication Prices and a general Appraisal of Feature Film Prices.
- I**
- A Market By Market Roundup of Telefilms, Features, and Video Tape.
- L**
- Top Industrial Films for TV
- M**
- Hollywood Telefilm Production Roundup
- S**

**P** These are just a FEW of the feature stories and charts that, combined with VARIETY'S regular news coverage, create DEMAND readership values.

**E** Take advantage of the special exploitation values of this issue and

**C** Make Your Space Reservation Now

**I**

**A**

**L**

## VARIETY

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### 'Berlin Crisis' Selling But Syndicator WPIX Can't Find N.Y. Sponsor

Stations across the country are grabbing up WPIX's syndicated hourlong telementary, "Cold War-Berlin Crisis." But the oddity of the situation is that WPIX itself hasn't scheduled the documentary, for want of a local (N.Y.) sponsor.

Stations in Boston and elsewhere already have telecast the show, now sold in 50 markets. Daily News indie is holding back, hoping to corral a backer before the stanza becomes dated. Savarin Coffee sponsored a rerun of WPIX's "Russian Revolution," also syndicated in other market. "Russian Revolution," though, was telecast by the indie initially as a public service program in April of '58.

WPIX has put another telementary into the syndication hopper, "The Secret Life of Adolf Hitler," and is prepping a fourth one, "Woman Behind A Dictator," (the story of Evita Peron). The telementaries are co-produced by Walter D. Engels and William L. Cooper J., of WPIX.

### Genesee Beer 1st On SG's 'Manhunt'

First sale by Screen Gems on its latest telefilm syndication entry, "Manhunt," reportedly came through this week when Genesee Beer bought a nine-market regional deal in New York State. Brewery is located most everywhere in the state except in N.Y. City.

Though it was never officially proclaimed, "Manhunt" once bore the title of "Undercover Car." The half-hour series is in the action-adventure vein.

### WABC-TV'S 100 OLDIES FROM NTA RERUN MILL

WABC-TV, N. Y. flagship of ABC-TV, has bought 100 features, most of them reruns, for late-night exposure. Deal was closed last week with National Telefilm Associates.

It calls for use by WABC-TV of the "Rocket 86" package, 86 full-lengthers, all but a few of which were used a few seasons ago by WATV, the Newark-based predecessor to NTA-owned WNTA-TV. WABC will divide the films in its six-night-a-week "Night Show" and the "Sunday Night Movie," both of which have 11 p.m. starting times.

Pix are mostly from the 20th-Fox library, with 15 of them coming from the Lopert Films catalog.

### Montagne to Honolulu On 'Webster' TV Series

Ed Montagne, CBS-TV programming film editor and producer of the Phil Silvers-Buko series, leaves for Honolulu next Monday (29) for three weeks of combined vacation and gandering of Hawaiian landscape for exteriors of new series he supervises soon.

Series is tagged "Old Man Webster" in which Montagne is partnered with writer Billy Friedberg for Bonnakker Productions. Pilot film is scheduled to go before cameras sometime in October.

### Ziv Boys Pack Bags

Ziv's international department will be on the road these summer months.

Foreign topper Ed Stern is off to Europe for a month's business trip, stopping over first in London. Joe Brandel, Ziv's European representative, who headquarters in Paris, will accompany Stern to Hamburg, Munich, Berlin and Frankfurt.

Millard Segal, exec v.p. of the foreign division, departs next week for Japan, Hong Kong, Thailand and the Philippines. Ralph Franklin, v.p., flies to South America next week for a tour of that market.

Borger, Tex.—Robert M. Watson, radio and tv personality at Amarillo, and his wife, Dixie Dice Watson, have purchased KBBB here from R. L. McAlister. Sales price was said to be \$70,000.

### Another Falstaff, Cameron Mating; Big 'Coronado' Buy

Rod Cameron and Falstaff Beer appear to be having a running romance, with MCA TV as the matchmaker.

Falstaff, via Dancer-Fitzgerald-Sample, has picked up MCA TV's new Rod Cameron starrer, "Coronado Nine," for a 66-market spread. The brewery has been running with Cameron and MCA TV ever since 1953 when the regional picked up "City Detective." "Detective" was followed by three years of "State Trooper," another skein out of MCA TV starring Cameron. "Coronado Nine" makes the third different series matching Cameron and Falstaff, probably a record in identification in the syndication mart.

The deal, which MCA TV has tried to keep under wraps, embraces 26 states, extending from Florida to California and through the midwest, exclusive of the Chicago area. The kickoff date on "Coronado" is January, '60.

Falstaff deal probably will put an end to any new production on "State Trooper."

### Harris, Shore Set Soviet Pix Deals

Acquisition of the tv rights to a series of Soviet films, some of which star the Bolshoi, Georgian and Moscow Ballets, as well as the Moiseyev Dancers and the Red Army Ensemble, was announced by Joseph Harris, prez, and Sig Shore, v.p. of Art Theatre of the Air.

Deal for the Soviet series was set with Artkino Pictures, representing the Russian government.

Shore said the films could be made ready for telecasting in three to four weeks. Plan is to get an outstanding American choreographer to do the narration.

Among the properties are a 35-minute version of "Swan Lake," starring Galina Ulanova; a 25-minute version of "The Fountain," a ballet based on the Pushkin story, also starring Ulanova; an 18-minute Bolshoi ballet based on the French Revolution, entitled "Flames of Paris"; the 12-minute Bolshoi version of "Raymonde," a famous Spanish ballet; films of the Moiseyev Dancers in a variety of numbers; the Moscow Ballet Co. performing Khatchaturian's "Gayanne," and the Georgian Ballet films.

Harris, who also heads up Essex (Continued on page 92)

### Malcolm Arnold Pacted For Musical Score On 'Interpol' Vidpix Series

London, June 23.

Malcolm Arnold, who wrote the theme music for "The Bridge on the River Kwai," has been signed to do the musical score for "The Man From Interpol" vidpix series, now in production at the new Elstree studios, with Richard Wyler, the American star, in the lead.

The skein, which is being produced by Edward J. and Harry Lee Danziger, is, of course, quite distinct from the "Interpol Calling" series, which has now suspended production at Pinewood after the completion of the first 14 half-hours. Latter project is a Rank-Jack Wrather partnership deal.

The Danziger's "Interpol" series has already been sold to Associated-Rediffusion for presentation on the British commercial network, but has not yet been offered to the U. S.

Apart from the fact that the Danziger's "Mark Saber" series is due to start its sixth year with Donald Gray continuing as the private eye, they also have lined up two other subjects to follow "Interpol." One will be "The Cheaters," and the other, to be made in color, will be "The Adventures of Ali Baba" with Daniel Massey signed. Latter skein may be for release through UA-TV.

# 'SHORT WAIT FOR POST-'48'

## WB's \$30,000,000 TV Income

Hollywood, June 23.

Growth of television activities at Warner Bros. was the subject of a full session of the company's international sales conclave last week at the Ambassador, with WB prexy Jack L. Warner reporting that video will provide \$30,000,000 in income to the studio and that the company's tv production has expanded 800% in the past three years.

Warner declared that the eight hours a week of telefilm programs the studio will produce "is equivalent to producing a full-length motion picture each working day." The eight hours per week will constitute 10 programs, eight of them hourlong shows and two half-hours. These include four new series, "The Alaskans," "Hawaiian Eye," "Bourbon Street Beat" and "Bronco."

Studio topper also stressed the role of the company's television activities in developing new talent. He cited James Garner, Efrem Zimbalist Jr., Clint Walker, Roger Moore, Jack Kelly, Ty Hardin, Roger Smith, Eddie Byrnes and Connie Stevens as examples of new personalities who have become established as "top ranking stars" or who "show bright promise of development to star status."

Ben Kalmenson, WB exec v.p., joined Warner in emphasizing the importance of television to the studio's operation.

## Plitt Sets Major Expansion For ABC Films; Four New Series

Hollywood, June 23.

Major expansion program, involving production of at least four new telefilm series by year's end, is being mapped by ABC Films and its new prexy, Henry Plitt, former head of Paramount Gulf Theatres for the parent American Broadcasting-Paramount Theatres.

Plitt anticipates placement of at least three new series into syndication by January. He'll also have ready for network sale a minimum of two pilots. Presently under option as a syndication entry is "Carter's Eye," half-hour detective series out of Bob Stabler's Filmaster Inc. Decision on whether to go ahead with this particular property should be made by next week.

Already in production, starting last week, are 39 "Congressional Investigator" segments, produced by Howard-Wolper Productions at Amco Studios. Third syndicated show will be an adventure series to be filmed in Manila, Plitt said.

In addition, World Television Programming, the production company jointly owned by ABC Films and Joseph Schenck Enterprises, has retained Sidney Salkow as producer on "Simon Lash," to which they've acquired rights (to the Frank Gruber stories) as a half-hour entry. If casting works out, Plitt said, "Lash" will go as a network entry; if they are unable to get the casting they want, it will be filmed for syndication. Other network project on the ABC Films slate is the new David Janssen starrer, "The Racers." As for present product, ABC Films has renewal orders on World's

(Continued on page 92)

## 'Double Spot' Plan For Syndication

A few station operators and syndicators, notably CBS Films, have incepted a "double spot" plan for sponsors riding syndicated product.

The plant has the regional advertiser buying two one-minute spots in each episode of the series, with the remaining minute commercial being sold off locally by the station. The plan is being pitched mainly to regional advertisers who ordinarily would make an alternate week buy of a syndicated show. The alternate week buy finds the sponsor picking up the three one-minute commercials in an episode, with just a tune-in billboard the following week.

Amoco, which has "U. S. Border Patrol," in about 60 markets, on an alternate week basis, bought the spots per week plan for about 40 markets. Pitch to the advertiser, who is asked to shell out some extra coin. Is that the "double spot" plan gives the sponsor stronger identification with the show. Stations, too, like the idea for its easier to sell one spot weekly than to find an alternate sponsor locally.

## SEE GATES OPEN IN 2 OR 3 YEARS

By MURRAY HOROWITZ

With the pool of features-for-tv sharply depleted, the big question is when the post-'48s will open up. Other than the relatively limited backlog of Samuel Goldwyn pix, all the pre-'48 cinematographies of the majors have been released to tv.

The feature famine on the distribution level is a reality today, with many major distributors short on new product. It's only a matter of time before that famine filters down to the station level.

Despite protestations from the motion picture industry, some savvy features-to-tv execs say the post-'48 breakthrough will occur in from two to three years. Their reasoning is mainly based on the financial needs of the major motion picture companies, many of whose incomes now are buoyed by revenues from the sale of their backlogs.

For example, 20th-Fox currently is getting about \$6,000,000 yearly from its licensing of pre-'48s to tv; Paramount, about \$10,000,000, and millions from the tv pool are going to Metro, Columbia, and Universal, to name most of the majors.

Gabs With Guilds

What happens in from two to three years, when the tv licensing revenues will be sharply depleted? There will be more than one major motion picture company, the forecast goes, which will need those extra tv millions. When that happens, such companies will sit down in earnest with the Hollywood talent guilds and arrive at some residual formula. It's argued that up to this point, there hasn't been any earnest negotiations with the guilds, which are demanding a share in tv revenues for all Hollywood cinematographies made after August, '48. (A break in the dike also might occur if one company should go out of business, as Republic Pictures did and began a post-'48 features selloff without cutting in any of the Hollywood guilds.)

Sindlinger & Co. may marshal facts and figures for Theatre Owners of America estimating the losses in theatre film rentals due to the exposure of cinematographies on tv, but the banks and stockholders of the motion picture companies might be faced with some harsh realities in from two to three years, unless the motion picture industry is able to pull something out of a hat. (And they're toying with different alternatives, such as toll tv, an exhibitor plan to buy up old pix for theatrical reissue, as opposed to a tv selloff.)

Coming: Pre-'53?

But compared to alternative plans, which may or may not come off, the tv market is a proved reality. No one expects that when a post-'48 residual agreement is reached that it will include all the years right up to the date of the projected agreement, seen for '61 or '62. The prediction is that a

(Continued on page 92)

## Regional Sponsors Very Choosy; \$6,000,000 Still Up for Grabs

NBC's International Operations Director

Alfred R. Stern

appraises the how & why

International Flow Of TV Can Run In Both Directions

one of the many Editorial Features in the upcoming

TV FILM NUMBER

to be published early next month

VARIETY

The race for the \$5,000,000 to \$6,000,000 in regional sponsor coin hasn't run its course yet, with few of the regionals committed for next season. But those doing the pitching to agency and sponsors say a number of conclusions can be drawn even at this stage.

Such as:

1. The low-budget entry hardly stands a chance with today's major regionals.

2. Syndicated videotape shows are not in the running to any significant extent.

3. A good off-network entry is stiff competition for a syndicated first-runner.

4. There's a growth of regionals seeking more than one show, adopting the network practice of riding alternate weeks on two shows, rather than taking full sponsorship of one show.

Current regional selling season is one of the hottest in years. Many telefilm houses have just gone through a comparative slow selling period and are banking on the regionals to buoy their grosses. Entering the field for the first time is United Artists Television. Other telefilmaries are identified with new toppers at this regional outing, the roster including Michael Sillerman, prez of NTA program sales, Walter Kingsley, prez of Independent Television Corp., and Henry Plitt, prez of ABC Films.

The fortunes of more than one company, and its respective head, could be riding on the regional deals inked. The next few weeks will tell the story.

## Jack Douglas In Own Prod. Setup; 2 Series to Roll

Hollywood, June 23.

Jack Douglas, who's made a career and a fortune out of giving televiewers a vicarious thrill through the use of other people's film, is now in business for himself with his own largescale production setup. Though Douglas can afford to sit on his residuals—234 half-hours in the can from three series—he's currently in production on two new series, one of which marks his first departure from the travel format.

New entries, both owned jointly by Douglas and the Bing Crosby-Ken Brown syndicate, are "Sundown" and "Sweet Success." Former is an extension of the travel format, except that there won't be a single daylight scene in the series of 39. Format is a big-city-of-the-world-after-dark tour. "Success" marks the first departure for Douglas from the travel format, and is a half-hour documentary on big-name personalities, with the cameras digesting 30 days in their regular life. Pilot subject is designer Don Loper, and footage includes his current overseas showing in London.

Douglas plans a syndication deal for "Sundown," but is aiming "Success" as a network entry. Meanwhile, his first and only network show, "Bold Journey," has piled up a total of 143 episodes, and Douglas, who claims he yanked the show off ABC and not vice versa, is talking a distribution deal on the reruns. Already in distribution via Screen Gems and in 35 markets is his "Seven League Boots" and his very first show, "I Search for Adventure," still in 60-odd markets after five years through George Bagnall Associates.

Apart from all these and "King" (Continued on page 94)

## Lotsa Tobacco Coin Rides Ziv Entries

Tobacco firms are using Ziv shows for both networking and syndication.

American Tobacco has bought Ziv's new "Space" series as an alternate sponsor on CBS-TV, starting the fall. Same tobacco firm inked for Ziv's "Lock-up" series for a 60-market spread in syndication.

R. J. Reynolds in its network buy inked for alternate weeks on "Challenge," slated for the fall on NBC-TV. Reynolds in syndication is sponsoring two syndicated Ziv properties, "Highway Patrol" and "Sea Hunt," in more than 25 markets.

Three other major tobacco firms are linked with Ziv shows.

P. Lorillard is picking up the full tab of "Rough Riders" on ABC-TV. Philip Morris has alternate weeks on ABC-TV's "Tomestone Territory." Brown & Williamson sponsors Ziv's "Mackenzie's Raiders," in 18 major markets in syndication, including Cleveland, Detroit, Baltimore and Minneapolis.

## DeMET'S 'BEST 26' BASEBALL TAPES

Peter DeMet has signed with the American and National Leagues, he reports, for the rights to tape the "best 26 games" for the remainder of the baseball season. Producer DeMet then intends editing each game into an hourlong tape for distribution to stations.

Distribution of the major league series will be handled by Universal Television Distributors, headed by Mel Schlank.

## 'Hr. of Stars' in 60 Mkts.

National Telefilm Associates' "TV Hour of Stars" has been sold in another 20 markets, bringing the total number of markets sold to 60.

New sales include WRCV, Philadelphia; WNBQ, Chicago; WNAC, Boston; WHCT, New Haven; KJNT, Tacoma; and KONA, Honolulu.

## As Maine Goes (3,243), How Goes Nation on Pix?

Poland Spring, Me., June 23.

WMTW-TV has brought its feature count to 3,243 and the station believes that it has the largest selection of pix of any station in the country. WMTW-TV's most recent acquisition was that of the Paramount library.

Station, which transmits from the summit of Mt. Washington, N.H., has licensing agreements which include the following feature packages: 700 from Metro; 700 Paramounts; 697 Warner Bros.; 742 RKO's; 163 post-'48 United Artists; 50 from Flamingo; 58 National Telefilm Associates; 81 from United Artists Associates' "Movieland" group and 52 "Constellation" group titles.

WCBS-TV, N.Y., has the biggest stockpile of features in the metropolitan market with 2,150 different pix.

## CHERTOK, MCA PLAN 'JOHNNY MIDNIGHT'

Hollywood, June 23.

Jack Chertok and MCA are finalizing plans to film a cycle of 13 "Johnny Midnight" vidpix even though they haven't wrapped up a sale on the Edmond O'Brien property. Pilot was filmed at Universal by Chertok, with MCA financing and distributing and the agency, O'Brien and Chertok jointly owning it.

Plan to proceed with 12 more episodes this summer is based on sponsor reaction to the show, with fact that the pilot came in late and couldn't land a time slot the only deterrent to a couple of sales opportunities. MCA plans to hold the show for a January sale, and failing that, to place it into syndication through MCA TV Ltd.

## Rundown On 'Fresh' Product

There have been so many properties thrown into the syndication hopper recently, with the drive on to cop some of the major regionals, that an inventory is in order. Some vidfilm properties are off-network, others new productions on established properties, and the remainder are new programs.

Here is the rundown: ABC Films, "Congressional Investigator," and "Carter's Eye"; California National Productions, "Californians," Independent Television Corp., "Four Just Men"; CBS Films, "Phil Silvers Show," "Trackdown," and third-year production on "Whirlbirds"; MGM-TV, "Thin Man"; Official Films, "Police Station," and "What Are the Odds."

From Screen Gems, second-year production on "Rescue 8" and debuting "Seven League Boots" and "Manhunt"; National Telefilm Associates, "How to Marry a Millionaire," "This Is Alice" and "Man Without a Gun," three series off the NTA network with fresh production added; United Artists Television, "Tales of the Vikings"; MCA TV, "Shotgun Slade" and "Coronado Nine"; Ziv, "This Man Dawson" and "Luke & the Tenderfoot"; Flamingo, "Deadline"; and Bernard Schubert Inc., "David Harding, Counter-spy" and "New Adventures of Mr. and Mrs. North."

Also upcoming from NTA is "Grand Jury" and another John Bromfield starrer, either in second-year production on "U.S. Marshal" or a different series.



# Brewers All Hopped Up Over Public Response to TV Spec —On Other Madison Ave. Fronts

The country's oldest trade association took its time about getting into tv. When it did, it really scored.

The U. S. Brewers Foundation, which marks its centennial in 1962, early this month bankrolled the NBC-TV special, "Summer on Ice," and pulled the top rating of the week. Trendex for the period gave "Ice" a 33.3 with 60.3 share of audience. The show out of Hollywood featuring the "Ice Capades of 1959." Tony Randall, Rosemary Clooney and Tah Hunter, was faced off against "Desilu Playhouse" on CBS and "Top Gun Golf" reruns on ABC. "Desilu" pulled a 12.5. "Golf" a 2.9.

This first whirl at tv for the brewers collectively came after several years of full-color magazine advertising. The Foundation's agency, J. Walter Thompson, sees it as a cue to future network buys from the group, and possibly a return to network by national brews. Only Schlitz with its CBS-TV "Markham" show is in network. Pabst fights and Budweiser dramas having exited.

The agency also sees the show as a refreshing changeup in beer sponsorships, what with the heavy trend to syndicated cops and robbers, eaters, not to mention sports. The move to tv was spearheaded by Rheingold prez Phil Leibman, who is the foundation's chairman of advertising and public relations committee for a two-year term. His idea was to give beer a good sendoff for the big selling summer time.

Reception of the show by brewers around the country has been exceptional, and the Foundation's members produce about 75% of the nation's beer.

**Briefs:** American Assn. of Advertising Agencies has issued its 1959 "Roster & Organization." New roster lists 339 member agencies, six more than a year ago. Association estimates that members place 75% of all national advertising. . . . Product Services prexie Les L. Persky flies today (Wed.) for West Germany, Scandinavia and Britain, where he'll meet with manufacturers and trade groups. He'll advise on use of tv in U. S. . . . Fuller & Smith opens new offices at 666 Fifth Ave.

**Switches:** James P. Wilkerson and Edward L. Bond Jr., named senior viceps at Young & Rubicam. Wilkerson will direct the international division. Bond continues as director of the contact department.

Suren Ermyan joins BBDO as a creative visual supervisor in the art department. He moves over from Lennen & Newell where he was senior vicep and visual director.

William D. Fisher returns to Gardner Advertising, St. Louis, as vicep and director of broadcast programming (reporting July 15) after a year as vicep and director of radio-tv at Doherty Clifford Steers & Shenfield N. Y.

Jack A. Parlington Jr. joins Sullivan, Stauffer, Colwell & Bayles as a tv producer. He was an associate director of network tv shows for CBS-TV.

Paul Slater joins Compton Advertising as a member of the account section. He was account exec with Doherty, Clifford, Steers & Shenfield.

## London Agencies

London, June 23. Lintas is currently running a campaign for Lyril, new toilet soap, with a budget of around \$2,800,000. Which isn't peanuts over here. Part of the scheme involves delivery of 16,000,000 leaflets and 12,000,000 gratis tablets of the soap to households.

Rumble, Crowther & Nicholas has reorganized its tv department to tackle the increase in work. Ted Francis, who joined the agency just over a year ago from Granada TV, the Northern area commercial network, has been appointed de-

partment topper while Bill Yeatman comes in as junior exec. One tv campaign currently being handled, incidentally, is that for Spam.

Production manager with British Transport Films for the past six years, Len Girdlestone has joined the tv section of Mather & Crowther.

## See Other Auspices For Sherwood Awards in '60; 'Made in Japan' Cops 56

Fund for the Republic has decided against appropriating further funds for the annual Robert E. Sherwood Television Awards, but there is still a chance the prizes will be given again next year under different auspices. Last Wednesday (17), the fourth Sherwood Awards were given; with "Made in Japan," a "Playhouse 90" stanza by Joseph Stefano, winning the top prize of \$50,000.

Fund for the Republic has to vote each year whether to renew the awards, which this year gave a total of \$14,000 in prize money to six video programs. When informed that the deal was off for next semester, the panel of seven jurors voted "unanimously" to find another source for coin so that the Sherwood Awards might be continued.

Several other nonprofit organizations will be approached within the next few weeks. Meanwhile, the Fund is withholding official announcement of the severance with the Sherwood Awards, to give the jurors time to find replacement money.

Jurors are author-Annenberg School topper Gilbert Selles, Mrs. Eleanor Roosevelt, attorney Harrison Tweed, banker Philip H. Willkie, station topper (KFWB, L.A.) Robert M. Purcell, City College of N.Y. prexy Buell G. Gallagher and Metropolitan Museum director James J. Rorimer.

Second prize for the '58-'59 season was for \$2,500 and went to "Twenty Cent Tip," a "Loretta Young Show" episode written by Pauline Stone. Two \$2,000 prizes went to "Report from Alabama," an NBC-TV special, and "The American Stranger," one of NBC-TV's "Kaleidoscope" series.

CBS-TV's "Small World" series and ABC-TV's Bishop Pike series each won \$1,000 prizes, and a \$500 award went to "Meet Mr. Lincoln," an NBC-TV "Project 20" program.

## New Texas Agency

Dallas, June 23. Commercial Advertising Associates, Inc., a new ad agency specializing in regional and national radio-tv campaigns, as well as serving all print media, has opened here. Executives are Tom Merriam, prexy; Bob Farrar, executive v.p. and creative director; Dick Morrison, v.p.-account executive; and Jerry Blum, account executive.

New agency is a subsidiary of Commercial Recording Corp. here. Three-year-old parent firm produces musical campaigns for hundreds of radio-tv stations and advertisers in the U.S. and Canada.

## 'Radio Schools' in Oaxaca Jungle

Mexico City, June 23. The Department of Communications has announced that it now has 50 battery operated radio receivers set up in the Oaxaca jungle regions, with these operating as "radio schools" for the Mixteca Indians of the area. It is claimed that thousands of Indians will now have the benefits of the three "R's" in the drive to wipe out illiteracy among the indigenous population.

The program began toward the close of last year with installation of a cultural transmitting station in Tlaxiaco. Originally only a dozen receivers were distributed, but now the Mixteca area is well covered.

While drive is aimed at bringing schooling to Indian children in areas where construction of schools is not practical, adults will benefit too. Bilingual instruction is given in Spanish and the Mixteca idiom so that Indians can gain full benefits of instructional material aired and, at the same time, acquire a working knowledge of the Spanish language.

The Department of Communications is anxious to achieve a rapid expansion of its teaching program to all Indian areas, and for the "castellization" (incorporating into the Spanish speaking structure of the republic) of the Indian population.

## Real Live Mermaid Goes Begging on WRCA's Boat; Veep Takes \$50 Instead

Fifth annual boat ride and Monmouth Park (N.J.) Racetrack party staged by WRCA, WRCA-TV, N.Y., Thursday (18) had more gimmicks than a Thurston illusion show. More than 500 ad agency, press and grocery manufacturers' reps climbed aboard "Miss Liberty," but before they did, each received special jockey caps, racing tip sheets and raffie tickets.

Racing sheets were distributed by a near-naked tout in a barrel while a sandwich billboard man advertised the Simpson Loan Co. As passengers approached the gangplank they spotted a provocative dame in an inflated swimming pool. Sign read: "Win This Beautiful Mermaid Complete With Swimming Pool To Keep Her In." Winner proved to be O. K. Berry, veep of Kellogg's Sales Co., who chose instead a \$50 cash prize rather than complicate his domestic life with a "beautiful mermaid." Last year's station raffied off a "racehorse" before party got to the track.

Max Buck, station manager of WRCA-TV, acting as petty officer of the "Miss Liberty," also herded the news that there'd be a Buck Irish Sweepstakes consisting of a raffie of shirts for fellows who may lose their shirts at the track and ship-and-shore blouses for girls who may lose their ships. Breakfast, lunch and dinner were served aboard the ship while a caricaturist did sketches of the diners.

Buck was aided in his hosting chores by numerous station execs and performers including Bill Davidson, NBC veep in charge of WRCA-WRCA-TV; Art Hamilton, Ken Banghart, Dr. Joyce Brothers, Jimmy Weldon, Jane Palmer, Gabe Pressman, Ray Forrest, Ruth Alampi, Roger Tuttle, Ray Heatherton, Al Slep, Ben Grauer.

Guests left the track after the seventh race to board the busses and thence onto the ship. Feature event for guests at Monmouth Park was the fourth race, called "Channel 4 Special," with Davidson presenting a trophy to winning jockey.

## WPIX-WPAT Crossplugs

In an unusual cross-promotion, WPIX, N.Y. Daily News tv indie, and WPAT, Paterson, N. J., indie radio station that covers the metropolitan area, are trading house commercials.

Based on rate card, WPIX is running 10 and 20-second WPAT plugs, and WPAT is running one-minute and 90-second WPIX commercials. Both deals are run-or-station, with WPIX airing about 10 a day and WPAT running about 20.

The radio station's spots are in the form of slides with the Gaslight logo and Gaslight theme over for WPAT's nighttime spread of segue music (news and commercials at the break). WPIX's commercials promote the station's block programming "Mystery Night," "Adventure Night," etc.

WPAT buys the Daily News radio news service. Otherwise the stations are independent of each other.

San Antonio—Carlos Garcia, a top Spanish-language announcer in this territory, has joined the staff of KCOR here. He comes here from Monterrey, Mexico, where he did a newspaper stint.

## TV-Radio Production Centres

### IN NEW YORK CITY

Dave Garraway's Girl of the Week beginning this week is Jeanne Baird who had her own tv interview show for past two years in Santa Barbara, Calif. Miss Baird will have featured role in "Say Darling," Aug. 3 at Southshore Music Theatre, Cohasset, Mass. . . . tv-radio scripter Felix Leon winner of Golden Pen Playwriting Award for his Civil War comedy, "Year of Jubilee." . . . Mary Mon Toy of "World of Suzie Wong" guested on Jack Paar's show Friday (19). . . . William Ewald, who does tv criticism for UPI as well as three-dot news roundup column, is now appearing locally in Long Island Star Journal. . . . Lester Zimmerman, press rep for CBS Radio, elected prexy of Bryant High School PTA. . . . Shelly Steinfeld has moved from William Morris Agency to Famous Artists tele dept. . . . Reporter Dave Dugan named manager of spot news coverage for WCBG Radio. . . . Jack Sterling, WCBG Radio early morning performer, opens in featured role of "Tunnel of Love" June 30 at Mt. Kisco Playhouse. . . . Martha Wright, WCBG Radio singer, to play lead in "Pajama Game" in Seattle in August. . . . Dick Shepard, WCBG Radio, given an additional hour on his week-end shows.

Bernard N. Eismann, reporter-contact for CBS News in N.Y., upped to bureau manager-correspondent in Chicago starting June 29. . . . Richard Hayes, in addition to his deejay stint on WCBG with Stan Freeman, has been doubling mornings as vocalist on Robert Q. Lewis show over CBS Radio, replacing Arthur Godfrey program. . . . Mel Torme to do Andy Williams show on Sept. 8.

Colgate-Palmolive will sponsor a new series of post-N.Y. Yankee road game telecasts on WPIX, N.Y., starting Friday (26). . . . National Assn. of Television and Radio Farm Directors N.Y. convention wound up at the weekend. Some of the entertainment was supplied by Jack Sterling and the Sterling Quintet, featured on WCBG. . . . George E. Donnelly, who is business manager of the Daily News, has been elected treasurer of WPIX. Newspaper's board of directors also elected W. H. James, who is assistant-business manager of the News, assistant secretary of the station. . . . "Congressional Conference," new public service program which will feature reports from N.Y. area Congressmen, had its debut Sunday (21) on WOR-TV. . . . Arnold Rabin, member of the United Nations tv staff, was awarded \$500 for his play "The Man-Child." The prize was given by the Jewish Theatre for Children. This was Rabin's second award in a month—the other being one from Ohio State which cited the film, "The Long Line," which he produced-write-directed for UN TV.

Polly Bergen and husband, MCA agent Freddie Fields, left last week for five weeks in Europe, where on the agenda is a dicker with Alec Guinness regarding a possible tv special here and confabs with the English commercial tv channels about adaptations of her "The Helen Morgan Story" property. . . . Elaine Malbin guesting on WRCA's "Celebrity Table" Wednesday (29). . . . Ted Granik, "Youth Wants to Know" producer, received a doctor of laws degree last week from N.Y. Law School. . . . Larry Marks named director of advertising for WNTA-TV-AM. . . . Robert J. Sullivan joined Radio Ad Bureau as manager of promotion.

Jack Narz, emcee of CBS-TV's "Top Dollar" on week's holiday to Louisville Ralph Paul subs on show. . . . Betsy Palmer makes "sentimental journey" return to NBC-TV's "Today" (where she used to be women's editor) Monday (29). . . . Marvin Miller of CBS-TV's "The Millionaire" was in Boston Friday (19) to launch city's opening of new "Pleasure Island" recreation park. . . . Jeanne Baird is Dave Garraway's "girl-of-week" on "Today" June 22 through 26. . . . Art Linkletter of CBS-TV's "House Party" off on month's European big-pleasure junket. . . . Four Aces and Carmel Quinn guest on "Jimmy Rodgers Show" on NBC-TV June 30. . . . Leo de Lyon and Andrew Sisters appear July 7. . . . Japanese actress Nobu McCarthy (that's absolutely correct!) will appear in the first episode of "Johnny Staccato" on NBC-TV this fall. . . . Terry Rooney cast as child hellion in O. Henry's "Ransom of Red Chief," Aug. 16 Rexall special on NBC-TV. He is Mickey Rooney's son. . . . Hugh Downs of NBC-TV's "Concentration" and "Jack Paar Show" to head for Wyoming on his July 6-24 vacation. . . . Larry Gelbart signed as chief comedy writer on NBC-TV's Art Carney special Oct. 2.

Ralph Bell into role on CBS Radio's "Second Mrs. Burton" . . . Leora Thatcher into cast of CBS Radio's "Right to Happiness" . . . Anthony C. Krayer Jr. named director of biz affairs for NBC Owned stations and NBC Spot Sales reporting to Buddy Sugg, exec veep. . . . Mort R. Lewis resigning after five-year stint with Ralph Edwards. "This Is Your Life" Lewis expects to develop some original properties. . . . G. W. Johnny Johnstone, NAM's director of radio, tv and film publications, in Chicago this week attending NAM Board and Publications Advisory Committee meetings. . . . Jimmy Rodgers, who heads NBC-TV colorcast Tuesdays at 8:30 p.m., planes to Indiana between shows to appear at Mesker Memorial Amphitheatre in Evansville today (Wed.) and tomorrow (Thurs.). . . . Mike Baker, who did announcing chores on Pat Boone Show, moves to Dick Clark special, "The Record Years" on ABC-TV Sunday (28). . . . Richard M. Pack, veep of programming for Westinghouse stations, addressed opening session of 24th annual workshop at NYU on Monday (22). Pack is chairman of NYU's Summer Workshop in TV-Radio. . . . With stork poised for late July or early August visit to "Big Payoff" vocalist Judy Lynn, producer Walt Framar has set series of guest vocalists starting June 29. Already set are Jan Crockett, Tony Reynolds, Louise O'Brien, Jimmy Thompson and Doris Anne Gray. Vocalists will play one-week engagement.

## IN HOLLYWOOD

It's back to CBS for Jean Meredith, who defected 10 years ago to head up publicity in Hollywood for Benton & Bowles. She'll be assigned special tv projects when she reports July 6. B&B is eschewing publicity in Hollywood for the time being. . . . Norman Blackburn and Vic McLeod teed up their golf series, with Sam Sneed standing off all comers from show biz among them Bob Hope and other low-handicappers. There's both sponsor and network interest in the half-hour series. Wendell Niles calls the shots. . . . McCann-Erickson awarded filming of the next batch of "Death Valley Days" to Filmmaster, Nat Perrin will be the producer. . . . NBC's daytime tv boss, John Nelson, has the first draft and first call on a Hawaiian series by Don the Beachcomber just in case the Island cycle catches fire. . . . Mobile Video Tapes has so many orders for location shooting that a new unit is being built to cost around \$250,000. They shot the Disney '59 spec for ABC-TV and may get the order for the winter Olympics at Squaw Valley. . . . Murray Bolen, vicep at Benton & Bowles, and George Giroux, Procter & Gamble's man in Hollywood, bought themselves a new Cessna and flew down the Mexican coast for two weeks of filming.

## IN CHICAGO

"Don McNeill's Breakfast Club" clocked 26 years on the ABC net yesterday (Tues.). . . . Baritone Si Burton and Dave Chausav orch tapped for new WLS live cross-the-border, "Show Time" . . . Francis Scott shifted to WNBQ sales staff from sales traffic. . . . Herb Miller, syndication salesman, left ITC to join Ziv. . . . Sports commentator Jack Drees leaving Chi to work his own radio station in Mobile, Ala., but probably will do the River Forest Tennis Tourney on WBKB as

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# 13 MORE STATIONS LOSE SEAL

## TV Specs in Smaller Markets

Hollywood, June 23.

Impact of network spectaculars is such that the fever is spreading rapidly to local stations. Though Hollywood and New York have staged local specials, other markets are beginning to do so, and a July 1 spec in San Diego may set a future operating pattern for smaller markets.

The San Diego special will be a one-man show by Andre Previn, in prime evening time (9-10 p.m. Wednesday) on KFMB-TV. Idea was dreamed up by San Diego adman Don Larson, repping the local Silver Gate Savings & Loan Assn. Larson decided that something special was in order in the way of television programming for the bank, and came to Hollywood and inked Previn for the show. He then bought the time on KFMB-TV.

Larson plans to do the same thing with other talent on a one-shot basis several times a year. While Previn comes high, the one-man-show aspect puts the package well within the range of local advertisers.

## The More I Work With Video Tape, The More I Get to Hate It: Brodtkin

Hollywood, June 23.

"The more I work with video tape, the more I get to hate it," Herb Brodtkin said last week. The "Playhouse 90" producer, who returned to New York for the summer after completing 16 of the 90-minute shows, has probably done more dramatic work with tape—particularly location work—than any other producer in the industry.

"Tape should be used only in two ways," Brodtkin observed. "It should be used for recording of a live program on-the-air for future use, or it should be used under completely controlled conditions and done sequence by sequence like film, with only one camera." Occasionally, he added, it is useful for a short scene in a live show where costume changes or other script demands necessitate pre-taping, but these should be held to a minimum and done under controlled conditions.

Brodtkin did remote tapings on several occasions, but "Out of Dust," the western a few weeks ago, included 27 minutes of location tape. Brodtkin thinks it was a nightmare. He said that the technicians did a remarkable job of getting good pictures, though these were far from optimum, but that dramatically "it was terrible." Principal reason was that the tapes had to be done 10 days before air date because mobile equipment wasn't available at any other time.

"The actors just didn't know their lines," Brodtkin said. "There wasn't any time for rehearsal. And of course, after we did the tapes, we went into regular rehearsal and the characterizations became completely different. After the

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## Buckley, Jaeger Buy Conn. AM'er

Hartford, June 23.

In an all cash deal, this state's oldest radio station, WDRC, was sold Friday (19) for \$815,000. Transaction is subject to FCC approval.

Started in 1922 in the backroom of a store in New Haven, the CBS affiliate was sold by its original owners to the Buckley-Jaeger Broadcasting Corp. of Connecticut, a newly-organized concern. Seller is the Connecticut Broadcasting Corp., whose principal stockholders are Franklin M. Doolittle, prexy, and Walter B. Haase, station's general manager and vice president and secretary of the corporation.

New station owners are Richard D. Buckley of New York City and John B. Jaeger of Manhasset, L. I. Both are associated in the ownership of radio station WHIM, Providence, R. I. Both were associated in the ownership of WNEV, New York City.

Only the radio station facilities of WDRC are being sold. This includes the AM'er and an FM station, currently under construction, as well as other physical properties.

## HEMORRHOID ADS BIG PAIN TO NAB

Washington, June 23.

Hemorrhoidal remedy advertising on television still gives National Assn. of Broadcasters' Television Board a deep-seated pain—and has caused the board to jerk Television Code seals from 13 more tv stations.

This makes a total of 21 stations who have lost seals for carrying such ads since the original decision on June 7, 1956, that piles relief drugs were unacceptable for Code stations.

At one time, according to Donald H. McGannon, prexy of Westinghouse Broadcasting Co. and chairman of the Television Code Review Board, 84 Code subscribers carried hemorrhoidal remedy advertising. He said 45 of them cancelled the ads, 17 resigned their Code subscription, 21 seals are now revoked and one additional station has been cited. None were identified, as is customary.

The Code Review Board recommended the latest action, and the Television Board, headed by C. Richard Shafro, executive v.p., WIS-TV, Columbia, S. C., ratified it.

After the meeting, McGannon announced a Hollywood Code office will be in operation by mid-summer under an executive to be named shortly.

Said McGannon in a statement: "In the course of the past several weeks, it has been urged by some that the Code Review Board does not have the right to tell stations what to put on the air. This is most certainly so—nothing can be substituted for the judgment of the individual licensee in fulfilling his statutory obligation."

"Just as the stations voluntarily gathered together under the Code to achieve a degree of self-regulation, the same voluntary opportunity exists for a station to resign from the Code if he believes he cannot or should not conform with its provisions or their interpretation as evolved by the Code Review Board. The voluntary character of the Code is one of the principal characteristics that gives it such broad acceptance and respect on the part of the public, community leaders and Governmental bodies."

## FCC NETWORK PROBE IN SHIFT TO N.Y.

Washington, June 23.

Federal Communications Commission's investigation of television network programming gets down to business July 7 with public hearings in New York City.

Ad agency reps and others connected with web programming will be among the witnesses, FCC Chief Hearing Examiner James D. Cunningham said.

FCC staffers have been laying the groundwork by sifting through mountains of programming data turned over by the three tv networks at initial sessions in Washington last month.

Probe is focussed on the extent of web control over tv programming through exclusion of independently produced shows, interests in syndicated product and other practices.

## La Tourette to CBS

Hollywood, June 23.

Frank LaTourette has joined CBS-TV under a staff pact and will become producer of the new hour-long "The Lineup," replacing Jaime del Valle, who produced the half-hour version since its inception four years ago. Del Valle will be shifted to another assignment at the network.

LaTourette has been with Jack Webb's Mark VII Ltd. for several years, first as associate producer and story editor on "Dragnet," and most recently as producer of "The D.A.'s Man." In between, he was producer of "Medic" for Worthington Miner.

## Major Obstacles to Limit Use In Intercontinental TV Exchange

London, June 23.

### Persoff to Persoff

London, June 23.

Nehemiah Persoff, over here to appear in the BBC tv play, "Clash By Night" on July 7, will clash with himself on the night in question.

He will be hoping to attract customers from four of his films which will be showing in the London area, "Never Steal Anything Small," "Al Capone," "Day of the Outlaw" and "Some Like It Hot."

## CBS Radio In Sweeping Coast Trim, Shakeup

Hollywood, June 23.

An economic upheaval that will affect up to 20 staffers and send two dramatic half-hour shows packing for N.Y. swept over KNX, the CBS Radio western flagship. Reason for the shakeup was attributed to more concentrated production in the east, where the net is better staffed to handle the shows.

Shows to be shipped east are "Suspense" and "Johnny Dollar" but their producer-writers, William N. Robson and Jack Johnston, respectively, will remain here to continue the scripting. Both refused to move east with the shows. Shows still to be fed the network from Hollywood are "Have Gun, Will Travel," "Gunsmoke," "Amos 'n' Andy Music Hall," Art Linkletter's "House Party," Pat Buttram and Rusty Draper. Reason the westerns aren't moved east, according to a network spokesman, is that "they wouldn't know how to do it." The personalities have told the network execs they'd rather lose the shows than be moved to N. Y.

Engineers, announcers, clerical help and others associated with the shows to be moved will be relocated in other jobs, both in radio and tv, according to the network. No cutoff date for personnel cutback has been set by Lucian Davis, production head at the station, said enough of the moved shows would be recorded here to last through the summer.

No estimate of the saving was made at KNX but it is said to be in line with a general overhauling at the web's owned-and-operated stations, which, in the overall, may exceed \$250,000 for the year. Undersood that other network shows originated away from N. Y. would fall under the sweeping edit.

## 'RIVERBOAT,' 'LARAMIE,' 'BONANZA' NBC-TV COIN

NBC-TV has finally broken through on the "Riverboat"—"Laramie"—"Bonanza" sales front with three orders for the 60-minute telefilm series. Corn Products, only an occasional network tv advertiser, came through with the biggest of them, one for 13 hours of "Riverboat" over 26 weeks.

In addition to the Corn Products buy, NBC pinned down six alternate half-hours for Liggett & Myers, which will be spread across both "Laramie" and "Bonanza." And, as predicted last week, RCA did take six alternate 60-minute periods on "Bonanza" (RCA buy still leaves room for further purchases on NBC's Sunday live dramatic lineup).

None of the shows had tallied any sales previously.

"Riverboat," which is slugged for 7-8 Sundays, will be fronted by Darren ("Mike Hammer") McGavin. "Bonanza" is 7:30-8:30 on the NBC Saturday sked and "Laramie" opens the Tuesday lineup.

Though the BBC's system of using the transatlantic telephone cable for transmitting tv film either way across the big pond has undeniably opened up a new era of intercontinental interchange of tv material, its use for some time to come will be confined to the occasional, and short, major news item. North American viewers saw the end result of the process for the first time last Thursday (18), when CBC picked up in Montreal film of the Queen's departure for Canada from London Airport and relayed the shots to NBC in New York, while in Britain the same evening BBC-TV aired newscast of the Royal arrival on the other side, sent across by CBC two or three hours previously.

Cooperating with the Canadian network, BBC has laid on other current coverage of the Queen's tour making use of the system, including the actual opening of the St. Lawrence Seaway on Friday (26). But beyond this, there are three factors inhibiting more prolonged and frequent usage of the developments: the availability of the transatlantic cable circuits and, at the moment, the existence of only two "Motion Picture Facsimile Equipment" machines. One of these picture reassembling devices is installed at Alexandra Palace, hq of BBC Television News in London, and the other in CBC studios, Montreal, though BBC's hopeful that another will be set up in New York in the not-distant future.

Overall cost of picture interchange can't be estimated currently inasmuch as BBC won't put a price on MPFE at this still comparatively experimental stage. But the Corporation describes the whole operation as a "costly affair" and reveals that use of the cross-ocean cable alone runs it into \$560 a minute. To "plug into" the transatlantic music circuit, BBC books a line with the Post Office as if it were making reservations for a normal telephone call—though obviously the Post Office has accorded a measure of preference in the case of the Royal newscasts. A Post Office spokesman told VARIETY that giving BBC the necessary facilities involved a one-third depletion of normal transatlantic phone service on the June 18 occasion.

Theoretically the system, which is a sequel to a pioneer effort made by BBC Television News in 1957, opens up prospects of fast interchange of newscast shots throughout the entire television world, for

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## Sponsors Dicker Godfrey Specials

Arthur Godfrey, apparently indestructible in both physique and b.o. appeal, must have had his ego considerably lifted this week by several upbeat pieces of news.

First, Godfrey had completed post-operative treatment following the removal of a malignant tumor in his left lung and is now recuperating at his home in Leesburg, Va.

Second, CBS was dickering with several sponsors to pick up the tab for one or more specials headlining Godfrey for possible presentation in the 1959-60 season. CBS made it plain that no final decision had been reached, however, regarding the nature of the Godfrey presentations. It was reported that Pharmaceuticals, Inc., and Benrus Watch Co. had indicated orally they would like to back such a Godfrey special.

Godfrey, if all continues to go well, is expected to resume his normal broadcast schedule on both radio and tv and start on "Person to Person" in the fall.

(Decision to go ahead with the (Continued on page 82)

## NAB Membership Up

Washington, June 23.

Up again is the television membership roll of the National Assn. of Broadcasters.

Latest report from William Carlisle, station relations manager, shows 336 tv stations are members in June, compared to 327 on Jan. 1.

## Dennis' to Sun, 'Paree' to Fri. (Kellogg L&M)

CBS-TV is finally getting its fall lineup into shape with the locking in of the Sunday 7:30 to 8 p.m. slot, "Dennis the Menace." Screen Gems show, owned entirely by Kellogg, is going to get the period.

"Dennis," which had been mentioned for the same slot earlier during the selling season, will be giving up the web's Friday 8:30 p.m. anchorage to make the shift. Into the Friday slot will go "Hotel de Paree" with Kellogg sharing the tab on this one with Liggett & Myers.

L&M and Kellogg mating on "Paree," a western with a Trinidad (Colo.) background fronted by Earl Holliman and Judi Meredith, is, in a sense, the marriage which L&M refused to consummate with Kellogg on NBC-TV. Kellogg, owning the whole of the \$50,000 weekly "Deputy," the Henry Fonda stanza, wanted L&M to come in on it. After what was described as a "verbal commitment" to share the cost of the Saturday western with Kellogg, L&M backed off because of the cost.

"Paree" was originally scheduled for Thursday 8:30 to 9 p.m. to replace the exiting "Derringer" in the fall. Last week, the sponsors of that time period, Lorillard and S. C. Johnson, decided instead on "Johnny Ringo," Four Star Film production.

Meantime, as reported earlier, Oldsmobile gave up its hold on the new Sunday "Dennis the Menace" time because CBS-TV would not approve the Olds telefilm entry for the leadoff Sabbath slot. Consequently, Olds took the program in question, "Dennis O'Keefe Show," and settled for Tuesday at 8 p.m. next season.

## Phil Silvers Reruns For NBC Gotham Key

Highly-touted "Phil Silvers Show," repeats of CBS-TV "Sgt. Bilko" series, which scored heavily on the web first time around, goes into syndication with NBC-TV's Gotham outlet, WRCA-TV grabbing off the programming plunk in metropolitan sector.

Flagship station plans to install the 30-minute show in the Tuesday 7 p.m. slot and already managed to get sponsors for the package. Tab will be picked up by Yellow Pages and Ronzoni Macaroni.



# Foreign Television Reviews

## GEORGE GOBEL SHOW

With Betty Miller, Peiro Bros., The Nitwits, Richard Greene, Norrie Paramor and his Orch.  
 Producer: Will Roland  
 Director: Bill Turner  
 60 mins., Wed., 9:00 p.m.  
 Associated-Rediffusion, from London

Though no one, surely, could find the personality and style of the hedgehog-haired George Gobel displeasing, the comic ought seriously to think about putting an extra edge on the latter—possibly by sharper material—before doing the second of his one-hour shows for Associated-Rediffusion. In this initial stint his brand of aimless patter came over more as pedestrian and corny than as casual and tongue-in-cheek; and the support items that were injected for lively contrast emerged instead as something of savers.

Pruning of some of the Gobel spots would have helped, especially one in which he took an "acting lesson" from Richard Greene, adequate foil throughout. The star scored most with his introductory stuff and his singing of "Soon Will We Love," and did well too in partnership with the Nitwits in "Makin' Whoopee."

Miss Miller gave a couple of numbers plenty of back in her solo minutes, but also gave herself a mite too much presentation. The Peiro Bros. were first-rate with some remarkable juggling, while The Nitwits were a wow with their familiar but ever-acceptable musical fooling. With some excellent orchestrations, the unseen Norrie Paramor and his Orchestra did a polished job of accompanying, while the production throughout was fittingly straightforward and unelaborate. *Erni.*

## VISION ON ENROPE

With Hazy Osterwald & Band, Gaby Stenberg with Bernard Ost Trio, Svend Saaby Choir, Royal Danish Ballet, Gilbert Beaud, Vicki Autier, Boris Steinberg, Anton Karas, Esther Re-Jay, Tom Manders, Ballet de Bruxelles, Hildegarde Neff, Anna Moffo & Franco Corelli, David Hughes, Lutan Girls Choir, Denny Bettis, Katherine Feater, Bert Waller, Frank Harrox, Suzanne Salpeter, Margaret Bat, Crazy Otto  
 Directors: Eric Nordstrom, Karin Sohlman, Sten Joergensen, Rene Steichen, Jean Mancaeu, Gilles Margaritis, Erich Neuberg, Gys Stappershoef, Andre Givrer, Dieter Finern, Claudio Fino, Francis Essex  
 Producer: Graeme Muir  
 Narrator: Michael Aspel  
 75 Mins., Sat., (6), 9:30 p.m.  
 BBC-TV, from Europe

To celebrate the fifth anniversary of the Eurovision link, 12 nations participated in two weekend programs, the first of which, "Vision On Europe," was an entertainment roundup from the capitals involved in the hookup. Technically, the 75-minute show achieved a remarkably high standard. With only one or two very minor exceptions, sound and vision were first-class. Unfortunately, the entertainment offered was of varying quality, but never outstanding.

Understandably, in a desire to crash the language barrier, the choice of talent had to be restricted and this resulted in a sameness about many of the originations. Musical and vocal items predominated, ballet was very much in evidence but, significantly, there was only one sketch—a miming effort from Holland.

The program began in Switzerland with Hazy Osterwald & His Band appearing in Lucerne and that was just a so-so opener. Gaby Stenberg (from Sweden) made a special effort with her multilingual intros though her vocalizations were just fair and the accompaniment of Bernard Ost Trio not more than adequate. From Denmark the Svend Saaby Choir was featured in a pleasant rendition of "Jealousy" and the Royal Danish Ballet made a nice dance contribution. Gilbert Beaud was featured with the Radio-Luxembourg orch and from Monte Carlo Vicki Autier delivered one number against a very chi-chi background.

The Paris studio was obviously in festive mood, turning Boris Steinberg's stint with the Philharmonic Orchestra into unabashed slapstick in which first one violinist and then the entire combo were drenched by burst water pipes. Almost inevitably, the Viennese contribution put the spotlight on Anton Karas playing the Harry Lime Theme in his own wine

garden and Esther Rethy (of the Vienna State Opera) showing off her considerable vocal prowess.

Tom Manders, noted Dutch comedian, registered rather limply in his mime sketch which emerged as a labored and not very funny item. The one of the Brussels contribution featured a specially written ballet "Speleomagic," which was performed by a local corps de ballet in the Grottoes at Dinant. It was skillfully danced and good to look at.

Only the German entry, aired from West Berlin, made any attempt to show life in the city, featuring shots of the Kurfurstendamm and of the road which leads to the frontier with the East. Then, from the roofgarden of the new Hilton Hotel came a snappy cabaret show with Hildegarde Neff and Crazy Otto. Italy presented an operatic excerpt, match, in which Anna Moffo and Franco Corelli duetted in a scene from Verdi's "Otello." Unfortunately, this item appeared to overrun its time and was faded out before the end.

The closing contribution in the European roundup came from Great Britain and this comprised a big production number entitled "The World Outside" with David Hughes as the star vocalist.

As an interesting device, a couple danced over a giant map of Europe coming to a stop at each port of call. That was intriguing and novel to start with, but became boring with constant repetition. Michael Aspel did a straightforward job of narration and Graeme Muir of BBC-TV, who produced on behalf of the European Broadcasting Union, made a valiant try under obviously difficult circumstances. *Myro.*

## THE PHILADELPHIA STORY

With Elizabeth Sellars, Michael Craig, David Knight, Paul Massie, Peritta Neilson, Barbara Shelley, Alan Gifford, Stuart Nichol, John McLaren, Madge Ryan, Arthur Ridley, Edna McKenzie, Bryan Kendrick, Nicholas Grimshaw  
 Producer: Rudolph Cartier  
 Writer: Philip Barry  
 95 Mins., Sun., 8:25 p.m.  
 BBC-TV, from London

Rounding up a skilled Troupe, BBC-TV presented a perky version of the favorite Philip Barry comedy. Which is about all there is to say; excepting that the success in Britain of the "High Society" pic, which, of course, used the play as substantial basis, probably helped broaden its viewer appeal even wider and made more readily acceptable some of the sophisticated stuff.

Main critical interest lay in the performance of Elizabeth Sellars in the role of the gal who happily undergoes the amputation of her feet of clay. She handled the job well, though lacking some of the sparkle necessary for the zany scenes and evidencing a monotony of tone. Michael Craig made as pleasant a figure as possible of the ex-husband who wins the lady—adequately while Stuart Nichol scored as the stuffy husband-not-to-be.

David Knight and Barbara Shelley teamed well as the journalistic intruders. Peritta Neilson effected just the right amount as the teenage daughter of the house, and Paul Massie pleased as the brother. Everyone did well with the good material, in fact, taking the edge off the potential accusation "this is all old hat." Settings, borrowing ideas intelligently from "High Society," were tops. *Erni.*

## CITA CON AGUSTIN LARA

(A Date With Agustín Lara)  
 Producer: Hector Cervera  
 Writer: Margarita Michelena  
 90 Mins., Sat. (May 30), 7:30 p.m.  
 PEPSCI-COLA  
 Televisicentro Canal No. 2, from Mexico City

This, the sixth television spectacular (sponsored by Pepsi-Cola) was the best yet presented over Mexican facilities. The 90-minute live song and dance spectacle had a cast of more than 100.

Three Televisicentro studios were used to stage this ambitious project, with scripting by Margarita Michelena dividing loose musical book into three segments: French, Spanish and Mexican sketches. As compared to past shows, there were fewer fluffs, and these of minor importance, with the overall effect a notable effort in which even aging Lara (known here as "The

Living Mummy") gave a better performance than in his other tv appearances.

But by far outstanding featured talent was French singer Andre Toffet, tenor Nicholas Urcelay and comic who bills himself as "Chabelo." Singer Pedro Vargas was somewhat flat in his presentation of Lara's "Flor de Lis," but he made up for this in a rollicking, frolicking singing commercial.

Ex-beauty queen Ana Berta Lepe danced a Charleston, somewhat out of step, but her skimpy costume and goodlooks covered technical faults. Begona Palacios danced in her usual manner, technically more or less perfect, but uninspired.

In blackout skits of comedian Chabelo, he received able cooperation from Eva Calvo and straightmen "Pitouto" and "Guero" (Blond) Castro. The Jose Silva and Oscar Tarriba ballets substituted amply for the chorus line, with girls pleasingly pert if a little stiff in their movements.

Other performances worthy of mention include the ever melodious Tres Reyes (Three Kings), the Harmonica Quartet and thrush Carmela Rey, romantic foil for the love songs of Lara. Not much of a singer, Lara carried it off quite well, considering that his bewrinkled physiognomy is anything but that of a romantic leading man.

Weakest of the three segments was the Mexican part, which initiated the program. But even here general overall effect was more pleasing to eye and ear than earlier efforts.

Models gracing show gave it the usual dash of cheesecake in tableaux and walk-on bits. And, most important of all, the commercials were not overdone. In synthesis, one of the best Mexican tv musicals of recent months. *Emil.*

## GIRL ON THE BEACH

With William Russell, Maggie Smith, Esmond Knight, Madge Ryan, Naomi Chance, Ellen Pollock, Andre Charisse, Raymond Bennett, John Serret  
 Writer: Enid Hollins  
 Producer: Sydney Newman  
 Director: Ronald Weyman  
 60 Mins., Sun., 10 p.m.  
 ABC-TV, from Birmingham

ABC-TV's "Armchair Theatre," which provides the main weekend drama for commercial tv, went somewhat awry with its presentation of "Girl On The Beach," a confusing, but very predictable, story of an amnesia victim who is found wandering on the Riviera beaches.

As a dramatic entertainment it floundered more than somewhat and cheated by the introduction of false notes of suspense. Its construction was vague, character delineation was obscure and the overall impact was both tedious and disappointing. Not at all the sort of entertainment for a late Sunday night spot.

A better-than-average cast was given few opportunities, even though Maggie Smith, an attractive and competent actress, had a giant sized role. William Russell, as the man who helped her to regain her memory; Esmond Knight, as a sinister-looking relative, and Madge Ryan, as her sister-in-law to be, tried very hard to rise above the indifferent script. Ronald Weyman's direction was straightforward but tried unduly to make overmuch of the limited suspense potentialities of the Enid Hollins play. *Myro.*

## MY GUESS WOULD BE MURDER

With Margaretta Scott, Newton Blick, Jane Eccles, Patience Collier, Jane Jago, Hugh Cross, Noel Howlett, Ronald Allen, Johanna Martin  
 Producer: Sydney Newman  
 Director: George More O'Ferrall  
 Writer: Anthony Gilbert  
 65 Mins., Sun., 10:05 p.m.  
 ABC-TV, from Manchester

You could have driven the proverbial truck through the plot of this one. "My Guess Would Be Murder" had enough expertise applied to its writing, production and performances for it to stand up as a pretty entertaining example of the suspense thriller kind.

Initial situation was particularly intriguing. Alice Hunter (Jane Eccles), recovers from concussion received in a train crash to find that the fellow-passenger Laura Frost (Margaretta Scott), in whom she had confided, has presented herself as "Miss Hunter" to claim a legacy. And all the real Miss

Hunter's efforts to convince people of her bona fides fail. The plotting Miss Frost now schemes to have the old lady "convalesce" in her cottage and pulls in a drink-sodden local medico (Newton Blick) to establish for nefarious reasons in embryo—that the patient is in such bad health that her death would come as no surprise.

Things go slightly awry, but it takes a supreme act of self-sacrifice on the doctor's part to prevent the phony Miss Hunter from knocking off the authentic one and making off with the spoils.

Conducted with an eye to the calmly sinister, the proceedings effectively dodged queries such as "why didn't the lawyer handling the legacy recognize the real Miss Hunter's writing and signature?" And characterization didn't have to be distorted to make the well-contrived situations stick. In short, the show was a victory for craftsmanship over credibility, with some extremely competent performances thrown in. Margaretta Scott made a charming and plausible villainess in the right unfurled vein. Jane Eccles handled the role of the would-be victim without any false hysterics, and Newton Blick scored resoundingly as the drunken medico. Patience Collier offered a well-modelled performance as a blackmailing housekeeper and other supporters, came across competently. Production was sound. *Erni.*

## CROCIERA D'ESTATE

(Summer Cruise)  
 With Gloria Davy, Jack Lawrence, Delta Rhythm Boys, Enzo Tortora, Don Lurio Ballet, Barbara Pearce, others  
 Director: Eros Macchi  
 60 Mins., Wed., 9 p.m.  
 RAI-TV, from Turin

New summer series in the popular Wednesday night segment, each weekly stanza will be dedicated to different area or country in the world, with an accent on its music, song and dance. First show seen indicates fair budgetary ambitions with payoff in good entertainment all-round.

Dedicated to the American South, spotlight on initial week was on spirituals, jazz and dances, with (locally acceptable) clichés, abounding, yet well executed by an international assemblage of talent. Standout stint was by Gloria Davy, who had cries for encores ringing through studio after her two songs. Also in top form were the Delta Rhythm Boys (with "Walls of Jericho," "Ain't Necessarily So," etc.) and Jack Lawrence ("Black Magic" and "Nobody Knows the Trouble I've Seen"). A William Faulkner excerpt was spoken effectively by Arnoldo Foa while emcee Enzo Tortora linked the various items in okay fashion.

Choreography by Don Lurio proved a top acquisition by RAI-TV, with his direction of a prayer-meeting ballet to "Balleluia" an outstanding contribution. Helming of show by Eros Macchi occasionally lagged, though technically as efficient as usual. *Hawk.*

## FOREIGN FIELD

With Ann Todd, Eric Porter, Katherine Kath, Patricia Kneale, Ronald Adam, Bernard Kay, Richard Pearson, Joseph Cuby  
 Producer: Eric Taylor  
 Writer: Michael Vosey  
 75 mins., Thurs., 8:45 p.m.  
 BBC-TV, from London

Though it boasted a couple of sensitive performances and a few imaginative touches in the direction, this one was killed almost before it started by cliché and clumsiness in the writing. All the same; it had much to register with the undemanding viewer as a "woman's subject," set in that world where characters address each other as "darling" and sip sherry.

Central figure is Celia Clive (Ann Todd) who, 10 years after World War II, still believes her husband to be alive for all that he was reported missing, believed killed. When pretty solid proof of his demise finally comes to hand, she just has to go to France to see his grave. There she discovers that a boy De Croiset (Joseph Cuby) is the man's illegitimate son. Shocked, unforgiving and bitter, she learns from a War Graves Commission gardener (Eric Porter) that understanding and forgiveness can make her live again.

Ann Todd put in some extremely good work as Celia, but the character was too inconsistent and the

situations too often amateurishly plotted for her to gain the necessary sympathy. Nor could Eric Porter do much with the role of the gardener—one of those monosyllabic, I've-known-tragedy heroes of cheaper fiction. Best chances, and they took 'em, went to Katherine Kath and Joseph Cuby as French mother and son. Rest of the cast struggled adequately. Production was competent. *Erni.*

## HOORAY & CO.

With Ronnie Carroll, Nicolette Roeg, John Hewer, Millicent Martin, John Adams, Pat Lawrence, The Ronald Cass Quintet.  
 Director: Peter Croft  
 30 Mins., Fri., 11 p.m.  
 Associated — Rediffusion, from London

Associated-Rediffusion is introducing its 17-year-old contract personality Pat Lawrence in this bright and breezy series of non-stop song-and-dance shows. That she didn't dominate in the program reviewed doesn't indicate that the lady's a loss; au contraire, as they say, by holding her own alongside an equally talented bunch of youngsters she proved her worth.

Gimmick of the skein is an adequate one. Camera tracks in to the window of the store of "Hooray & Co." and the dummies come to life. Popular numbers, rendered ensemble and solo, were smoothly doweled in ingenious ways, and the whole thing came off as a very pleasant late evening fare. *Erni.*

## Foreign TV Followup

### Sunday Night at London Palladium

Even under normal conditions, Liberace as headliner of this consistently popular Sunday night tv show would have been an important event; the publicity arising from his libel action against the Daily Mirror—particularly the judge's request to the jury not to view the show—gave it an added curiosity value which will surely be reflected in the weekly Nielsen's.

In more restrained form than usual, Liberace made two appearances on the bill, the first to give a straight rendition of Tchaikovsky's Concerto in B Flat Minor, which he played in his familiar style. For his second spot he concentrated on a selection from the Lerner-Loewe musical "Gigi," adding the vocals for some of the songs and being nicely assisted by Janet Medlin in "I Remember It Well." Performance and presentation hit a high note of professionalism.

June Valli, making her British tv bow, has a voice to match her looks. She opened breezily with "The Best Things In Life Are Free" but changed pace with "I Loves You Porgy" (from "Porgy and Bess") which she delivered with fine dramatic sincerity. Her final item, "I Wish You Love," was also in a dramatic key, but the presentation was hyped by double image photography, which simultaneously showed her in closeup and long shot. Just to make it more intriguing, there was another closeup alongside a reverse shot. The Two Earls gave out with a nicely timed comedy act routine; there was the usual precision display by the Tiller Girls and the Cyril Orndel orch gave its now-familiar accomplished backing.

The edition (14) was the final one of the season and emcee Bruce Forsyth, who has become quite a celebrity since his first show on the program last September, made the appropriate sentimental noises. He took care of the "Beat the Clock" sesh in his usual boisterous way. *Myro.*

## VIDEO'S SELF-SERVICE

\$5,000,000 in Time for 'People Are Sold on TV'

Video stations have donated about \$5,000,000 of their own airtime since last November to further a self-serving campaign that "People Are Sold on Television." Television Bureau of Advertising, altogether has turned out 13 animated spots, four of them in the past few days, for its member tv stations.

TvB project was initiated to "demonstrate the selling power, effectiveness and impact" of tv.



# Tele Follow-Up Comment

## Ed Sullivan Show

Ed Sullivan, now on the air 11 years, has seen the industry go through a lot of metamorphoses. From his earliest days when he put on a sponsored one-hour show for about \$4,000 to the present era when the variety category is the exception rather than the rule, Sullivan has become a master in this field of presentation. It wasn't easy.

In the early days, Sullivan raided virtually every nitery in the New York area for his talent. These days, to look at the 11th anniversary show, presented Sunday (21) over CBS, niteries couldn't possibly use much of the acts on his shows. The medium has developed its own stars. For example, Wayne & Shuster, probably the best writing and performing comedy team on the spectrum, couldn't possibly use these routines in cafes. Teen-age singer Fabian is hardly suitable for a nitery, or virtually anywhere else for that matter, at least at this stage of his development. If a tape wasn't used while he mouthed the words, the direction of this sequence was bad. The cameras should not have stayed with him during his attempted dance, but concentrated on the sounds made by the musicians.

For the purposes of entertainment, the Kirby Stone Quartet with Sullivan chiming in on an impression of himself, pleased with a rendition of "Really Big Shew," and the singing of Georgia Gibbs made a good impact. Shelley Berman was probably the highlight with a repeat of his routine on flying. Berman is not exactly of the sick variety of comedy, but he's not the picture of mental health either. However, he's a funny and perceptive chap. Also in the comedy field, Will Jordan, still the most expert mimner of Sullivan, did a good bit on the conference, singing "Goodbye Happiness." Other sequences on the show, had Jack Benny coming from the audience for a single gag, and John Wayne from Shreveport, tied the Sullivan anni tribute to the preem of "The Horse Soldiers" (UA).

Jose.

## Playhouse 90

Considering that it was filmed in Britain and involved some competent performers, "Playhouse 90" on CBS-TV last week (18) was more than a little disappointing. In fact, it represented an hour and a half of good tv time wasted on material that would barely have suited a half-hour show.

Title of the play, which Nicole Milnaire produced and Terence Young directed, was "Dark as the Night" and it was adapted by Marc Brandel from a James Handley Chase story. Michael Wilding, Laraine Day and Sheila Allen, playing a simple-minded slut who bungled a burglary and ended up ruining the career of a lawyer running for a seat in Parliament.

Yarn, involving friction between the lawyer (Wilding) and his wife, Miss Day, and several slight subplots, failed to convince on any level. It wasn't helped by the fact that some of the key scenes were played with all the quality of a highschool dramatic society session and sounded like a bad take-off on a film from the early '30s. Story had little logic and produced cliché issues that served simply to stretch the running time.

Wilding's performance was thoroughly uninspired. He acted like a man too tired to care. Miss Day lacked conviction even in a scene when she was cornered by some hoodlums. Dennie Price delivered a spark as a blackmailing British columnist. In fact, this show was generally hard on the British press. Michael Horden and Bill Owen were okay in smaller parts. But Miss Allen somehow managed to rise above the general mediocrity and etched a portrait worth remembering.

Young's direction, handicapped by Brandel's corny script, was characterized by the British reticence to keep things moving. There was a lot of conversation and only a few tense moments. Since the conversation was mostly labored and quite dull, "Dark as the Night" contributed little but boredom.

## U. S. Steel Hour

Maurice Evans must have been shanghaied into portraying a supposedly cowardly British officer during the Nazi blitzing of England, World War II. Whatever prompted the English actor to portray this thinly-conceived, dull-

ish character will remain one of the minor mysteries of the rapidly-fading current tv season.

Evans appeared in "No Leave for the Captain" on "U.S. Steel Hour" over CBS-TV (17), in an adaptation by Bob Van Scoyk from a novel by Gerhard Rasmussen. Perhaps the novel possessed more tumultuous and gripping material but little of it, if such there be, failed to come through in the video version.

It was the story of Capt. George Kingston, played by Evans, an expert in disarming mines, despised by the enemy, who because of a misunderstanding is branded a coward and later proves to the world as well as to his son, played by Nicholas Coster, that he is as brave as the Union Jack. The father dies in the attempt to prove his bravery but it emerges in "No Leave for the Captain" as prime storytelling corn.

A number of fine actors, including Diana van der Vlis, Geraldine Brooks, Donald Moffat and James Kenny were also unfortunately involved.

"No Leave for the Captain" marked the 100th "Steel Hour" production on the network. Perhaps a court-martial, in this instance, is in order for the producer.

Rans.

## Dave King Show

Vicki Stuart, a British thrush who can belt a tune, made her American tv debut last Wednesday (17) on the NBC-TV "Dave King Show." She handled two novelty numbers nicely. One, "Beat Up the Town," was a solo, enlivened by four male dancers. She belted the tune as if she were singing to the balcony and with her such a delivery came off well. She also did a duo with her British compatriot King, titled "Relaxavoo." In that one, her flair for comedy showed up winningly. All in all, she lent some diverting, pleasing interludes to the show.

King opened the half-hour excursion for Kraft with a funny stint, spoofing horror pix. His visit-to-the-dentist sketch had too many familiar touches for the time he gave it. Yet, it had its comic moments. He wound up with a weak rendition of "Cathedral Bells Were Tolling." The song appeared to be much too serious for the light, offbeat whimsical talents of King.

Horo.

## I Speak For Myself

The sudsy soapier went through a vigorous wringer on Marya Mannes' "I Speak For Myself" program over WNEW-TV, N.Y. Sunday (21). Her guest was Marc Connelly, student summa cum laude of daytime weepers, inasmuch as he uses them as a means of avoiding work at the typewriter.

It so happens that Miss Mannes and Connelly, professional word sculptors, toil at home in the midday when serials are in full bloom, and thus bobbed up on this program with several sly, tart cracks regarding this aspect of AM & TV literature. Both made it clear that it must take considerable involvement and skill to hammer out what Miss Mannes described as 12 minutes of daily trivia.

They pointed out everything occurs but nothing happens in a soap and that one develops a sense of identity with the characters in the serials. Miss Mannes and Connelly use soapers as a brainwashing device. Miss Mannes lamented that no one ever saw a book on the set of a soap and that kitchens are always tidy in serials. She observed that soap opera characters are either very good or wholly evil and that they are the rich, highly educated and drink cocktails while the good sometimes taste a bit of sherry. Always, there is the impossible daughter, she noted. Connelly hoped that the David Harum type characters would soon be poisoned by their authors and he marvelled at the martyrdom displayed by anguished characters in serials.

Miss Mannes said the world of the soap was one that intellectuals scorned, a world dedicated to two things, selling soap and making money cry. "Or rather, if women cry, they will buy soap," she said. Why, Miss Mannes wanted to know, is the soap so powerful in the lives of women? Is it an escape from life or a reflection of life? she asked. She noted that the acting and production of soapers is of a high order "and sometimes the writing deserves a far better fate." She thought most people in soapers needed either analysis or

(Continued on page 92)

MRS. AMERICA PAGEANT With Fraal Allison, Betty White, Bud Collyer, Bob Grauer, Hugh Downs, William Lundigan, Dennis James, Johnny & Penny Olsen, Bob Clayton

Producer: Philip Melillo

Director: Clay Yurdin

60 Mins., Sat. (20), 11:15 p.m.

RCA WHIRLPOOL, CULLIGAN INC., JOHNS-MANVILLE

CBS-TV, from Ft. Lauderdale

(live, tape)

(K & E, JWT, Alex T. Franz)

So much time and talent was wasted Saturday (20) night on the "Mrs. America Pageant" (aired over CBS-TV). They tried treating it like a Presidential nominating convention, and hardly ever in tv has there ever been so hokey a performance as the result.

All the tv talent pulled in for this inconsequential contest went to waste. Not gracefully to waste, but as the result of sheer embarrassment. It was unsettling watching the Collyers, the Grauers and Downs, making like this iddy-biddy contest thing was as pressing and important news copy.

Tape was liberally integrated in to the live segments, latter including actual crowning of Mrs. America, 1960, but the confusion of cuts didn't help any.

Perhaps the confusion was in part due to the fact that director Clay Yurdin died in Ft. Lauderdale five days before the telecast.

Art.

## ESCAPE INTO HONG KONG

With Ed Fleming

Producer: Sam Gelman

Director: Jim Johnson

Writer: Irwin Rosten

30 Mins., Thurs. (18), 7:30 p.m.

KXNT, Los Angeles

KXNT newsmen Ed Fleming, with cameraman Fred Dieterich, recently made a three-week trip to Hawaii and the Far East. "Escape Into Hong Kong" is the first of three half-hour news specials to result from the trip.

Half-hour special, with Fleming fronting his footage live, was an excellent job of reporting on the crowded conditions in the British Crown Colony resulting from the influx of Chinese refugees from the mainland. Unlike the DP situation in the Near East, the refugee problem in Hong Kong is neither critical nor explosive, but it is a problem, and Fleming did a thorough and reasoned job in explaining it.

He and Dieterich attacked the problem from the economic, social and political angle, moving their cameras first into the squalid huts serving the refugees, then looking at the permanent housing the British have provided, discussing food, water and sanitation, and exploring the employment avenues open to the refugee. On the social side, he explained the problems of narcotics, addiction, crime and prostitution. In the latter instance, Dieterich photographed a procurer attempting to entice Fleming with a sales pitch on his "clean" girls.

On the political end, Fleming brought out the fact that Red China, though it has infiltrated Hong Kong, probably prefers to keep it an independent British colony. He emphasized the "dumping" practices of Red China in unloading consumer goods on Hong Kong at cut-rate prices even lower than native industry in Hong Kong. He even demonstrated some made-in-China goods he brought back with him.

For the closing sequence, Fleming stood at the Chinese border attempting to interview Chinese returning from visits to the mainland. None would talk, presumably because they still have relatives living in China. With a British official, he pointed out that it's impossible to prevent a flow of refugees because the vast majority of the 65,000 a year come across hidden in sampans and fishing vessels.

Overall, it was an intelligent and professional job of television journalism. Irwin Rosten's script for Fleming's narration was excellent, presenting the situation in both general and specific terms. Sam Gelman produced. Other two shows, one on Korea and the other on Hawaii, will be presented in the next two weeks.

Chan.

## Talking Quiet Nov. 10

For Omaha Mutual Anni

ABC-TV's panel show, "Keep Talking," set for Tuesdays at 10:30 p.m. in the fall, will be preempted Nov. 10, by an anniversary show for bankroller Mutual of Omaha.

Show will be from 10:30 to 11:30 p.m., taking in a half-hour of station option time. Stars have not as yet been selected.

# Liz's New Act; Crosses Ocean on Film In Great Big Hurray and Flurry

## COURT OF HUMAN RELATIONS

With A. L. Alexander, others; Fred Collins, announcer

Producer: Alexander

Director: Ted Nathanson

30 Mins., Mon-Thurs-Fri., 2:30 p.m.

PARTICIPATING

NBC-TV, from N.Y. (tape)

After seeing the television premiere on Monday (22) of "The Court of Human Relations" there is only one point this quarter can make with any degree of certainty: the daytime series will have a great deal of newswriting devoted to it in the next several days or weeks—and nearly all of the words will be unfavorable. This daytimer is a study in commercial perversion.

NBC evidently is banking on getting an audience with these pseudo psychological-social sci-fi shennanigans. Probably the network recognized as a distinct possibility that there would be a strong negative reaction from educators and psychologists, the press and even some segments of the public, but evidently the chance to attract a vicarious audience outweighed the rest.

Actually, this is not to say that A. L. Alexander and his cohorts didn't do a competent surface job in analyzing the ugly problem facing an adulterous wife and her overweened husband and this is not to say there wasn't a semblance of sincerity in what they advised on the initial telecast, but it should be clear that this kind of public therapy is ineffectual. Most sincere move anybody involved could make would be to take it up with priest, psychiatrist or domestic relations judge in the privacy of non-electronic chambers. Art.

## HALSEY HALL SHOW

With Edward Schwartz, Willie Peterson, Jeannie Arlen, Marly Whiting

Producer-Director: Roger Miller

30 Mins., Fridays, 10:30 p.m.

TWIN CITY FEDERAL SAVING & LOAN

WCCO-TV, Minneapolis

This locally produced "conversation" show is a counterpart of the New York network programs which have attained a vogue. Halsey Hall, who fronts it, is the dean of newspaper and radio sportswriters and sportscasters here and the local George Jessel of the banquet merry-go-round.

Hall boasts a host of friends and followers who have been attracted by his amiability, wit and generally endearing qualities. He easily is the community's most popular and sought after emcee and toastmaster. In the past several years, too, he has become somewhat of a world traveler.

In his own video show Hall largely departs from sports and, instead, comments, philosophizes and reminisces gently about a wide variety of subjects, tossing in some jokes and gags for good measure. He does it well.

Otherwise, the show follows the tried-and-true "conversation" format. There's the guest interviewed by the star and a spot of music, song and other variety entertainment embellishment.

On this occasion, Halsey had as his guest local printing establishment owner and Northwest Variety club treasurer Edward Schwartz who has won a reputation as an earthy sort of humorist, jokster and all-around laugh dispenser here. Handling himself in professionally skillful fashion, he and Hall discussed humor interestingly and informatively. Among their conclusions were that vaudeville has spawned much of our current jokeology, that laughter is excited when you make a fool out of another person and that many jokes die before they reach Minneapolis from the East coast. Schwartz illustrated his points with numerous gags and jokes. It made for good entertainment.

Songstress Jeannie Arlen warbled pleasingly to the accompaniment of organist Willie Peterson and the gabfest further was punctuated when Marly Whiting, famed local dog trainer, put three canines through their tricks.

Rees.

## Desilu on P.C. Exchange

Los Angeles, June 23

Desilu Productions Inc. will be listed hereafter on the Pacific Coast Stock Exchange. Ticker symbol will be "DLU."

Stock already is on American Exchange.

NBC-TV viewers Thursday (18) morning watched a film recounting of Queen Elizabeth's departure from London Airport for her Canadian tour a little more than two hours after the footage was made.

The scenes of the Queen's departure were transmitted via transatlantic telephone cable by the British Broadcasting Corp. The cable images were retranslated into film at Montreal and broadcast in a special experimental 15-minute program throughout Canada and the U.S. The Montreal pickup was fed to NBC in New York via Toronto and Buffalo.

About 105 seconds of newswriting in two segments, the Queen's take-off and scenes of Buckingham Palace and London Airport, were transmitted and rebroadcast. The rest of the show (10:15 to 10:30 a.m., New York time) was taken up with an explanation of the new BBC system of trans-ocean film transmission.

As seen on NBC, the film was of adequate news quality, clear except for periodic interruptions resembling lightning streaks across the screen and rather uneven lighting about on a par with the quality of kinescope. The imperfections, however, may have added to the feeling of immediacy and rush.

The two-and-a-half-hours it took to transmit the film slashes the time required for sending newsfilm across the Atlantic by more than five hours. Transported by jet plane, the same film would have taken eight hours to put on the air in the U.S. What the new BBC technique provides, in effect, is transmission of brief sequences of newsfilm via telephone cables normally used for sound. Pictures from 16mm film, widely used for telenews coverage, are sent over the cable electronically at slow speed and reassembled on the receiving side. For expediency, every other frame of the film is sent, which is satisfactory for everything but footage of rapid motion.

## West to East Followup

A BBC engineering press statement says that the system was developed by the BBC engineering division working in close association with BBC Television News. The test broadcast is being followed by further trans-Atlantic transmissions back to England on the Queen's tour, including her arrival at Quebec yesterday (Tues.), her opening of the St. Lawrence Seaway in Canada, June 26; her speech to the nation from Ottawa, July 1, and her arrival in Chicago, July 6.

In an early press release, NBC said it was presenting the first tv film to be transmitted across the Atlantic by telephone cable. But it appears that, as with the sun, there is nothing new under the ocean either. A later release called the test broadcast the opening of the "era of trans-Atlantic television newscasting." The revision was apparently prompted by a statement from United Press International to the effect that UP Movietone transmitted film to BBC on Oct. 21, 1957. It was a 40-second strip of Queen Elizabeth's visit to Manhattan.

## UP's Statement

"UP Movietone developed the technique," declares the UPI statement, "and more than a year before transmitting the film of the Queen. UPMT sent a similar strip to San Francisco and back on the UPI-telephoto network. This film was the first test of this kind and was not publicized because we were developing a technique which could be used on such an occasion as arose with the Queen's visit."

The transmission to London, says UPI, "climaxed months of research and development by United Press, 20th Century-Fox and BBC engineers."

Fifteen seconds of the UP strip was seen by British viewers five hours after the film was made in New York. UPI says it has only very casually been involved in development since 1957, and the BBC system today is a vast refinement on the earlier one.

## KTTV's Half-Hour of Blurbs

Los Angeles Indie Launching 'Cavalcade of Spots'  
July 11—'Nothing But the Best'

Hollywood, June 23.

Half-hour show consisting completely of commercials will be aired weekly by KTTV, Los Angeles-Times indie, starting July 11. Program, tentatively titled "Cavalcade of Spots," will comprise a selection of the best U.S. and foreign commercials that can be obtained and will air Saturdays at 6:30.

KTTV has already received material from 17 ad agencies and inquiries from some 40 others. The spots submitted will probably be judged by an impartial board, possibly comprising trade-paper reviewers. A live emcee will be used, and the show will be produced by Dick Woolfien, KTTV's film director, and Jack O'Mara, station's promotion manager.

Idea for the show stems from a challenge laid by KTTV proxy Dick Moore April 15 in a speech before the western meeting of the Assn. of National Advertisers in Santa Barbara. Moore urged a positive approach to television advertising, and claimed the public does not object to advertising as such and, in fact, likes good advertising.

He offered the ANA a half-hour of free time for a 13-week series to consist of nothing but the best in commercials, and predicted that it would get a larger audience than some of the regular shows on the station. ANA never took Moore up on the offer, but several agencies did on individual basis, with the result show will be on the air in July. It'll start as a sustainer, but Moore's not averse to selling it.

## Brodkin

Continued from page 79

show was on the air, I congratulated one of the actors on 'two excellent performances,' both different."

### Alas, Poor York

Some of those conditions under which taping took place were no kinks either, Brodtkin observed. Director Ralph Nelson taped the 27 minutes in one day and one night. During the nighttime sessions, the lights were put out after each take. One such take called for Dick York to ride a horse off into the darkness, with a fadeout at the end. Sure enough, the lights went off, and York's voice was heard a couple of hundred yards off, shouting for the lights—he was lost in complete darkness on horseback.

Nighttime, in fact, is easier than daytime taping because the lighting's easier to handle. That's Brodtkin's objection to multiple-camera setups in taping remotes—each angle changes the lighting, and every time there's a switch from one camera to another, the light level changes completely. One camera can be shooting against a background, the other against the sky, and there's no control.

Ideally, Brodtkin says, videotaping should be done in the studio, with 10 days of rehearsal and 10 days of actual taping, scene by scene as with film. Or, to use a film technique, 20 days per show with rehearsals on the set before each scene, as with film. Otherwise, he observes, it should be limited to on-the-air recording.

### Booked for Seven '90's

Brodtkin expects to do seven "Playhouse 90" shows next year. He also plans to develop two specials and to do an hour-long pilot. Meanwhile, he's working on two plays he hopes to produce, one a comedy by Ernest Kinoy which he'll co-produce with Kermit Bloomgarden.

Brodtkin feels this has been the best '90' season to date, and he also feels that CBS-TV deserves credit for several instances of standing up to the sponsors and agencies to get a particular show on the air. This was the case with Rod Serling's "Rank and File" and with the teleplay about unwed mothers.

At the same time, he blames the web for the fact that "90" tended to get "pretty heavy" during the year, with the accent on serious

drama. Of his 16 shows, he said, he had hoped to do a comedy and two musicals, but these were turned down. Yet, the network is concerned about the heavy tone of the series.

Of all the "90" shows, Brodtkin feels a repeat—a winter, not summer repeat—of "Judgment at Nuremberg" is in order. He's never gotten an industry response of the type he received for the drama, and "this had something to say" which bears repeating, he believes. Meanwhile, his "Child of Our Time" is set for a Sept. 24 repeat, leading into the new season.

## Intercontinental

Continued from page 79

BBC engineers claim that if a telephone cable exists, they can use it. BBC is hoping especially for a solid hookup arrangement with U.S. networks. It's already, of course, thinking of its Eurovision links as aids to speedy transmission via London of major European events to North America.

Essence of the technical process as employed at the moment is that events are shot on 16mm film, the pictures are transmitted at a slow speed within the capacity of the music-transmitting channel of the cross-Atlantic cable, and the process is speeded up again at the receiving end. Only alternate frames are scanned, each frame taking eight seconds as compared with about 10 minutes needed for transmitting a photograph by previous methods of facsimile transmission. Net result is that half a minute of film can be sent across in less than 50 minutes and can be put on the air as soon as the stock has been developed about 20 minutes later. The sound's relayed over a separate circuit in the normal way.

Test pictures relayed from Canada were shown at a press conference at Alexandra Palace Wednesday (17) when Sir Harold Bishop, BBC Director of Engineering, made an explanatory speech that was filmed and shortly after "cabled" to Canada. They were of acceptable quality, though slight jerkiness of movement was evident as a result of the scanning of alternate frames only during transmission.

No hard dates, beyond those arranged to provide pix of the Royal tour, have been set for future interchange of newsreel material. But as Sir Harold Bishop put it to VARIETY: "It's up to CBC to tell us what it wants. We're ready."

Prime Minister Harold Macmillan went to Alexandra Palace the previous Saturday (13) to take a looksee at MPFE. He afterwards declared: "Once again Britain has shown the way. This latest development is obviously going to be one of great importance."

## Godfrey Specials

Continued from page 79

Godfrey specials was made at a dinner last week at Godfrey's town apartment at 1 Gracie Terrace. Present at the dinner, in addition to Godfrey, were Leo De Orsey, his partner and lawyer; Jim Seward, exec. vee of CBS Radio, and Arthur Hull Hayes, proxy of CBS Radio.

That the Godfrey organization at CBS was undergoing extensive changes was also made clear when the web's telephone operators said there no longer were lines leading to the office of Dick Krolik, Godfrey's personal publicity man, who up until this week had been handling all official communiques regarding the performer.

It was intimated that Krolik was ready to sever his connections with Godfrey. This was even more apparent when a statement regarding Godfrey's plans came out of the CBS-TV Press Department which ordinarily does not handle the performer's public relations.

## Chi Weatherman Youle Leaving WNBO to Take Post With Lehman Bros.

Chicago, June 23.

Clint Youle, longtime weather-caster on Chi NBC station WNBO, is retiring from broadcasting Aug. 7 to join Lehman Bros., investment securities firm, as an associate. Youle has been earning upward of \$100,000 a year for two weather shows per day on the station, per a contract dating back several years when he was used by the network for cut-ins on the old "Camel Caravan" newscasts. It's highly improbable that the station would have renewed the pact when it expired this fall.

Youle started with the NBC station in 1940 as a news writer, and became the station's weatherman in 1949. His nightly stanza, blocked with a newscast, sports roundup and householders' show, became one of the highest rated in town and made Youle prize talent locally for the first five years of this decade. During this period he emceed a network show titled "Out On the Farm."

He joins Lehman Bros. on Sept. 1.

## Nels Shadowboxed

Continued from page 1

N.Y. Times, outlet, and WNEV, N.Y., both using the word throughout their reportage of the trial and getting no squawks from listeners.

### "Mirror" Plans Appeal

London, June 23.

Daily Mirror and its columnist William Connor is proposing to appeal against the award of \$22,400 damages to Liberate for libel and, as a result, a stay of execution has been granted. In the event the appeal fails, Liberate will be permitted by the Treasury to transfer the damages into dollars. Connor's column is bylined Cassandra.

On the night of his victory (17) Liberate paid a tribute to British justice from the stage of the Chiswick Empire, where he was doing a vaude stint. Two bouquets were handed to him on stage by members of the audience, and when he invited suggestions for request numbers, one girl asked for "a piece for Mr. Connor." In his summing up the Judge told the jury that if they came to considering damages they must not be niggardly—on the other hand they must not be extravagant. They had to give a sum which, in their judgment, was fair and reasonable. In making its award, the jury said that \$5,600 was attributable to the imputation of homosexuality.

Counsel for Liberate said the first of the two articles was a very serious attack on Liberate's morals. It meant, and was intended to mean, that Liberate was a homosexual—otherwise the words had no meaning at all. In subsequent examination the artist denied he was a homosexual, but said that after publication he was greeted with catcalls from an audience at Sheffield.

Connor, in evidence, said that he had no intention at any time of imputing homosexuality to Liberate. In using the words "he is the summit of sex, the pinnacle of Masculine, Feminine and Neuter," he had in mind that Liberate, by using his sex appeal, was the greatest exponent in show business and had received audiences which were world records. "Everything that He, She or It can ever want" was a reference to the comprehensive nature of his technique, designed to apply to the whole community—the full circle.

During the first week of the hearing a number of show business personalities were called as witnesses, among them Cicely Courtneidge, Bob Monkhouse and Jimmy Thompson.

## Keystone's Det. Setup

Chicago, June 23.

Keystone Broadcasting System is opening an office in Detroit on July 15 in the Penobscot Bldg., with Edwin R. Peterson Jr. as general manager. Peterson is transferring from the Chi base, where he has been an account exec. The network for rural stations also has offices in Los Angeles, San Francisco and New York.

To replace Peterson in Chi, Keystone has brought in John T. Hartigan, formerly with the Forjoe & Co. reperry in Chicago.

## TV-Radio Production Centres

Continued from page 78

a finale . . . WGN and its p.r. chief Jim Hanlon cited by Cook County Council of American Legion for meritorious service . . . Jim McShane plucked three and a half hour deejay stint on WBBM Saturday nights except "780 Dance Party" . . . Joe Wilson's pocket billiards show, "Ten-Twenty," returning on WBKB Monday nights fully sponsored . . . Max Cooper's "Winter Baseball" has an Oct. 31 starting date on WBKB . . . Hugh Downes due next week to visit old friends here . . . Bob Lemon, general exec of WNBQ-WMAQ, elected to three-year term on board of directors of Council on Christian Social Progress of the American Baptist Convention . . . WCFL g.m. Marty Hogan will split play-by-play chores with Wayne Griffin on Glenageles Golf Tourney being telecast on WBKB this weekend . . . Calvin P. Copsey joined NBC Radio Spot Sales here in transfer from the Western Division . . . Local programs to emanate regularly from the Chicago Unlimited Center at International Trade Fair next month will be those of Dorsey Connors and Paul Saliner on WGN and Cliff Johnson's "Coffee Klatch" on WLS. Others who will broadcast occasionally are Jack Eigen, Howard Miller, Johnny Erp, Vince Garrity, Virginia Marmaduke, and Sig Sakowicz.

## IN LONDON

BBC-TV has skedded a Victor Borge one-shot for Aug. 30 . . . Jack Hylton readying a series with comedienne Gert & Daisy for Associated-Rediffusion airing, probably in August . . . With Granada TV ending its "In Court Today" series tonight (Wed.) and reverting to "The Verdict Is Yours" next Wed. (1), BBC-TV starts a skein about a magistrate's court July 6. This, "The Case Before You," runs till Aug. 24, skipping Aug. 3 . . . Associated Television claims an average audience of over 5,600,000 for its "About Religion," now nearing the 200-program mark . . . A-R airs a 30-minute extract from the Adelphi comedy, "The French Mistress," Monday (29) . . . BBC-TV has skedded film of Thursday's (25) Patterson-Johansson world heavyweight title fight in N.Y. for airing Saturday (27) . . . Granada TV's operating a stand at current International Plastics Exhibition at Olympia and beaming programs from there to the North and to Wales and the West of England . . . A-R starts a skein of eight programs on the work of London's river police July 13, with George Baker as the titular "Nick Of The River."

## IN WASHINGTON

John M. Courie upped to manager of public relations for National Assn. of Broadcasters, succeeding Donald N. Martin, his previous immediate superior. Martin is opening his own press agent firm and left NAB with a resolution of commendation by the board of directors . . . Ted Granik awarded Doctor of Laws by New York Law School . . . WGMS now airs over 40 hours of stereo monthly; latest program added is summer Watergate concerts on Potomac River . . . WWDC editorially supported Senate confirmation of Lewis L. Strauss as Secretary of Commerce (Strauss didn't make it) . . . New general counsel of Electronic Industries Assn. here is John B. Olverson . . . About 100 prominent women broadcasters in town as guests of the Washington Hotel Assn. and the local American Women in Radio and Television chapter . . . Twila Walker, WTOP-TV sales promotion manager, won award for Little Theatre work . . . WRC-TV's Mac McGarry given a Liberty Bell replica by Treasury Dept. for his help in Savings Bond sales push.

## IN BOSTON

"Today At Home," new Monday through Friday live program with Betty Adams, who ankled WJAR-TV for WBZ-TV, replacing the "Priscilla Lane Show" on the Westinghouse outlet . . . WJAR-TV, Providence, celebrating its 10th anni with shot in the arm for boxing "Leather Pushers," 10-wk tournament windup for first annual N.E. semi-pro championships . . . Saran Wrap kicked off intensive spot ad campaign for their plastic food wrap over Yankee, net KNAC and WNAC-TV plus 33 affiliated "home town" stations . . . WBZ-TV filmed "Cardinal Cushing Speaks Out" at the Archdiocesan radio-tv centre, edited and presented it on Sunday (21) to fine comment from the press on the Cardinal's discussion of dangers inherent in apathetic attitude towards Communism and effective measures of combatting it . . . WEI's "Beantown Matinee" broadcasting from June Dairy festival on Boston Common

## IN CLEVELAND

Bob Feller, former pitcher for the Indians, assumes co-chairmanship of a new sports show on KJW-TV Monday (29) with Jimmy Dudley. Feller has broadcast ball games for Mutual, but this is his first tv work . . . Barbara Plummer is the new WEWS weather girl. She had the now-defunct "Romper Room" on the same station . . . WHK seeks three new disk jockeys to help with expanded schedule when it goes to 24 hours a day July 6 . . . Harvey Glascock, WHK manager and Metropolitan Broadcasting Corp. vice president, says the station is now in the black, and has been since May . . . WNOB-FM prepares to go on air July 14. It's said to be the most powerful FM in country, with 135,000 watts granted and an application in FCC channels for a boost to 200,000 . . . Bill Gordon now firm at WJW as morning (7-10) disk jockey starting July 6. He'll continue at WEWS on "One O'Clock Club" sharing host duties with Dorothy Fuldheim . . . Bob Marshall is new program director at WJW-TV. He's been with Storer Broadcasting Co. 13 years, most recently as production supervisor at WAGA-TV, Atlanta. He replaces Ed Herp, going into production.

## IN PHILADELPHIA

Charles Shaw, news director of the WCAU stations received the Fidel Castro special medal at the Cuban Embassy, for his interviews with the rebel leaders in their mountain hideout . . . John Grubb, formerly of WBZ, Boston, named director of news and special events at WIBC . . . James O'Brien, vet radio and tv writer ("Alfred Hitchcock Presents," "Web," "Danger") joined the writing staff at WCAU-TV . . . NBC inked a five-year agreement here (16) to televise the Liberty Bowl football game from the Municipal Stadium (Dec. 19) . . . Max Leon, owner of WDAS and sometime orchestra conductor, named business manager of the Philadelphia Grand Opera Co. . . . Lowell Howard, formerly on the WFIL newscruiser, doing a deejay show at WAMS, Wilmington

## IN ST. LOUIS

KMOX Radio (CBS), during the strike of newspaper stereotypers which closed down both dailies, airing special "Globe-Democrat of the Air" features, including syndicated columns, obituaries, Lost & Found and Help Wanted. In addition, station increased its local news coverage by 75% . . . A cavalcade of recording artists is slated to visit the KWK Splat Party, emceed by KWK personality King Richard on Fridays at Down's Pool in south St. Louis . . . St. Louis' new independent tv outlet, KPLR, attracting considerable attention with its outdoor news and interview telecasts throughout the day at poolside of the Chase Hotel . . . St. Louis Hawks pro basketball team and Anheuser-Busch have a three-year pact with KMOX Radio for AM rights of all Hawks games . . . KWK deejay Peter Martin the father of twins for the second time in four years.



# ONTARIO PREMIER'S CBC BLAST

## The Ampex Overseas Story

Videotape equipment installations are on the march in foreign countries as well as in the U.S.

Ampex reports sales in eight foreign countries. Total U.S. markets currently with Ampex machines number 58, with the videotape concern forecasting installations in another 17 markets by September.

This is the Ampex rundown in foreign markets:

Australia, Amalgamated TV Services, Sydney, two recorders; General TV Corp., Melbourne, one; Canada, Canadian Broadcasting Co., Alberta, 11; Ampex American, Toronto, one; Meridian Films, Toronto, two; CHCH-TV, Hamilton, four.

England, Associated Rediffusion, London, two BBC, London, two; Rank Cintel, London, 14; ABC Television, London, one; Tyne Tees TV, London, one; Granada TV, Manchester, five; Southern TV, Southampton, one.

France, Balin Distributors, Paris, one; Japan, Sakata Shokai, Yokohama, 15; and Sakata Shokai, Kobe, 11; Mexico, TV de Chihuahua, Guadalajara, one; TV de Mexico, S.A., Mexico City, seven; Cadena TV del Norte, Monterrey, one; XETV, Tijuana, one; TDC-TV, Tijuana, one.

West Germany, Siemens and Halske, 10; and Scotland, Scottish Television Ltd., Glasgow, one.

## Second Channel Receives Jolt As Italian Government Cuts Subsidy

Rome, June 23.

Italian plans for a second television network have received a temporary setback, and from an unexpected source: a cut in the government subsidy of the RAI-TV net, made necessary by the salary demands of government workers.

While officially a second Italo outlet had been promised before December, 1961, the grapevine had it that RAI was actually hoping to inaugurate its second program (perhaps on a limited scale at first) on Jan. 1, 1960. (Local experiments have been conducted by RAI around the country to test second network possibilities as well as public reception.)

This target date will now probably have to be set back unless new circumstances intervene. While RAI is, as usual, officially mum on the subject, it's reported here that a recent government hike of the percentage cut it takes from the RAI-TV operation, rise said to total some \$7,500,000, approximately equals the sum RAI had set aside to spend on the second net, hence forcing the local tv company to seek another source of finance and or delay its planned branching out.

Preparations are meanwhile continuing, with experiments already conducted in about 10 Italian centres by so-called "TV Teams." Eventually, plans call for about 80% of the Italian boot to be covered by a second net operation.

## Unilever \$3,640,000 No. 1 in Brit. TV

London, June 23.

The Unilever group of companies, spending around \$3,640,000 to pitch 28 of its products, was the biggest single advertiser on British commercial tv in the first quarter of the year. Nearly \$18,200,000 was spent in all by 26 of the main companies using the networks.

Runner-up to Unilever was Thomas Hedley & Co., principal competitor in the soaps and synthetic detergent market. Hedleys paid out nearly \$2,610,000 on advertising 14 products. Next in expenditure importance, according to the Television Press Agency, were the Beecham Group (\$2,292,000 on 35 products), Imperial Tobacco (nearly \$998,400) and Rowntree & Co. almost \$904,000 on 10 products.

## Susskind Studies Cuban TV

Havana, June 23.

Television producer David Susskind, here on a 10-day sojourn, visited CMQ here in his study of Cuban network facilities for television. CMQ is Cuba's key network. Susskind is combining his business with some sunshine at the Havana Riviera Hotel, accompanied by his two teenage daughters. He will be here about 12 days.

## CHARGES BIAS IN ELECTION-CASTS

Toronto, June 23.

Premier Leslie Frost of Ontario, whose Conservative Party had another landslide in midweek elections, rapped the Canadian Broadcasting Corp. in biting terms for its "person-to-person tv coverage of the Oppositions' leaders while he himself was ignored. He promised an immediate inquiry. Frost said tv and radio should be operated under independent auspices and that the Canadian government should get out of the business. Frost pointed out that the Canadian taxpayer had paid out \$40,000,000 last year to make up CBC deficits; that his CBC-TV coverage was "biased and distorted" and that he was not contacted for interviews.

What made Premier Frost boil was that the CBC network, he claimed, had predicted that election night returns would show a far less Conservative strength than the 71 seats won. He also accused the CBC of placing him and his government in "an unfavorable light" and that CBC's coverage confirmed his views that the government had "no business to be in the radio and television field."

"I was besieged by calls, including my wife's who, watching tv, expressed concern about the outcome of the election, as reflected on the tv screen. These calls indicated that the interpretation of information supplied by the CBC was that the government was losing. I wonder why the taxpayers should put up with that sort of thing."

Frost made it clear that he was not critical of technicians but "aimed his barbs at those who set CBC policy." He said that "the CBC did a very excellent job for the leaders of the opposition parties. I have no objection to the leaders of the opposing parties receiving fair coverage, but it happens we won the election and we had no right to be held up to all sorts of bias and slants that were not upheld by the people."

C. G. Gunning, general news editor of CBC, said that there was no deliberate attempt to put any one in a bad light with CBC's coverage but that putting the Premier on tv would have meant a search for equipment that had already been assigned to the Royal Tour and the official opening of the St. Lawrence Seaway.

## Rediffusion's \$13,090,000

London, June 23.

Rediffusion, the piped tv company which has a 37½% stake in Associated-Rediffusion, the London weekday commercial tv programming outfit, announced a record profit for the past year of \$13,090,000. Stockholders receive a tax-free dividend of 16%, against 12½% a year ago.

## Bernstein's 'No Deals'

Cecil Bernstein, managing director of Granada TV and Granada Theatres, flew back to London on Monday (29) after a fortnight's o.o. of the U. S. and Canadian Television situation.

"No deals," says he, "and, besides, since all the Yank firms have London offices there's no point in going over their heads; we can always commutate any deals in London."

## Soviet TV Still Teethin' Signal Poor: Brit.'s Elvin

Glasgow, June 23.

Television in the USSR is still in its infancy, according to George Elvin, Secretary of the British Assn. of Cinema & Theatre Technicians, who recently visited Russia as organizer and secretary of a trade union delegation representing six show business unions.

Elaborate production and advanced techniques are little in evidence and set reception is generally disappointing, Elvin said here. The normal method of televising a play is simply to install cameras inside a theatre and shoot for the best result instead of treating drama in a tv context.

There is a total of about 3,000,000 sets in Russia, he said, of (Continued on page 94)

## French TV Rules Out Com'l Setup When 2d Channel Bows

Paris, June 23.

Christian Chavanon, director of Radiodiffusion - Television - France, told VARIETY that there would definitely be no commercial aspects in the second video state-controlled channel which is expected to start functioning in January '60.

Chavanon added that this was a specific governmental ruling. However, he left some leeway in stating that he could not predict what could happen in five or 10 years. This was probably an allusion to the pressures being put on the government by private concerns to open tv to ads and commercial programming.

Chavanon admitted that French tv had been accused of being too stodgy and intellectual in outlook, but he counterpointed with the fact that most French newspaper criticism of tv was on its so-called "light" and "entertainment" programs like quiz shows and variety programs. The second web would be primarily concerned with the beaming of plays and lyric entries by the state subsidized houses, but would also try for more varied fare also, said Chavanon.

He said that French tv was not too interested in Yank vidpic series which were not quite the kind of fodder for French tastes. However, they were considering buying kinescopes of certain Yank programs directly from U.S. companies. He opined that French tv was trying to create special tv programs as well as leaning heavily, as yet, on films and televised theatre. He felt that eventually French tv would evolve a definite style of its own.

Chavanon admitted that France was behind other countries and still had to completely reover France in tv emissions. But he said that this would be accomplished by early '60 and a set rules book was expected. France now had 1,500,000 declared sets, and a coming cheaper receiver and profit buying could mean a possible future 5,000,000 mark.

TV now has 50 hours weekly here and might hike to 63 next year with an estimated 40 for the second channel. Color seems to be out for France. Chavanon concluded with the fact that nobody ever expected radio to reach its present 11,000,000 declared sets and so tv might surpass expectations. He felt that periphery stations were not important in the French tv scheme.

## \$6,300,000 Net For '58 Italo RAI-TV

Rome, June 23.

RAI-TV, the Italian radio and television network, netted some \$6,300,000 during 1958, the official report to shareholders for the twelvemonth revealed. Only \$577,500 of this total remained, however, after amortization and other expenses, thus giving shareholders (majority is being held by the Italian government) a 7% dividend.

Figures derived from a \$56,300,000 allover income and a \$50,000,000 expenditure in all sectors. Surprisingly, only \$5,250,000 was spent during 1958 on tv programs, while a much higher \$6,750,000 was expended on the radio end of the RAI operation. These totals don't include money for newsreels and newscasts—over \$3,000,000.

Highest slices of the RAI expenses went toward new equipment and installations, and to its personnel. Future expenses include more radio and tv transmitters and repeaters, for an eventual total of 550 FM transmitters and 400 tv transmitters.

Important decision at the recent shareholders conclave was the raising of RAI's working capital from \$8,250,000 to \$12,375,000. This makes RAI one of the major industrial operations in Italy.

## Rise to 25,633,400 TV Sets in 53 Nations; Dialing in on Cold War

Washington, June 23.

First quarter of 1959 saw a rise of nearly 3,000,000 television sets outside the U.S. and Canada, according to the U.S. Information Agency.

At the end of March, there were 25,633,400 sets in 53 nations abroad, with 21,750,000 in the free world and 3,850,000 in the Communist bloc.

By July 1, USIA estimated that the overseas total will be 28,000,000 with 100,000,000 potential viewers in the free world alone. The figures were furnished Senate Appropriations Committee by Romney Wheeler, USIA television director, who appealed for restoration of the \$582,800 cut by the House in tv service funds.

Wheeler said that from last July to the end of March, the Near East more than doubled its set

count—from 25,800 to 53,700. The Far East had a 63% rise—from 1,815,000 to 2,963,000 sets. During the nine-month period, sets in Latin America increased from 1,920,000 to 2,822,900. And Europe's total rose from 13,421,000 to 16,432,000.

The USIA television chief estimated that the free world has 617 tv transmitters by March 31, compared to 458 last July. He said this compares with 141 in the Communist orbit.

In the cold war, Wheeler testified, "television has entered the battle on both sides." He said that there are about 500,000 sets in the Soviet Union which can receive tv signals across the Iron Curtain, and about the same number in free nations bordering Russia which can get Red broadcasts.

Wheeler noted Soviet efforts to

set up an "Eastvision" system comparable to the Eurovision network in 12 Western European nations. He said the Reds also are pressuring to get Communist sporting events and cultural programs onto Eurovision. In Latin America and the Middle East, Soviet cultural officers are busy offering tv stations free films featuring such talent as the Bolshoi Ballet, the Moiseyev Dancers, the Moscow State Circus and the Peking Opera.

Wheeler said USIA needs more money to counter the Soviet efforts with an expansion of its tv production and purchase of more privately-produced U.S. tv films. The Television Service also wants a Videotape recorder to compete quality-wise with the best of Russian tv propaganda product.

## TV Psychologized

London, June 23.

The changing habits of television viewers are analyzed in a survey made for the British Psychological Society by Dr. William Benson of the London School of Economics. His findings are based on 3,000 viewers.

Among the points elicited by the inquiry were that television viewers liked to see their favorite stars in person on the stage; that the picture-going habit drops by more than one-third and reading goes down by nearly one-quarter. On the other hand, interests in art and sports are boosted by tv.

## Music Dominant Summer Motif On Italian TV

Rome, June 23.

Music and songs will continue as an Italian television staple during the summer hiatus. Several new shows have already been announced as replacements for regular winter fare.

"Buone Vacanze" (Good Vacations) will take over from the highly rated "Musichiere" at the end of June, with Gorni Kramer emceeding and leading the orchestra in the popular Saturday night niche. Guest singers and combos will enliven the proceedings until September, when the musical quiz should return, possibly with a few changes in format.

Perry Como will continue to be seen locally through the warm months via the usual abridged kines (as show is shown in original language with subtitles, most comedy sequences are trimmed out, as well as the commercials). Como was previously slated to bow out of the local picture.

Another show whose demise has been repeatedly announced is the once top-rated "Lascia o Raddoppia" (Double or Nothing). Guided by Mike Bongiorno, quizzer now looks headed at least into July. Bongiorno would presumably return in the fall with a new but still unset quiz show. RAI is also said to be mulling a new question-and-answer show to be emceed by Enzo Tortora.

Back in the musical field, "Crociera d'Estate" (Summer Cruise) has been booked to replace the currently ending Walter

(Continued on page 94)



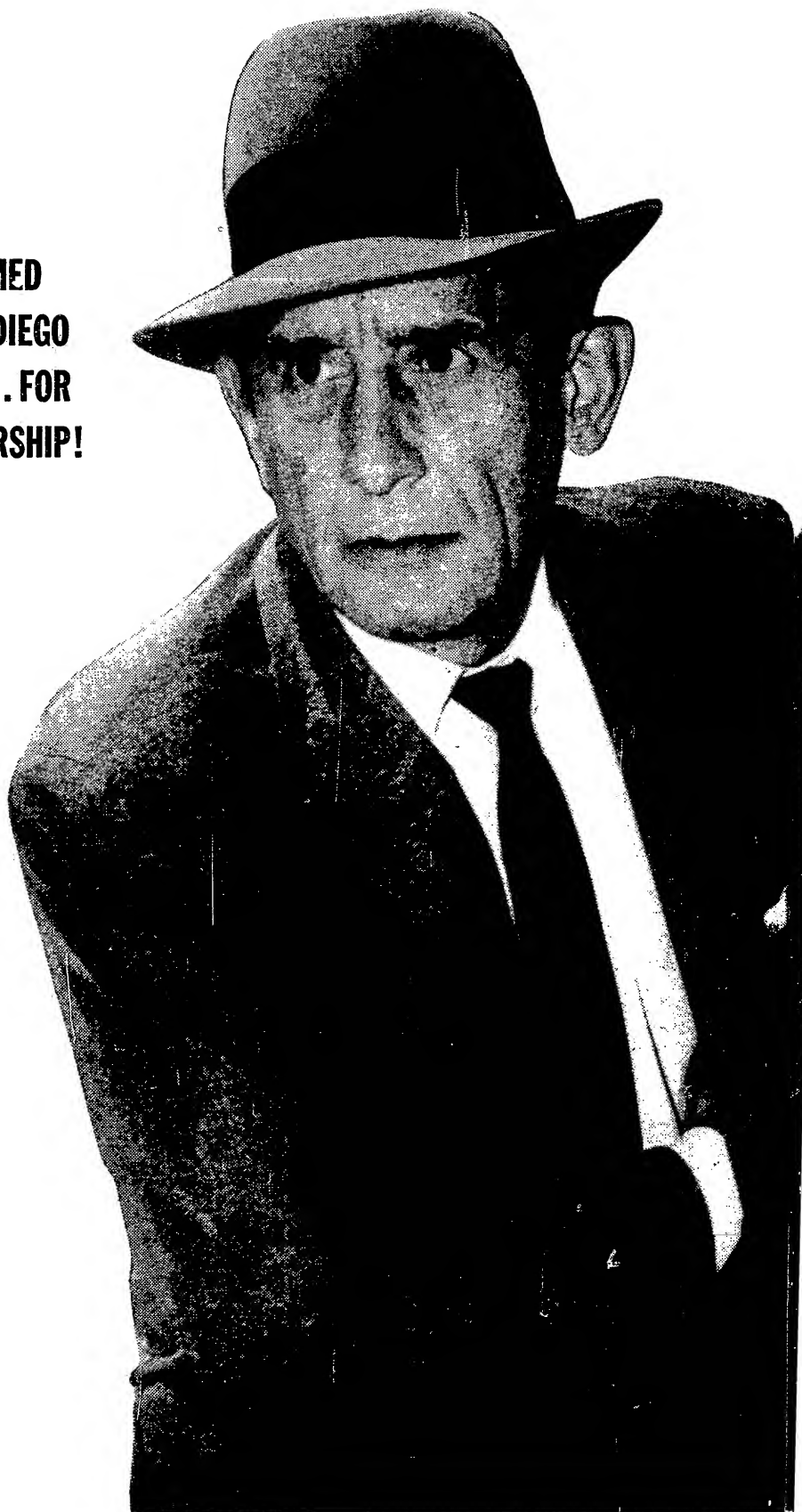
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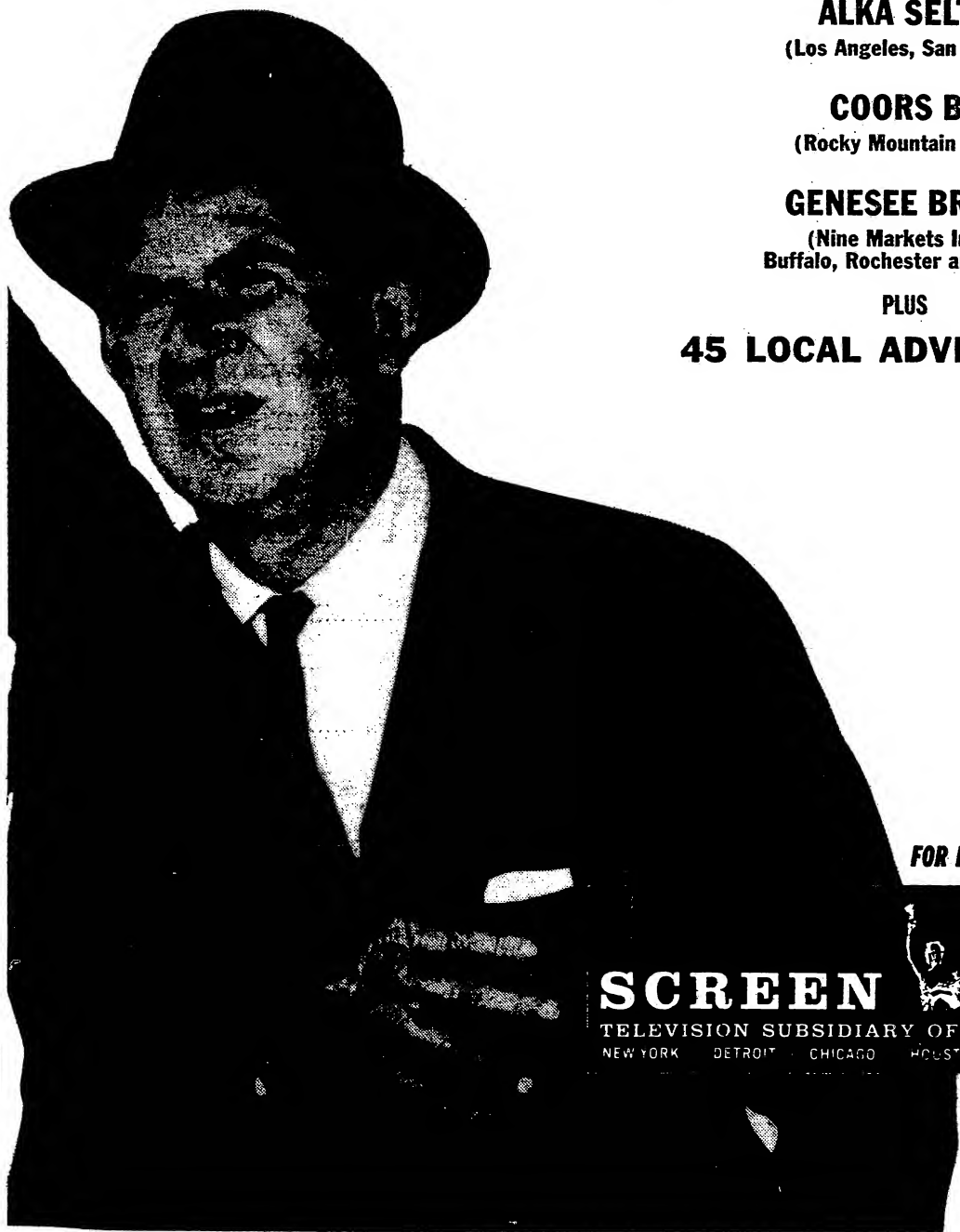
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# VARIETY - A R B FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

## BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: MAY 1-7, 1959.

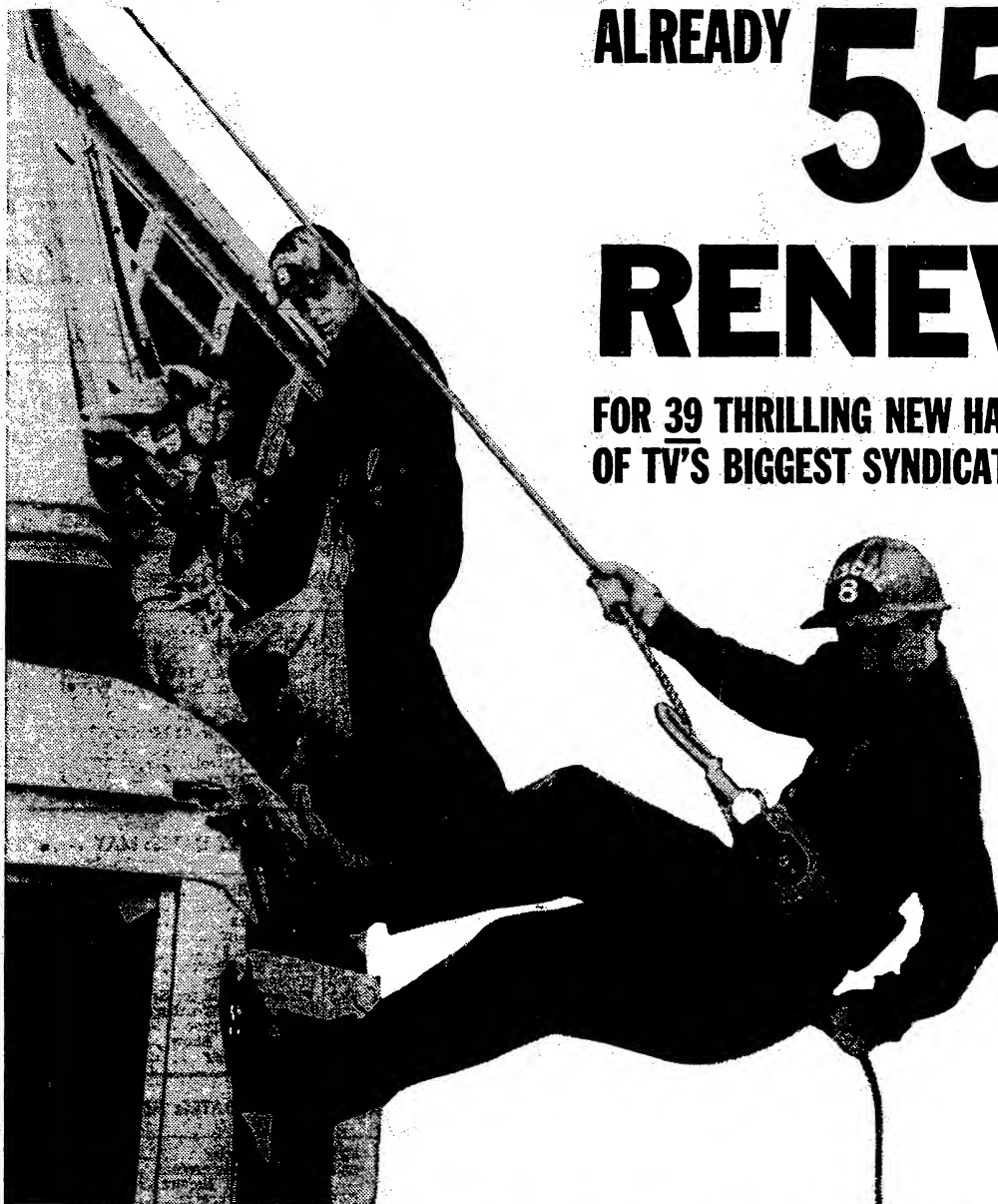
TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RTG.
1. "CALL OF THE WILD"— Clark Gable, Loretta Young; United Artists; 1935; NTA	1st Run	Tonight's Best Movies No. 1 Sat. May 2 9:30-11:15 p.m. WBAL-TV	11.4	12.6	9.1	21.0	Have Gun, Will Travel ..... Gunsmoke ..... Big Movie of the Week— "Lusty Men" .....	WMAR ..... WMAR ..... WMAR .....	31.5 43.5 14.8
2. "ALL QUIET ON THE FRONT"— Lew Ayres, John Wray; Universal; 1931; Screen Gems	1st Run	American Theatre Fri. May 1 10:45-12:15 p.m. WJZ-TV	10.8	12.2	9.8	36.2	Channel 2 Theatre— "Sea Devils" .....	WMAR .....	6.3
3. "MEN OF BOY'S TOWN"— Spencer Tracy, Mickey Rooney; MGM; 1940; MGM-TV	Repeat	Early Show Sun. May 3 6:00-7:15 p.m. WJZ-TV	10.7	14.2	9.4	46.7	Meet the Press ..... Twentieth Century ..... Lassie .....	WBAL ..... WMAR ..... WMAR .....	4.1 6.7 10.4
4. "LUSTY MEN"— Susan Hayward, Robert Mitchum; RKO; 1952; C&C	1st Run	Big Movie of the Week Sat. May 2 10:30-2:00 p.m. WMAR-TV	10.2	16.4	1.6	44.9	Tonight's Best Movie No. 1— "Call of the Wild" ..... Late Show—"Wake of the Red Witch" ..... Tonight's Best Movie No. 2— "The Rains Came" .....	WBAL ..... WBAL ..... WJZ ..... WBAL .....	11.0 7.4 3.2
5. "FORT APACHE"— John Wayne, Henry Fonda, Shirley Temple; RKO; 1948; C&C	Repeat	Early Show Thurs. May 7 6:00-7:15 p.m. WJZ-TV	10.0	11.8	8.3	52.1	Amos 'n' Andy ..... Badge 714 ..... 7 O'Clock Final: Weather .....	WMAR ..... WMAR ..... WMAR .....	4.5 4.9 8.3
6. "FORT APACHE"— John Wayne, Henry Fonda, Shirley Temple; RKO; 1948; C&C	Repeat	Early Show Wed. May 6 6:00-7:15 p.m. WJZ-TV	8.9	9.1	8.3	46.4	Amos 'n' Andy ..... Mr. District Attorney (Sports) ..... 7 O'Clock Final: Weather .....	WMAR ..... WMAR ..... WMAR .....	6.3 6.1 10.2
7. "WAKE OF THE RED WITCH"— John Wayne, Gail Russell; Republic; 1946	1st Run	Late Show Sat. May 2 10:45-12:15 p.m. WJZ-TV	8.3	10.2	4.3	28.4	Big Movie of the Week— "Lusty Men" .....	WMAR .....	13.3
8. "THE STEEL LADY"— Tab Hunter, Rod Cameron; United Artists; 1953; UAA	Repeat	Early Show Mon. May 4 6:00-7:15 p.m. WJZ-TV	6.7	9.4	5.9	39.2	Amos 'n' Andy ..... Badge 714 (Sports) ..... 7 O'Clock Final: Weather .....	WMAR ..... WMAR ..... WMAR .....	5.9 5.7 11.8
9. "AFRICAN QUEEN"— Katherine Hepburn, Humphrey Bogart; United Artists; 1952; UAA	Repeat	Late Show Mon. May 4 10:45-12:15 p.m. WJZ-TV	6.6	7.5	5.5	31.9	Jack Paar Show .....	WBAL .....	4.8
10. "DR. JEKYLL & MR. HYDE"— Spencer Tracy, Ingrid Bergman; MGM; 1940; MGM-TV	Repeat	Late Show Tues. May 5 10:45-12:15 p.m. WJZ-TV	6.2	7.9	4.7	30.4	Jack Paar Show .....	WBAL .....	4.0

## COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: MAY 1-7, 1959.

1. "SUDDEN FEAR"— Joan Crawford, Jack Palance; RKO; 1954; Flamingo Films	Repeat	Something Different Sat. May 2 10:30-12:30 p.m. WTVN-TV	14.8	15.6	13.4	46.7	News, Weather, Sports ..... D.A.'s Man ..... Championship Bowling .....	WLWC ..... WLWC ..... WBNS .....	9.6 15.6 7.4
2. "STORY OF SEA BISCUIT"— Shirley Temple, Barry Fitzgerald; 1949; UAA	1st Run	Lex Mayers Theatre Sun. May 3 10:00-12:00 p.m. WTVN-TV	7.5	8.0	6.7	18.8	News, Weather, Sports ..... Carney-Caesar at the Movies ..... Gold Cup Theatre—"Portrait of Jenny" (Repeat) .....	WLWC ..... WLWC ..... WLWC .....	10.5 25.5 3.6
3. "DESTINATION MOON"— John Archer, Warren Anderson; Eagle Lion; 1950; UAA	Repeat	Armchair Theatre Fri. May 1 11:15-1:15 p.m. WBNS-TV	6.4	6.7	6.2	38.8	Jack Paar Show .....	WLWC .....	6.5
4. "SALUTE TO THE MARINES"— Wallace Beery, Marilyn Maxwell; MGM; 1943; MGM-TV	1st Run	Wallace Beery Theatre Thurs. May 7 5:00-6:15 p.m. WLWC-TV	5.2	6.2	4.9	25.7	American Bandstand ..... Flippo .....	WTVN ..... WBNS .....	10.3 7.6
5. "COME NEXT SPRING"— Ann Sheridan, Steve Cochran, Walter Brennan; Republic; 1956; Hollywood Tel. Service	1st Run	Armchair Theatre Tues. May 5 11:15-1:00 p.m. WBNS-TV	4.9	5.8	2.7	32.2	Jack Paar Show .....	WLWC .....	5.8
6. "MAVERICK QUEEN"— Barbara Stanwyck, Barry Sullivan; Republic; 1956; Hollywood Tel. Service	1st Run	Armchair Theatre Mon. May 4 11:15-1:00 p.m. WBNS-TV	4.8	7.6	2.7	46.2	Jack Paar Show .....	WLWC .....	4.1
6. "WHERE DANGER LIVES"— Robert Mitchum, Faith Domergue; RKO; 1950; C&C	Repeat	Gold Cup Matinee Mon. May 4 5:00-6:00 p.m. WLWC-TV	4.8	4.9	4.5	36.4	American Bandstand ..... Mickey Mouse Club .....	WTVN ..... WTVN .....	6.7 4.3
7. "ROUGHLY SPEAKING"— Rosalind Russell, Jack Carson; Warner Bros.; 1945; UAA	Repeat	Late Show Tues. May 5 11:15-1:30 p.m. WTVN-TV	4.1	4.9	2.7	31.8	Jack Paar Show .....	WLWC .....	5.8
7. "RED RIVER"— John Wayne, Montgomery Clift; Republic; 1952; UAA	Repeat	Movie of the Week Sun. May 3 2:00-4:15 p.m. WBNS-TV	4.1	4.5	4.0	42.7	Sunday Showboat No. 2— "3 Cheers for the Irish" (Repeat) ..... Sunday Showboat No. 3—"Go Into Your Dance" (1st Run) .....	WTVN ..... WTVN ..... WTVN .....	3.9 3.9 5.5
8. "THE LADY WANTS MINK"— Ruth Hussey, Dennis O'Keefe, Eve Arden, Tommy Rettig; Republic; 1953; Hollywood Tel. Service	1st Run	Armchair Theatre Thurs. May 7 11:15-1:15 p.m. WBNS-TV	4.0	6.7	1.3	36.7	Jack Paar Show .....	WLWC .....	5.5
8. "YES MY DARLING DAUGHTER"— Roland Young, Jeffrey Lynn; Warner Bros.; 1939; UAA	Repeat	Sunday Showboat No. 1 Sun. May 3 12:30-2:00 p.m. WTVN-TV	4.0	4.5	3.6	49.4	Monty Speaks His Mind ..... Columbus Town Meeting .....	WBNS ..... WBNS .....	0.9 4.5
9. "3 CHEERS FOR THE IRISH"— Thomas Mitchell, Dennis Morgan; Warner Bros.; 1940; UAA	Repeat	Sunday Showboat No. 2 Sun. May 3 2:00-3:30 p.m. WTVN-TV	3.9	4.0	3.6	41.5	Movie of the Week— "Red River" (Repeat) .....	WBNS .....	4.0
10. "EDGE OF DARKNESS"— Errol Flynn, Ann Sheridan; Warner Bros.; 1943; UAA	Repeat	Late Show Fri. May 1 11:15-1:00 p.m. WTVN-TV	3.8	4.5	2.2	21.3	Jack Paar Show .....	WLWC .....	7.4





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# VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

## LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Emmy Awards (Wed. 10:00-11:30)	KRCA	1.	Death Valley Days (Thurs. 7:00)	KRCA	34.7	Search for Adventure	KCOP
2.	Gunsmoke (Sat. 10:00-10:30)	KNXT	2.	Silent Service (Sat. 7:00)	KRCA	33.3	Early Show; News	KNXT
3.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	3.	Huckleberry Hound (Tues. 7:30)	KNXT	20.5	Cheyenne	KABC
4.	Father Knows Best (Mon. 8:30-9:00)	KNXT	4.	Rescue 8 (Tues. 7:00)	KRCA	25.8	Walker Edmiston Show	KHJ
5.	Wagon Train (Wed. 7:30-8:30)	KRCA	5.	Sea Hunt (Fri. 10:30)	KRCA	23.8	Person To Person	KNXT
6.	Perry Mason (Sat. 7:30-8:30)	KNXT	6.	Popeye (Mon-Fri. 6:00)	KTLA	30.0	Latham: Wea. News	KRCA
7.	77 Sunset Strip (Fri. 9:30-10:30)	KABC	7.	Jeff's Collie (Mon. 7:00)	KTTV	19.5	Seven League Boots	KCOP
8.	Cavalcade of Sports (Fri. 7:00-8:00)	KRCA	8.	Sheriff of Cochise (Wed. 8:30)	KTTV	11.6	Price Is Right	KRCA
9.	Real McCoys (Thurs. 8:30-9:00)	KABC	9.	Search for Adventure (Thurs. 7:00)	KCOP	18.5	Death Valley Days	KRCA
10.	Maverick (Sun. 7:30-8:30)	KABC	10.	Superman (Wed. 7:00)	KTTV	14.7	Wednesday Night Fights	KABC

## MILWAUKEE

STATIONS: WTMJ, WITI, WISN. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Emmy Awards (Wed. 9:00-10:30)	WTMJ	1.	Rescue 8 (Thurs. 8:00)	WTMJ	58.9	Pat Boone	WISN
2.	Real McCoys (Thurs. 7:30-8:00)	WISN	2.	Highway Patrol (Thurs. 9:30)	WTMJ	42.9	Playhouse 90	WITI
3.	77 Sunset Strip (Fri. 8:30-9:30)	WISN	3.	State Trooper (Tues. 9:30)	WTMJ	49.6	Target	WISN
4.	Maverick (Sun. 6:30-7:30)	WISN	4.	Sea Hunt (Thurs. 9:00)	WISN	33.8	You Bet Your Life	WTMJ
5.	Wagon Train (Wed. 6:30-7:30)	WTMJ	5.	Citizen Soldier (Fri. 9:30)	WISN	35.1	Cavalcade of Sports	WTMJ
6.	Donna Reed (Wed. 8:00-8:30)	WISN	6.	Flight (Sat. 9:30)	WTMJ	47.4	Mackham	WITI
7.	Carney/Ceasar At The Movies (Sun. 9:00-10:00)	WTMJ	7.	New York Confidential (Mon. 9:30)	WTMJ	39.9	Desilu Playhouse	WITI
8.	Bat Masterson (Wed. 8:30-9:00)	WTMJ	8.	Official Detective (Sun. 9:00)	WISN	29.1	Carney/Ceasar At Movies	WTMJ
9.	Well's Dancin' Party (Sat. 8:00-9:00)	WISN	9.	MacKenzie's Raiders (Sun. 8:30)	WISN	28.9	Chevy Show	WTMJ
10.	Perry Como (Sat. 7:00-8:00)	WTMJ	10.	Silent Service (Thurs. 9:30)	WISN	26.3	Highway Patrol	WTMJ

## HOUSTON

STATIONS: KPRC, KHOU, KTRK. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	The Rifleman (Tues. 8:00-8:30)	KTRK	1.	Whirlybirds (Sat. 6:00)	KPRC	64.5	Jeff's Collie	KHOU
2.	Wagon Train (Wed. 6:30-7:30)	KPRC	2.	Mike Hammer (Tues. 9:30)	KTRK	47.0	Highway Patrol	KHOU
3.	Wyatt Earp (Tues. 7:30-8:00)	KTRK	3.	State Trooper (Sat. 9:30)	KHOU	43.4	D.A.'s Man	KPRC
4.	Real McCoys (Thurs. 7:30-8:00)	KTRK	4.	Special Agent 7 (Sun. 8:30)	KTRK	29.3	Chevy Show	KPRC
5.	Pat Boone (Thurs. 8:00-8:30)	KTRK	5.	Rescue 8 (Thurs. 9:30)	KPRC	34.7	Playhouse 90	KHOU
6.	Emmy Awards (Wed. 9:00-10:30)	KPRC	6.	Sea Hunt (Tues. 10:00)	KPRC	56.2	News; Weathercast; News	KTRK
7.	77 Sunset Strip (Mon. 9:00-10:00)	KTRK	7.	Flight (Thurs. 9:00)	KTRK	29.0	Playhouse 90	KHOU
8.	Maverick (Sun. 6:30-7:30)	KTRK	8.	Life of Riley (Mon-Fri. 6:00)	KHOU	50.3	World at Large; Sports	KHOU
9.	Black Saddle (Sat. 8:00-8:30)	KPRC	9.	Death Valley Days (Thurs. 10:00)	KPRC	59.6	News; Weather	KPRC
10.	Gunsmoke (Sat. 9:00-9:30)	KHOU	10.	Highway Patrol (Tues. 9:30)	KHOU	27.3	Jack Paar Show	KHOU

## DENVER

STATIONS: KTVR, KOA, KLZ, KBT. SURVEY DATES: APRIL 10-16, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 8:00-8:30)	KLZ	1.	Whirlybirds (Mon. 9:00)	KLZ	58.7	State Trooper	KBT
2.	Maverick (Sun. 8:30-9:30)	KBT	2.	Highway Patrol (Fri. 9:30)	KOA	56.0	Movie Masterpiece	KBT
3.	Perry Como (Sat. 6:00-7:00)	KOA	3.	Death Valley Days (Mon. 9:30)	KLZ	64.8	Wea. Ski Report	KBT
4.	Chevy Show (Sun. 7:00-8:00)	KOA	4.	Rescue 8 (Thurs. 9:30)	KLZ	57.4	Academy Theatre	KOA
5.	Loretta Young (Sun. 8:00-8:30)	KOA	5.	MacKenzie's Raiders (Wed. 9:00)	KLZ	43.8	Academy Theatre	KOA
6.	Desilu Playhouse (Mon. 8:00-9:00)	KLZ	6.	Badge 714 (Wed. 9:30)	KLZ	51.4	Academy Theatre	KOA
7.	Lawman (Sun. 9:30-10:00)	KBT	7.	U.S. Marshal (Sat. 9:00)	KOA	37.0	Secret Journal	KLZ
8.	Bob Hope (Wed. 7:00-8:00)	KOA	8.	Bold Venture (Wed. 8:30)	KOA	37.0	Circle Theatre	KLZ
9.	77 Sunset Strip (Fri. 8:30-9:30)	KBT	9.	Flight (Sat. 8:30)	KLZ	33.0	D.A.'s Man	KOA
10.	Have Gun, Will Travel (Sat. 7:30-8)	KOA	10.	Secret Journal (Sat. 9:00)	KOA	35.7	U.S. Marshal	KOA

## CHARLESTON, W. VA.

STATIONS: WSAZ, WCHS, WHTN. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Real McCoys (Thurs. 8:30-9:00)	WCHS	1.	Rescue 8 (Tues. 7:30)	WSAZ	41.2	Leave It To Beaver	WCHS
2.	Wagon Train (Wed. 7:30-8:30)	WSAZ	2.	Border Patrol (Fri. 10:30)	WCHS	39.5	Person To Person	WHTN
3.	The Rifleman (Tues. 9:00-9:30)	WCHS	3.	State Trooper (Wed. 7:00)	WSAZ	60.1	Bozo the Clown	WCHS
4.	Peter Gunn (Mon. 9:00-9:30)	WSAZ	4.	Sea Hunt (Sat. 10:30)	WCHS	32.6	D.A.'s Man	WSAZ
5.	Pat Boone (Thurs. 9:00-9:30)	WCHS	5.	Highway Patrol (Sat. 10:30)	WHTN	31.4	D.A.'s Man	WSAZ
6.	77 Sunset Strip (Fri. 9:30-10:30)	WCHS	6.	Whirlybirds (Tues. 7:00)	WSAZ	52.5	Jeff's Collie	WCHS
7.	Tales of Wells Fargo (Mon. 8:30-9)	WSAZ	7.	Death Valley Days (Fri. 7:00)	WSAZ	52.8	MacKenzie's Raiders	WHTN
8.	Maverick (Sun. 7:30-8:30)	WCHS	8.	Huckleberry Hound (Mon. 7:00)	WSAZ	46.2	Jungle Jim	WHTN
9.	Restless Gun (Mon. 8:00-8:30)	WSAZ	9.	"26" Men (Tues. 10:30)	WCHS	35.1	Garry Moore	WHTN
10.	Gunsmoke (Sat. 10:00-10:30)	WHTN	10.	Sky King (Mon. 5:30)	WSAZ	43.7	Mickey Mouse Club	WCHS

## NASHVILLE

STATIONS: WSM, WLAC, WSIX. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Ernie Ford (Thurs. 8:30-9:00)	WSM	1.	Highway Patrol (Mon. 9:00)	WSM	47.1	Desilu Playhouse	WLAC
2.	Real McCoys (Thurs. 7:30-8:00)	WSIX	2.	State Trooper (Tues. 9:00)	WSIX	38.1	Garry Moore	WLAC
3.	You Bet Your Life (Thurs. 9:00-9:30)	WSM	3.	Target (Fri. 9:30)	WSIX	34.8	Person To Person	WLAC
4.	Gunsmoke (Sat. 9:00-9:30)	WLAC	4.	Death Valley Days (Thurs. 6:30)	WSM	38.6	I Love Lucy	WLAC
5.	Pat Boone (Thurs. 8:00-8:30)	WSIX	5.	U.S. Marshal (Mon. 9:30)	WSM	35.0	Desilu Playhouse	WLAC
6.	Wagon Train (Wed. 6:30-7:30)	WSM	6.	Bold Venture (Fri. 7:30)	WSM	37.8	Walt Disney Presents	WSIX
7.	Peter Gunn (Mon. 8:00-8:30)	WSM	7.	Mike Hammer (Fri. 7:00)	WSM	30.1	Rawhide	WLAC
8.	The Rifleman (Tues. 8:00-8:30)	WSIX	8.	Sea Hunt (Sun. 8:30)	WSIX	22.9	Alfred Hitchcock	WLAC
9.	Emmy Awards (Wed. 8:30-9:00)	WSM	9.	Ramar of the Jungle (Tues. 7:00)	WSM	55.2	Buccaneers	WCHS
10.	77 Sunset Strip (Fri. 8:30-9:30)	WSIX	10.	Rescue 8 (Tues. 9:30)	WSM	28.6	Garry Moore	WLAC

## HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30-8:30)	WSAZ	1.	Whirlybirds (Thurs. 7:00)	WSAZ	65.2	Jeff's Collie	WCHS
2.	Real McCoys (Thurs. 8:30-9:00)	WCHS	2.	State Trooper (Wed. 7:00)	WSAZ	77.9	Bozo the Clown	WCHS
3.	Ernie Ford (Thurs. 9:30-10:00)	WSAZ	3.	Death Valley Days (Fri. 7:00)	WSAZ	66.8	MacKenzie's Raiders	WHTN
4.	Tales of Wells Fargo (Mon. 8:30-9:00)	WSAZ	4.	Rescue 8 (Thurs. 7:30)	WSAZ	43.2	Leave It To Beaver	WCHS
5.	Peter Gunn (Mon. 9:00-9:30)	WSAZ	5.	Union Pacific (Mon. 10:30)	WSAZ	43.0	Desilu Playhouse	WHTN
6.	Pat Boone (Thurs. 9:00-9:30)	WCHS	6.	Cisco Kid (Fri. 5:30)	WSAZ	36.0	Club 13	WHTN
7.	Restless Gun (Mon. 8:00-8:30)	WSAZ	7.	Sea Hunt (Sat. 10:30)	WCHS	32.6	D.A.'s Man	WSAZ
8.	Emmy Awards (Wed. 10:00-11:30)	WSAZ	8.	Superman (Tues. 5:30)	WSAZ	56.9	Amos & Andy	WHTN
9.	You Bet Your Life (Thurs. 10:10-10:30)	WSAZ	9.	Border Patrol (Fri. 10:30)	WCHS	29.4	"M" Squad	WSAZ
10.	Bat Masterson (Wed. 9:30-10:00)	WSAZ	10.	Colon 13 (Tues. 10:30)	WSAZ	29.5	Garry Moore	WHTN

(Continued on page 92)

## NAB Okays 700G Promotion Drive; 9-Man Info Body

Washington, June 23.

National Assn. of Broadcasters Television Board has approved a big tv promotion campaign expected to cost between \$600,000 and \$700,000.

TV board chairman G. Richard Shafro, WIS-TV, Columbia, S. C., said the campaign will run out of New York by a nine-member "Television Information Committee" not yet appointed by NAB prez Harold E. Fellows. A director of the undertaking is also to be hired.

Networks are to be fingered for \$65,000 each. NAB will kick in \$75,000 for the initial year. Individual stations' assessment will be computed on the basis of their commercial rates. Companies in tv-related fields will also be asked to become "sponsors."

Board action conformed with a report from Clair R. McCollough, Steinman Stations, Lancaster, Pa., chairman of the Special Board Committee for Television Information.

## Sun Ray Finalizes Tampa, Cincy Buys

Philadelphia, June 23.

Consolidated Sun Ray, Inc., this week took formal possession of WSAI and WSAI-FM, Cincinnati, and WALT, Tampa, Fla. Purchases of the two stations were negotiated in separate sessions with WSAI president Sherwood Gordon, and WALT's multiple owners, Emil Arnold, Robert Wasden and Jack Siegel.

Selling price of WSAI was \$1,900,000 and WALT was \$210,000. According to Harry S. Sylk, board chairman of Consolidated Sun Ray, the acquisitions are the first two steps in an anticipated chain of radio and tv properties. Consolidated Sun Ray was formed by the recent merger of the nationwide chain of Consolidated Retail Stores and the East Coast string of Sun Ray drugstores.

Sun Ray owns WPEN and WPEN-FM in Philly and new company plans growth and development on many fronts, with special attention to the nation's radio and tv picture.

William H. Sylk, president of Consolidated Sun Ray, announced the appointment of the following officers: William B. Caskey, executive vice president of WPEN, will be president of WSAI; Howard Eichler, v.p. and general manager under Sherwood Gordon, will continue in that capacity; and Sidney Goldstein, secretary-treasurer of WPEN, will hold same post at WSAI. The board of directors will consist of the Sylks, Caskey and Goldstein.

Caskey will also be president of Tampa Broadcasting Co. (WALT); Frank Knorr Jr., former president of WPKN, Tampa, will be v.p. and gen. mgr.; and Goldstein will be secretary-treasurer. The board of directors will be the same as that of the Cincy station.

## JAPANESE ALL STARS CBS-TV BALLCAST

The baseball season will get a November reprise on CBS-TV when a team of Japanese All Stars will play a game with their American counterparts at that network. Tom Maud, Dick Feldman and Jerry Seelen have formed a packaging firm, Nine Inc., which will import the Nipponese players and line up the U.S. major-leaguers.

The new firm is also readying a golf game with audience and home participation which will give \$50,000 in prizes for holes-in-one and will give up to \$5,000 weekly for prizes for the nearest approach to the ideal golf shot. Pro golfers will pair up with tyros in this game, which is currently being submitted by the William Morris Agency.

## Scot Engineer's Views of U.S. TV

By GORDON IRVING

Glasgow, June 23.

America, which created the first large-scale tv service, is suffering from its pioneering efforts; much of the equipment in use is "old-fashioned," according to report here by Alfred Becker, chief engineer of Scot indie tv, newly returned from a trek to the U. S.

Equipment-wise, he describes American stations as "either very good or very bad." They belong, he says, either to the pioneer group which has been operating for about a dozen years, or to the newly established modern stations.

Since the life of tv equipment is around 10 years, the time has come for many of the pioneer stations to re-equip, Becker declares.

He found, at the large network stations in the U. S., "little real evidence of new operational conceptions, and the method of production adopted for the Ed Sullivan Show is fundamentally the same as applied to Scottish Television's variety programs."

Executive found that tape is exploited much further in America.

"It is somewhat startling to find fourteen videotape machines in groups of two, looked after by a shift of 12 engineers."

According to Becker, the picture and sound quality received in the control room from the studios compares favorably with that in Britain, but the quality on domestic receivers in America is "relatively poor."

### 'Obsolescent Satellites'

He found numerous obsolescent satellite stations, with outmoded equipment and a negligible output of local programs. "Ironically, some of these satellite stations are so far advanced as to have color channels, but of poor technical quality, suggesting little immediate future for color tv."

In the field of studio operations,

engineering topper reported that facilities for the majority of programs in the large regional stations "are usually cut to the bare minimum."

He said "lighting and booms are a rare luxury, and it is seldom that more than two cameras are employed. The action area is also very restricted."

In programming, Becker hands out some bouquets to U. S. television, saying it has evolved a revolutionary and extremely simple way of filling the screen, but one which hardly justifies the normal use of the word "program."

Where British tv has adapted various kinds of programs which stem more or less from the stage or film studio, he reports, American tv has introduced the fairground, entertainer type, the counter salesman, the storyteller who, in addition to linking small news items, films, cartoons and westerns, indulges in a little sketching, some chatter and considerable charm.

### 'Drizzle of Entertainment'

"The result is a slight though not unpleasant drizzle of entertainment. This kind of 'program' is more common during the day, and is replaced by more conventional programs at night."

Scot topper reports that the picture and sound quality from the U. S. network centres is very reasonable.

"But the parent tv companies are embarrassed by the poor standards in many parts of their network, and are devoting a great deal of time to improving the standards in every branch. There is no doubt that, in the overall picture, British technical standards are on a higher level."

"With U. S. provincial stations, programs are produced under con-

ditions which do not lend themselves to good technical results, and picture quality is quite openly ignored."

"These provincial stations work under tight economic conditions, and compete in a struggle for survival. The competition invites drastic pruning of expenditure, and the results are reflected in their operational standards. The competition also brings a continuous lowering of set performance, as manufacturers strive to introduce cheaper components and design features."

### Public 'Uncritical'

"This habit, coupled with difficult reception conditions on crowded bands, makes the assessment of the original picture quality very difficult, but there is no doubt the American public is more uncritical, and has been conditioned to accepting poor quality of sound and vision."

Becker claims, from a study of 15 tv centres in the U. S., that America does not have a studio comparable with Scottish Television's Studio C, adding: "They have larger studios and they have control rooms more impressively styled, but a combination of good acoustics, generous control rooms, decent equipment, and modern flexible lighting simply does not exist there."

American regional stations work with fewer men, fewer cameras and fewer booms, he reports, and their aims are "much more limited."

He concludes: "Finally, while there is much to be learned from America, and their technological achievements are to be admired, what really matters is the service that is offered to the public; and in this, the most important aspect of television, British is best."

## Mex TV Program Exchange With Latino Countries

Mexico City, June 23.

For the first time in the history of Mexican television, the trend is toward an interchange of programs with sister republics using the Spanish idiom.

Videotaped programs are to be exchanged with Venezuela, Cuba, Dominican Republic, Peru, Argentina and Puerto Rico. These will embrace cultural, literary, theatrical and musical comedy programs.

Luis de Llano, functionary of Telesistema Mexicano, S.A., said that Mexico will step up its magnetic tape facilities for the exchange program.

Best programs from each nation will be exchanged. For example, Cuba plans to ship a series of musical half hours filmed in such tourist centers as Tropicana, Lido, Papagayo and the Continental Hilton Havana night club.

According to a Televisicentro statement, televised shows from other lands will be sent out over Channel 5 here.

Apart from this, there is to be an interchange of technical information and experience. Next month, a group of Venezuelan, Argentinian and Santo Dominican television technicians are due here for first hand observation of the Mexican operation, and especially in video tape production and programming.

### Robt. O'Neill to G-T

Hollywood, June 23.

Robert O'Neill, for the past four years manager of the CBS film production department, has joined Goodson-Todman Productions as production executive on all G-T film shows. Current G-T slate comprises "Philip Marlowe" and "The Rebel."

O'Neill will report to Harris Katieman, v.p. in charge of production. Prior to joining CBS, O'Neill was with U-I for 16 years.

### Cop Plea for Cops

Video whodunit scripters were jolted Sunday (21) when they tuned CBS-TV's "Last Word" and learned that "cop" is not a nice term to call a cop. Program had received a letter from J. Edgar Hoover, director of FBI, deploring the use of the term.

Although moderator Bergen Evans and N. Y. Herald Trib's Maurice Dobler found the word "cop" degrading, guest panelist former Senator and ad agency head William Benton thought the word to be "vigorous and strong." Panelist John Mason Brown admitted using the word but said he wouldn't use it in speaking to a cop, beg pardon, police official.

## Canada Dry's 10 NBC Hr. Vidtuners

Canada Dry, which has intermittently dabbled in kid video on the networks, has put in an order for its first substantial hunk of tv program business. Fizz-maker wants 10 hourlong specials for the 1959-1960 season on NBC-TV, indicating an outlay of over \$2,000,000 in time and talent.

Canada Dry, via J. M. Mathes agency, and NBC-TV are currently investigating time periods for the specials. Some will probably go into the Sunday 8-9 slot, which is predominantly for live dramatics. However, Canada Dry is believed looking more toward a group of 10 variety-musical specials rather than dramas.

Probably NBC will produce, but these details have yet to be worked out.

### 'Dance Party' Renewals

"Top 10 Dance Party," live syndicated series produced by Alan Sands, is going into the heatwave period with a flock of renewals.

Royal Crown Cola and Castleberry's Food renewed the show on WJBF-TV, Augusta, Ga.; Clark's Good Clothes, Tulsa apparel store, another year on KOTV, Tulsa and Soco-Cola of Memphis and Mid-South, picked up the tab for "Top 10" on WHBQ-TV, Memphis, for fifth straight year.

## Paddy Beating His Way Back to TV On Beatnik Theme

Paddy Chayefsky, who hasn't had a single script on television in the past four years, will make his return in the 1959-1960 season with a 90-minute tele drama built around the beat generation.

"Playhouse 90" producer Fred Coe convinced the much-sought-after scribe to turn out the show, which will probably appear on the CBS-TV stanza before next January. Coe was in competition with NBC tv special boss Herb Sussan for Chayefsky's services. Sussan sought the writer for one of his network's upcoming Sunday night (8-9 p.m.) dramatic originals, but that deal was nixed by Chayefsky.

Directly after promising Coe a script, Chayefsky was thinking of doing a comedy called "Cowardly New World," about a writer who objects to paying taxes, but the author declared later that the subject matter was too flimsy for full story treatment. The beatnik yarn will be a straight drama.

## CONTINENTAL WAXES IT UP WITH 500G ON CBS

Continental Wax Corp., makers of Six Month Floor Wax, will add 95 stations of the CBS Radio web to 167 radio and tv spot buys in a concentrated July-August "off-season" campaign.

CBS package includes segments of "Ma Perkins," "Whispering Streets," "Young Dr. Malone," "Couple Next Door," "Romance of Helen Trent," "Second Mrs. Burton" and "Right to Happiness."

Continental prexy Lee Hall says the off-season promotion represents expenditure of \$500,000 during a time when other wax makers go off the air.

### WNAB Full-Up

Bridgeport, June 23.

In unusual half-page ad in local daily, WNAB announced last week that it is "all sold out," and will accept no more time orders for airing until after July 6.

## Hinckley Quits AB-PT in D.C.; Last Of 'Ed Noble Men'

Robert H. Hinckley is resigning at the end of June from his full-time job in the American Broadcasting-Paramount Theatres sphere as vicepresident in charge of the Washington, D.C., office. Hinckley, who has been with ABC since 1946, will retain his key posts as a director of the company and as a member of the executive committee of AB-PT, which owns ABC.

Hinckley is the last of the "Edward J. Noble men" in the ABC executive lineup. Earl Anderson, a close associate of the late Noble, resigned from the AB-PT board before the last board election a few months ago.

Noble brought Hinckley into ABC before Noble merged the network with United Paramount Theatres eight years ago. He was the mainstay of the net's operation in the capital. Hinckley was a member of the House of Representatives from Utah in 1918 and, in serving with ABC, was active in FCC and Capitol Hill matters.

## Grosset & Dunlap's 'B'kfst With Don'

Grosset & Dunlap is slated to become the first major publishing house to push retail sale of books (off the bookstore shelf) via a national radio hookup. Bankroller will be starting Oct. 10 on "Don McNeill's Breakfast Club" on ABC Radio with a regular schedule of pitches in behalf of its kiddie books. Theory here is that McNeill's biggest group of listeners is in the housewife category and that "women buyers in family groups constitute the backbone of the children's book market."

In the past, radio has been used to sell mail-order books but that was a subject far removed from normal retail shelf selling. Also, the mail-order biz was usually on a relatively short-term basis. The Grosset-McNeill deal calls for 26 participations over 13 weeks.

Agency for the publisher is Friend Reis Advertising.

## Tom Duggan Contempt Rap Stayed While Filing Chi Legit Engagement

Chicago, June 23.

Los Angeles tv controversialist Tom Duggan, who became a "wanted" man in Chicago two months ago, didn't get slapped in jail when he arrived here for a summer stock appearance last week, but his case gave the Drury Lane staff some uneasy moments prior to curtain raising of his show, "Petitcoat Fever."

He arrived from L. A. by jet only two days before the opening and begged off the Sunday rehearsals to make up sleep. Monday, two of the sheriff's deputies plucked him off the rehearsal stage and drove him down to court. Duggan, his captors said, studied his script intently both going and coming. He was released on \$500 bond and opened on time Tuesday night with only a couple run-throughs of the script. The only reviewer to catch the show, Ann Barzell of the American, gave him an enthusiastic notice. Producer Carl Stohn said Duggan's under-rehearsed performance was the best he has given at Drury Lane in six years.

Showdown of the Duggan case will probably come immediately after his engagement, which ends this weekend. The tv interviewer is in hot water with Cook County Circuit Court Judge William V. Brothers for twice failing to appear at hearings of his contempt of court rap dating back to 1955, when he was broadcasting in Chl. His attorneys are petitioning currently for change of venue.

P.S. Duggan's engagement at Drury Lane is SRO save for next Saturday's (27) early performance.



# *Lawrence* ANNIVERSARY SHOW

COMMENCING THE  
5<sup>TH</sup> CONSECUTIVE YEAR  
OF HIS "DODGE DANCING PARTY"  
ABC-TV NETWORK PROGRAM

DODGE

# Welk



## • SATURDAY, JUNE 27

For the occasion, the Champagne Music Makers will be expanded to 100 Performers, including 40 Voices and 30 Strings... to be presented as a Musical Variety Special for Lawrence Welk's 35,000,000 weekly viewers (ABC-TV Network — Saturday, June 27th, 9 to 10 P.M. E.D.S.T.)

# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

(Continued from page 88)

## BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Emmy Awards (Wed. 10:00-11:30)	WBZ	1.	Highway Patrol (Tues. 7:00)	WBZ	1.	News; Sp'ts.; Wea.; News	WHDH
2.	77 Sunset Strip (Fri. 9:30-10:30)	WHDH	2.	Silent Service (Fri. 7:00)	WBZ	2.	News; Sp'ts.; Wea.; News	WHDH
3.	I've Got A Secret (Wed. 9:30-10:00)	WNAC	3.	Divorce Court (Thurs. 10:00)	WHDH	3.	You Bet Your Life	WBZ
4.	Gunsmoke (Sat. 10:00-10:30)	WNAC	4.	City Detective (Tues. 8:00)	WNAC	4.	Cheyenne	WHDH
5.	Carney/Cesar At The Movies (Sun. 10:00-11:00)	WBZ	5.	Special Agent 7 (Fri. 10:30)	WHDH	5.	Cavalcade of Sports	WBZ
6.	To Tell The Truth (Tues. 8:30-9:00)	WNAC	6.	Sea Hunt (Tues. 10:30)	WHDH	6.	Garry Moore	WNAC
7.	Perry Mason (Sat. 7:30-8:30)	WNAC	7.	Jeff's Collie (Mon. 7:00)	WBZ	7.	Walter Winchell File	WNAC
8.	You Bet Your Life (Thurs. 10:30-11:00)	WBZ	8.	U.S. Marshal (Sat. 10:30)	WNAC	8.	Big Movie	WBZ
9.	Maverick (Sun. 7:30-8:30)	WHDH	9.	This Is Alice (Sat. 7:00)	WHDH	9.	Flight	WBZ
10.	Wagon Train (Wed. 7:30-8:30)	WBZ	10.	Huckleberry Hound (Thurs. 6:30)	WNAC	10.	Movietime; Editorial	WBZ

## BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	1.	Special Agent 7 (Mon. 9:30)	WJZ	1.	Ann Sothern	WMAR
2.	The Rifleman (Tues. 9:00-9:30)	WJZ	2.	Highway Patrol (Sat. 7:00)	WMAR	2.	Jeff's Collie	WBAL
3.	Red Skelton (Tues. 9:30-10:00)	WMAR	3.	Huckleberry Hound (Thurs. 5:00)	WJZ	3.	Today's Best Movie	WBAL
4.	77 Sunset Strip (Fri. 9:30-10:30)	WJZ	4.	Border Patrol (Sun. 9:30)	WJZ	4.	Chevy Show	WBAL
5.	Major League Baseball-Orioles/White Sox (Sun. 2:00-4:30)	WJZ	5.	Medic (Mon. 8:00)	WJZ	5.	Restless Gun	WBAL
6.	Have Gun, Will Travel (Sat. 9:30-10:00)	WMAR	6.	Woody Woodpecker (Tues. 5:00)	WJZ	6.	Today's Best Movie	WBAL
7.	Emmy Awards (Wed. 10:00-10:30)	WBAL	7.	Mike Hammer (Thurs. 9:30)	WBAL	7.	Highway Patrol	WMAR
8.	Perry Mason (Sat. 7:30-8:30)	WMAR	8.	Jeff's Collie (Sat. 7:00)	WBAL	8.	Desilu Playhouse	WMAR
9.	Restless Gun (Mon. 8:00-8:30)	WBAL	9.	Bold Venture (Mon. 10:30)	WBAL	9.	Today's Best Movie	WBAL
10.	Major League Baseball-Orioles/Indians (Wed. 8-10:30)	WJZ	10.	Superman (Mon. 5:00)	WJZ	10.	Playhouse	WMAR

## WICHITA

STATIONS: KARD, KAKE, KTVH. SURVEY DATES: MAY 1-7, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.
1.	Real McCoys (Thurs. 7:30-8:00)	KAKE	1.	Sea Hunt (Thurs. 9:00)	KAKE	1.	You Bet Your Life	KARD
2.	The Rifleman (Thurs. 8:00-8:30)	KAKE	2.	Highway Patrol (Tues. 9:30)	KARD	2.	Garry Moore	KTVH
3.	77 Sunset Strip (Sun. 8:00-9:00)	KAKE	3.	Woody Woodpecker (Tues. 6:00)	KAKE	3.	News	KARD
4.	Emmy Awards (Wed. 9:00-10:30)	KARD	4.	Mike Hammer (Thurs. 9:30)	KAKE	4.	Masquerade Party	KARD
5.	Gunsmoke (Sat. 9:00-9:30)	KTVH	5.	African Patrol (Mon. 9:00)	KAKE	5.	Arthur Murray Party	KARD
6.	Wyatt Earp (Tues. 7:30-8:00)	KAKE	6.	State Trooper (Mon. 9:30)	KAKE	6.	Desilu Playhouse	KTVH
7.	Pat Boone (Thurs. 8:00-8:30)	KAKE	7.	Death Valley Days (Fri. 9:30)	KAKE	7.	Person To Person	KTVH
8.	Cheyenne (Tues. 8:30-9:00)	KAKE	8.	Huckleberry Hound (Thurs. 6:00)	KAKE	8.	News	KARD
9.	Wagon Train (Wed. 8:30-9:00)	KARD	9.	Casey Jones (Sat. 6:00)	KARD	9.	Amos & Andy	KARD
10.	Red Skelton (Tues. 8:30-9:00)	KTVH	10.	Popeye (Sat. 10:30)	KAKE	10.	Dusty's Jamboree	KAKE

## TV Followup Comment

Continued from page 81

a stiff drink and that the younger generation should be struck on the head with a blunt instrument. Maybe soapers are better than Milton, she observed, or maybe because with so much leisure folks don't know what to do with their time "except shed tears and buy soap."

Miss Mannes' conversation is constantly tirecrackish but her costumes, an important element in any show biz appearance, are far less sparkling. In this instance, however, her sculptured asymmetrical coiffure and low cut cap-sleeved blouse seemed a shade more intriguing than the wardrobe she donned on the preem show.

By the way, isn't it time that studio engineers came up with a more decorative type of lavalier microphone for feminine décolletage. No one gives a production man's damn what the microphone looks like around a man's collar, but it emphatically resembles a piece of plumbing on milady's poitrine.

Engineers have come up with electronic wonders ranging from compatible color tv to the transmission of film via the Atlantic telephone cables, but no one has yet been able to turn the ugly mike with its noisefield wire into a satisfyingly esthetic piece of equipment.

Rans.

**Sam Levenson Show**  
Morey Amsterdam, guesting with Al Kelly on the Sam Levenson Show over CBS-TV Thursday (18), recalled that "as a kid" he wrote comedy material for Will Rogers, Fannie Brice and Frank Morgan. Levenson seemed a bit surprised over the disclosure that Amsterdam had been a writer for Rogers. Amsterdam, who said he also had turned out material for Jack Benny and other top liners of today, explained it was not difficult for a comedian to do so, because the stars mentioned "gave such great performances." He

spoke about Miss Brice as "a wonderful woman" who sat all day fishing at Malibu Beach and telling stories centered around the old Ziegfeld Follies, one reminiscence touching off another.

Amsterdam pointed out that his father had been first violinist with the San Francisco Symphony "for years"; that he (Morey) had taken cello lessons, and recently played that instrument "with the Yonkers Symphony." Kelly recalled to Levenson that he began "double talking" when a policeman stopped him "37 years ago" as he was enroute to a borscht circuit engagement with Lew Parker. Jaco.

## Soviet Pix

Continued from page 76

Universal, said that no distribution deal for the Soviet films have been made. He mentioned Flamingo Films, in which his company once had controlling interest, as a possibility. Many of the films in the deal have had a limited theatrical release. All the shorts are of recent vintage. A pitch will be made for a network special, prior to syndication, he indicated.

Harris also said his company has acquired the tv rights to an initial package of 52 foreign pix for telecasting under the banner of "Art Theatre of the Air." He declined to list the titles, explaining that many of the pix still are in theatrical release. Again Harris said that on the 52 foreign pix, no distribution deal has been set, mentioning Flamingo as a possibility.

The acquisition of tv rights to the Bolshoi troupe on film puts two versions of the famed ballet troupe available to tv now. Matty Fox, in a king-sized deal, recently taped the Bolshoi performers on

the Coast, during their tour of the U.S.

Harris said that good foreign pix on tv have won an acceptance they did not have before. He mentioned the success of the Flamingo package of foreign pix, which has been put in about 80 markets over an 18-month to two-year span. He said the 31 pix from Distributors Corp. of America in the package have grossed about \$1,000,000.

## Post-48s

Continued from page 77

residual formula extending over a five-year period will be looked for as desirable. That would extend the post-'48 cutoff date to '53, giving pix then in theatrical release an eight or nine-year clearance over the tv "oldies."

Predictions of the breakthrough are not solely from parties with vested interests such as the features-to-tv distributors. They are based also on some behind-the-scenes talks held between major picture execs and pix-to-tv handlers who were asked to scout the tv market to measure the dollar potential for Hollywood's post-'48s. It wasn't an idle survey, the pix-to-tv distributors aver.

## Care & Feeding

Continued from page 75

production houses, which will distribute under the SG banner. Just last week, one of its own executives, Fred Briskin, switched to head of an indie company to produce for SG. This, apparently, gives Briskin a chance to keep the money he makes, via ultimate capital gains, etc. And such happenings strike the webs with fear, because instead of a Briskin, next time SG could make it mighty pretty for some topdog in CBS,

NBC or ABC, or agency programming.

Benton & Bowles, while not a public corporation, as an agency is not in a position to offer its execs a share in residuals or a way to get in on capital gains—if only because B&B is not producing anything tangible (which six months or more later can be sold to somebody else).

However, one agency, McCann-Erickson, seems to have found a way out of this "keepin' money" plight. Details are not known, but it has been surmised that for Pat Weaver to give up broadcast consultancies to Coca-Cola and Kaiser Industries, which paid him better than \$150,000 a year, the McCann deal had to be pretty good. Feeling is that Weaver got a "most substantial" profit sharing plan, possibly better than ever given by a major corporation before.

It would have to be "most substantial" at that to compete with the combined independent company lure of partial or full ownership; residuals, and stock incentives.

Best weapon the networks seem still to have is the promise of great prestige. Robinson, despite the heavy tax burden on his salary, stuck it out for years, in good part because of that prestige. It's interesting to note that it was only when his prestige was threatened —by the placing of another exec-veepee (Aubrey) over him—that he finally gave into the indie lure.

Atlanta — Among new faces at WAGA-TV, Storer chain's CBS outlet here, is that of Steve Halpern, who succeeds Bob Lyte as promotion manager of station. Halpern comes here from San Antonio, where he was exploiteer for KENS-TV, and prior to that worked for KYW-TV, Miami, and WCKT-TV, Miami. Halpern reported for duty last week and shoved off Friday (19) for San Antonio, where he took unto himself a Texas bride, Miss Nannette Lanier, of the Alamo City. Lyte resigned to accept a promotional post with WLW-TV, New Orleans.

## Plitt

Continued from page 77

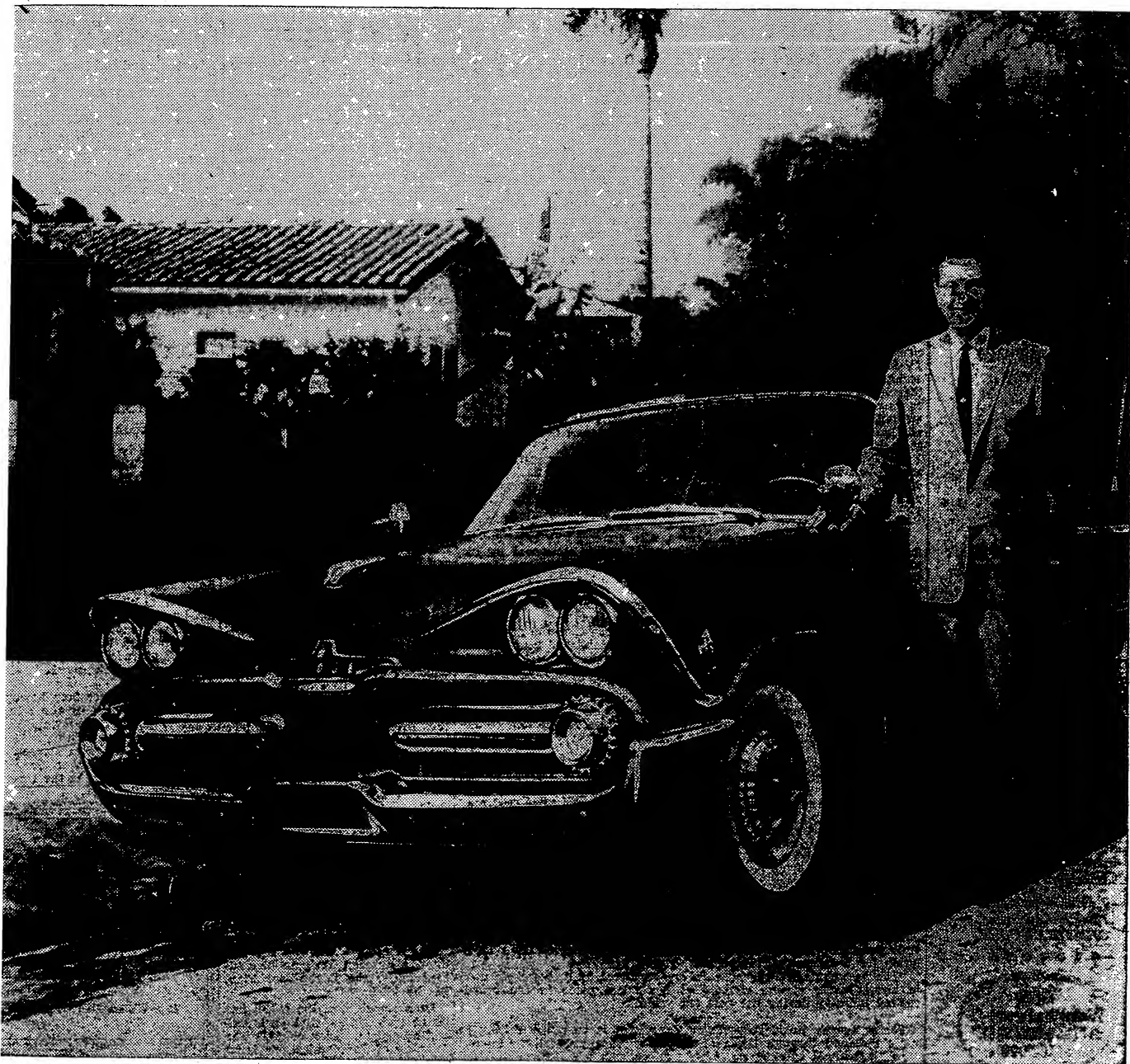
"Alcoa Presents" and Don Sharpe's "Man With a Camera" as definite network starters in the fall.

Concurrent with the product expansion, Plitt is expanding the ABC Films sales operation under v.p. Howard Anderson in New York. In addition to enlarging the field staff, Plitt is setting up a re-run sales division to handle the company's backlog exclusively. This will clear the way for regular sales staff to concentrate on new first-run series coming off the production line between now and January.

Syndication release schedule calls for a sales start on "Congressional Investigator" in July, with September release, "Carter's Eye" would be released for telecast in November and the Manila series in January. As for the network entries, "Racer" would be poised for a January sale and "Simon Lash," if Plitt decides to steer it as a network show, would likely be a candidate for the '60-'61 season. If it goes syndicated, it would be released in the spring.

Though he's fired up to expand the company's operations, Plitt won't commit himself to a specific number of series per year. He believes the syndication market is presently extremely competitive, due to a paucity of time on local stations, and feels ABC Films must in effect "play it by ear" in planning future properties. Presently, a series to make out in syndication must be either competitively priced, as is "Congressional Investigator," or be different from anything on the screen, as with the Manila series. Decision on "Carter's Eye" hangs on ABC Films' ability to line up one or two regional sales on the series, thereby becoming competitive a headstart on recoupment of costs in a difficult market.





# HE'S OUR NO. 1 SALESMAN WE'RE HIS NO. 1 FAN

CONGRATULATIONS TO LAWRENCE WELK FROM DODGE

This Saturday, June 27,  
Lawrence Welk and His Orchestra  
Start Their 5th Year on ABC-TV  
Sponsored by DODGE

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AND SURVEYS  
THROUGH3,000  
CIVIC LEADERS  
IN AMERICAHighly  
Informative Excerpt #1  
on "AN EVENING WITH  
FRED ASTAIRE"

You, National Audience Board, effected not only a public service in your unbiased reviewing of this program but also a service to us, the sponsor. We invite—and, in fact, anticipate with pleasure—further reviewing...knowing that the success of our organization and the response to our products depends upon the favorable reaction of the public to our television programming.

—J. R. Barlow, Mgr.,  
Product Advertising,  
CHRYSLER CORP.Highly  
Informative Excerpt #2  
on "THE CHEVY SHOW"  
of APRIL 26

Your report describes it as "another in the line of Chevy Shows in good taste" and "wholesome entertainment."

...for your unbiased and frank comments, for the diligence of the leaders from the 58 organizations identified with National Audience Board activities—our thanks.

All of us concerned with the "future success" of which the Board speaks, in connection with our show, predict the same good fortune for your non-profit social welfare organization, to which integrity has a real meaning.

—Henry Jaffe, Executive  
Producer of the  
CHEVY SHOW SeriesNEW YORK HEADQUARTERS  
152 East End Ave., New York 28

## Inside Stuff—Radio-TV

July issue of Esquire carries a character study of Louis G. Cowan, prexy of CBS-TV. It's slugged "Portrait of a Paradox or How To Be Nice Though President," by Martin Mayer. Piece is subtitled "The Cutthroat World Is Wary of Lou Cowan—They Say He's Too Nice."

The author talked to many persons, including Alfred Hollander, former partner of Cowan's and now veeep in charge of radio-TV for Grey agency; Bergen Evans, Goddard Lieberson, Richard Salant and Harper's John Fischer. Martin also quizzed the subject himself.

Significant paragraph in the Mayer piece concerns Cowan's future in "the biggest job in the glamorous world of broadcasting, advertising and so forth." "Few of his (Cowan's) friends think he will be able to stand the gaft more than a few years in his present job," Mayer writes. "It takes too much time away from the things he has always most cared about: quiet conversation in small groups on subjects other than television...reading...or simply horsing around with the kids." Mayer quotes others as saying that Cowan ultimately will get away from the noisy world and write a book; return to Government service or perhaps be happiest running a big foundation.

The claim of Time-Life's Minneapolis station WTCN-TV that it "beat" its three competing commercial television stations in bringing the local primary election returns to the public has brought a derisive outburst from KSTP-TV, which worked together with WCCO-TV in gathering the returns. Citing numerous instances of alleged inaccuracies and errors in the WTCN-TV election returns given over the air, KSTP-TV charges that "if that station 'beat' everybody it did so in a sloppy, contrived way with figures which, especially in the mayoralty race, did not jibe with the true facts. They (WTCN-TV) put all their eggs in one basket (the mayoralty race) and did a poor job at that," avers KSTP-TV.

KSTP-TV charges that at 9:30 p.m. a WTCN-TV newscast, for example, had the winning mayoralty candidate leading by 21,000 votes with eight more precincts still to report, whereas his entire final lead was under 16,000. Similar alleged inaccuracies are charged by KSTP-TV.

Suicide last week of George Reeves, who appeared as tv's "Superman," was the springboard for an unusual policy statement by his union, Screen Actors Guild. Reeves had done 105 half-hour episodes as titlist of the kiddie skein, which led SAG to state the following to the press:

"SAG has no knowledge regarding the circumstances of the unfortunate death of...Reeves. With reference to reports that career problems led to this tragedy, the Guild has long recognized the grave difficulties created for an actor who gets so well established in a particular role that he cannot find employment in any other... (this) is evident in television... It was for this very reason that the Guild established by collective bargaining the principle of residual payments to actors for reruns of television films. It is also one of the reasons why the Guild is working for income tax reforms to allow the tax averaging over a period of years, rather than to continue the present confiscatory tax rates during peak earning years."

Irv Kupcinet, Chicago Sun-Times columnist and moderator of a weekly conversational on WBBM-TV, has been reelected prexy of the Chi chapter of Academy of Television Arts and Sciences. Also reelected were Frank Atlass of WBBM-TV as viceprez; Alex Dreier of NBC second v.p.; Ned Williams, Chicago Unlimited, secretary; and Dick Reinauer, American Medical Assn., treasurer.

Robert Cunningham, Jane Daly, Jack Brickhouse, James L. Storton, John E. Mosman, Fred E. Niles, Sheldon Cooper and Don Meier all were newly elected to board of governors.

National Assn. of Broadcasters has asked Congress to bar unions from engaging in or threatening to boycott firms which buy time on stations involved in a labor dispute.

In a statement to House Labor Subcommittee, NAB said the secondary sponsor boycott is "the most important aspect of labor legislation for broadcasters." It added:

"The secondary sponsor boycott, or the threat of it, has been used in almost every station strike that has taken place in the broadcasting industry during the past ten years."

Barter agency Regal Advertising Associates is currently selling tv spots obtained through trade of motion picture properties to more than 12 national advertisers. Among advertisers are Perfection Wine Co., Exquisite Form Brasserie, I. Rokeach (food products) and Silf Skin girdles. A story in VARIETY recently reported Rokeach as negotiating for purchase of Regal. The negotiations have been denied by Rokeach president Ben Wheeler who says the deal has never been seriously considered.

Maeve Southgate, writers' rep, planned to Montreal last week to garner live productions of the French-language network CBFT-TV and to look at kines of their dramatic shows with a view to uncovering any which may lend themselves for adaptation into English for the American tv market. She'll also confer with English-into-French translators of those scripts already sold to CBFT out of her agency to see whether or not they can reverse the process. Next CBFT-TV production of an original by one of the Southgate writers will be "Course for Collision" by Arthur Hailey, July 5, under title "L'Envolee Speciale" (Special Flight). One most recently produced, May 7, was "The Pariahs" by William Edwards, called in French "Deux Tours D'Horloge" (Twice Around the Clock).

## Femme Spieler Vs. Liz

Continued from page 1

down on her remarks and refused the demand of Nathan Phillips, mayor of Toronto, that she make a public apology.

On the 10-to-one verdict against her in Toronto, the haggard and dispirited CBC-TV personality said "I believe it is wiser to leave the program." (Tabloid). Meanwhile, of the Toronto messages logged, she has risen 50-50 in opinion of "free speech" declarations on her private opinion of Royal visits.

Both Miss Davidson and the CBC conclave were emphatic that her decision to quit the CBC was her own. Said a CBC spokesman "It would be better for her to take a holiday. We do not question her right to express an opinion but our only concern is the welfare of '8abloid'."

Miss Davidson has refused to talk to reporters or amplify her statement on the Garroway show or her subsequent Toronto statement. Meanwhile, prior to her

crack of the "indifference of many Canadians to Royal visits," she has been commuting from Toronto to New York and Los Angeles for a heavy schedule of commercials and will continue these.

She is a freelance artist working for the CBC on a 13-week contract, has been on "Tabloid" as an interviewer since the program's inception three years ago. Says Mayor Phillips of Toronto, who demanded a public apology (which Miss Davidson refused) "If she has resigned from the CBC, that is the end of it as far as I am concerned."

Dallas—Bob Whitney has been appointed assistant to the general manager in charge of production for KBOX here. He comes from KALL, Salt Lake City. Chuck Benson and John Borders have joined the disk jockey staff of KBOX. Benson was formerly with KALL and Borders with WACO, Waco, Tex.

## Jack Douglas

Continued from page 77

dom of the Sea," which he originated but sold his share of, Douglas is still doing a local-only show on KCOP here, "The Golden Voyage," which now stands as the top-rated local entry in L. A. on the Nielsen. Douglas has no intentions of converting "Voyage" to a syndicated entry—it's too much like "Journey" and "Adventure" in format.

But all his shows except "Journey" originated as local shows, Douglas fronting his footage in a live format. Later, "Adventure" and "Seven League Boots" were converted to all-film shows by filming of openings, closings, narration, bridges, etc.

Until he did "Boots" a year ago, Douglas had concentrated on other people's film, amateurs who filmed their travels and adventures. With "Boots," however, he took a long gamble on both a new format and a high out-of-pocket cost without immediate prospects of returns. He set up his own professional "Camera Caravan," a six-man unit which travelled the world for footage like his two-partner on the Dead Sea Scrolls.

Show was done live on KCOP and nowhere else, with Douglas plumping in over \$150,000 above and beyond the less than \$2,000 a show he received from the station. When he had 39 wrapped up, the Crosby-Brown syndicate set up the distribution deal with Screen Gems, which is now starting to pay off handsomely. With the "Camera Caravan" as an established unit, Douglas moved off completely in the direction of original footage, resulting in the two current stanzas, "Sundown" and "Sweet Success," of which he's lensing 39 each.

## Soviet TV

Continued from page 83

which 1,000,000 are in the Moscow region.

"There is no national network, and no solution has offered itself yet for the provision of the national programs, due to the differences in time throughout the vast areas of the USSR."

There are 52 transmitting stations, a number likely to be doubled under the Seven-Year Plan, i.e., by 1965.

Each Republic of the USSR has its own station as well as broadcasting and television council. The Ministry of Communications is responsible for supplying all technical equipment, and the Ministry of Culture is concerned with program material. Since 1945, all transmission have been on 625 lines, and all equipment is manufactured in the Soviet Union.

Two programs are transmitted daily, and a third color service will begin on an experimental basis in July. New sets will be needed for color, but the transmissions will be received in black and white on existing sets, according to Elvin.

The two services in Moscow are on the air for only three and four hours daily, except on Saturdays (five and one-half hours and three hours and on Sundays (eight and five hours).

The central transmission studios in Moscow employ 812 persons. There are five studios in the city, but a great deal of film material is used on tv.

Schenectady — "TV Summer School Time," via WRGB-TV, will present a seven-week course, for school credit, in ninth grade algebra, starting July 1. Applicants for credit must register in order to be eligible for the final examination. Mohawk-Hudson Council on Educational TV will sponsor the program.

Read this authoritative book to learn the facts on depletion allowances and other tax advantages. Learn to invest in producing as well as Speculative Properties. All about types of Oil Investment and Oil Syndicate operations.

## Mr. Smith, 'Arsenic' Next On WCBS-TV for Schaefer

"Arsenic and Old Lace," the Cary Grant, Josephine Hull and Raymond Massey starrer will be the third pre-holiday pic on "Schaefer Award Theatre," WCBS-TV, N. Y. The second one, this Friday (26) will be "Mr. Smith Goes to Washington."

Brewer, as in the initial "It Happened One Night" telecast, will keep commercials at a minimum. There will be only four 75-second gaps for commercials.

Each pic is telecast in its entirety, with the station's "Late Show" bumped for the occasions. Brewing company made a deal with WCBS-TV for a series of four pic specials. The last will be beamed prior to the Thanksgiving holiday. Latter title is yet to be selected.

## Italian TV

Continued from page 83

Chiari comedy hour (called "Teatrino") on Wednesday night, felt a strong night locally. "Cruise" will spotlight folklore from both Europe and America, with ballet and dance alternating with music and song. In turn, this Wednesday night spot would later be filled by a serial especially filmed for RAI and titled "Nessuno e Solo" (No one is alone).

"Canzoni che hanno fatto l'Italia" (Songs Which Made Italy) is the title of another summer series about to start. It will sum up the past 100 years in Italian history via the songs which marked their course.

Principal summer fare, however, will be constituted by the returning Ugo Tognazzi-Raimondo Vianello comedy team with their "Uno, Due, Tre" (One, Two, Three), favorite local hot-weather show for the past five years, in the favored Sunday-at-nine spot.



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 what they buy, and how much. Examples: Both "Hi Mom" and  
 "Dr. Joyce Brothers" reach a higher proportion of housewives in  
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 for groceries. Both reach a higher proportion of homes where the  
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## Murrow's 'Good Night & Good Luck'

Continued from page 75

"worst night of the week" something to look forward to.

Against the continual heavy pressure of an industry which, for commercial and residual reasons, turned first to filmed kinescopes and more recently to tape, every one of the 250 "P to P" programs has originated live.

Aaron & Zousmer, like Murrow and his familiar "Those are some of the people who made this program possible," are profuse in their praise of their small staff which has stayed with them, with only minor changes, during all six years. The producers constantly lament the fact that few press or magazine writers will battle their editors to include the names of Bob Sammon, Chuck Hill, Bob Dailey (directors) and Dave Moore, Chuck Romine and Aaron Ehrlich (editorial assistants) in their stories. (Ehrlich is said to have come up with the picture-window gimmick at start of each segment.)

Mike Todd's 35 Trendex)

The Bing Crosby-Mary Margaret McBride show of December, 1953, was their first breakthrough into the Trendex Top 10. Their all-time rating high was the Mike Todd & Elizabeth Taylor Mark Van Doren show, for a 35 Trendex.

Roy Campanella, their first guest, homered to win a World Series game on the day of the premiere and returned to the show six years later in a wheelchair.

Gloria Vanderbilt allegedly used the program to make her first conscious publicity splash, with former mate Leopold Stokowski, now battling with her in court over custody of their children.

Their greatest newspaper play followed the night in 1953 when guest Arthur Godfrey explained he was prouder of the then-recently fired Julius LaRosa than any other youngster who had appeared on his program.

A dossier of MAZ memoirs would show that their idea to visit people in their homes with live cameras met with so little enthusiasm among the CBS brass—with the known exception of William S. Paley—that Bob Swan, then a veepee of the Joseph Katz Agency in Baltimore, almost singlehandedly succeeded in getting the program on the air. Later, Hamm's Beer was to be a strong longtime sponsor, to be followed

by Elgin, Life, Noxzema, Revlon and Kent.

The dossier would show an endless fight to keep the program live—no film... their dickering for NBC and ABC stars when CBS performers (Lucy & Desi, Jack Benny, Burns & Allen) gave them the cold shoulder.

They can tell how two major pieces of the "simplest set in television"—the picture-window drape and Murrow's now-famous chair (one arm was raised, the better to display the famous cigarette) were stolen mysteriously from their studio.

They can relate their negotiations with landlords, renting agents, neighbors, elevator men, phone company and power officials, all of which was done successfully and quietly until this season's publicized rows with the landlords of Mrs. Babe Ruth's and Harry Belafonte's apartments.

The MAZ trio seemed to thrive on violating TV traditions. Their CBS cameras visited the homes of NBC biggies David Sarnoff and Pat Weaver. They called on Les Paul & Mary Ford, who at that time were doing a radio show on Mutual opposite Murrow's own CBS-AM slot. They visited General Doolittle, a Shell Oil official, on a night when "P to P" was sponsored by the American Oil Co. They permitted Ludwig Bemelmans to make elaborate mention of a story of his in McCall's mag on a week when the program was sponsored by Life.

The producers steadfastly held to the same format with two exceptions: President and Mrs. Truman were visited in their independence home for the entire half-hour. The visit to General LeMay, then commanding SAC in Omaha, opened in his home, then switched to the home of Peter Lind Hayes & Mary Healy, and then returned to Omaha and the control room of SAC HQ.

The Trumans were interviewed by daughter Margaret in Murrow's absence on an overseas assignment. When Murrow missed other Fridays, he was replaced by Jerry Lewis, Faye Emerson, Audrey Meadows, Jackie Gleason, Garry Moore and twice by Mrs. Murrow (a click).

Few guests ever placed restrictions on what rooms could or could not be seen by Murrow and the millions peering over his shoulders. On two occasions a national audience actually saw bathrooms. Once it was a technical problem. And once a guest was so proud of the do-it-yourself work he had done, he cued himself as follows: "Let's go over to the bathroom."

A & Z and their crews even had the distinction of visiting at the home of Frank Sinatra before the latter himself actually saw his last-minute-delivery of furniture put in position.

While many viewers and "too many critics" were convinced that "P to P" concentrated too heavily on show biz figures, a survey shows that in its six years it called on over 240 guests not so affiliated,

## Murrow's TV Diet

Chicago, June 23.  
How does one egghead relax at home?

In the case of Ed Murrow, an articulate foe of television banality, by watching fights and baseball on tv. P. S.: "Person to Person" is often opposed by the Gillette Fights on NBC-TV.

So said Mrs. Murrow, here last week to accept citations for herself and spouse from the American Friends of the Hebrew University in Israel for their "many contributions" to the institution.

She also said Murrow is really a heavy smoker. "He smokes all the time, from the minute he rolls out of bed. He even smokes when he shaves. I don't smoke myself. I leave it all to him."

some 225 who were, and 29 sports personalities.

Some records were created. One they are said to be particularly proud of is the fact that for the last five years they finished each season under their budget. The figure this year is expected to go a little above.

The program never permitted guests to use monitors in their homes.

As their six years with "Person to Person" comes to an end, Aaron & Zousmer are said to find peculiar satisfaction in recognition of their achievement from a distant source—the Soviet Union: Moscow, which has taken a turn at claiming a "first" in just about everything, recently permitted its censor to approve a story quoting Soviet television critics as demanding "a 'Person to Person' type show which, in American style, would permit an interviewer and cameraman to invade the homes of Soviet celebrities."

## LIBERACE'S WHAMMO BRITISH TV PAYOFF

London, June 23.

Billtopping appearance of Liberace in the Associated Television "Sunday Night At The London Palladium" show aired June 14 was watched in 4,486,000 homes, according to Television Audience Measurement Ltd. Figure relates to the last 15 minutes of the program, when Liberace did his second and principal stint. Audience throughout the entire hour of broadcast averaged out at 4,261,000 homes, reports TAM, this comparing with an average 3,944,000 for the previous four "Sunday Night" bills.

Pianist appeared midway through his blockbusting two-week tour taking in Finsbury Park Empire and Chiswick Empire. His libel action against Daily Mirror was grabbing column-inches by the page in the local press.

Albuquerque—Dave Herman recently named to television sales department of KOB radio-tv. Herman formerly was head accountant at KQEO radio here, and prior to that was with KISD in Sioux Falls, S. D. and KVTU in Sioux City, Iowa.

## Equal Time: Patch or Overhaul?

Continued from page 74

hearings, came up with a suggested bill of their own to exempt newscasts and special events programs from section 315. It would take the simple approach by tacking onto the section the following language:

"Provided that newscasts and special events such as political conventions shall not be considered use within the meaning of this section, but this proviso shall not exempt licensees who broadcast such news and special events from an objective presentation thereof in the public interest."

Commissioner Frederick W. Ford, who authored the proposal, said five out of the seven FCC members endorsed it.

FCC Chairman John C. Doerfer testified he personally was in favor of throwing section 315 out the window, declaring that "you can't legislate fairness." He said the section has been a "noble experiment," but, like Prohibition, it too should be repealed. But he conceded that this might be too long a step for Congress to take now, and backed the Ford proposal as his "second choice."

Sens. Spessard Holland (D-Fla.) and Gordon Allott (R-Colo.) plugged for their own bills aimed exclusively at the Daly decision. Holland noted that the Hartke bill, by spelling out standards for "substantial" candidates entitled to equal time, moved into an area fraught with sensitive states' rights questions.

Lar Daly, the perennial Chicago splinter candidate who started all the fuss, raised a lonely voice in defense of the FCC ruling that gave his name such currency. He said the FCC is "the voice of the Government of the United States" and assailed those who have called the Daly edict "ridiculous." Daly started off on a bad tack, bellicose demanding to speak three or four hours—something more than equal time with the other witnesses—and had to be reprimanded by Pastors who said his subcommittee could not be "threatened."

Democratic National Chairman Paul M. Butler, in a letter to Pastors, said that some revision of section 315 should be considered in order to stimulate a greater number of informative political programs without subjecting broadcasters to "nuisance" equal time demands.

Butler backed the Hartke bill except for certain phraseology but urged the subcommittee to "proceed extremely cautiously" with any revision.

Meanwhile, House Commerce Chairman Oren Harris (D-Ark.) scheduled hearings on House equal time bills for June 29-30, and July 1. In announcing the hearings, Harris congratulated FCC for "refusing to be influenced" and standing pat on its original decision in the Daly case. In addition to CBS, NBC and Westinghouse, Justice Dept. had stepped in to ask for reversal of the ruling.

Three of the four-man FCC majority voting to reject the petitions for reconsideration held that the language and legislative history of section 315 compelled the Daily ruling. They were Commissioners Ford, Robert Bartley and Robert E. Lee. In a concurring statement, Commissioner Rosel H. Hyde said the question of whether newscasts should be exempt from section 315 is a matter of legislative policy for Congress alone to tackle.

Doerfer, dissenting, said legislative history indicated that FCC had discretion in applying the equal time rule in instances where the candidate did not initiate the broadcast, which, he opined, was obviously the case with newscasts. Although this might open the door for "connivance" on the part of a biased broadcaster, Doerfer added, "such conspiracies and biases should be proven according to time-honored American procedures and not assumed."

Commissioner John Cross said FCC should reconsider its ruling that Daly was entitled to equal time for filmclips showing Chicago Mayor Richard Daley greeting the President of Argentina and opening a charity drive. But he stuck with the majority in hold-

ing that equal time was forthcoming for appearances of candidates in political roles on the Chicago newscasts. Commissioner T. A. M. Craven dissented, but did not issue an opinion.

## 'Woman!'

Continued from page 74

indicated that another thought-provoking daytime special designed for afternoon viewers would be telecast in early September. Subject matter and hostess have not yet been chosen, but Katz was bullish that the traditional pattern of morning and midafternoon programming could conceivably undergo a modest revolution as a result of what "Woman!" did to the opposition several weeks ago.

More in the Hopper

Katz said his staff was also prepping four or five more daytime specials for the 1959-60 season. These would be programs, he said, that by the very nature of their content should produce a sharp upward shift in the thinking processes of American women.

Nor was NBC-TV unaware of what was occurring on video's vast wastelands. It, too, was bestirring itself to do something about raising the cultural standards of daytime programming. Like CBS-TV, it was evidently emerging from yesteryear's banal scanning-disk type of daylight programming. NBC-TV, as indicated several weeks ago, was about ready to bombard Mrs. Adam's Rib with loftier fare than was her unfortunate lot in the past.

What the veeps and supervisors of daytime programming on the webs have up their electronic sleeves for the hardy breed of womenfolk at home appears to be of such thorough and worthwhile dissection that the fall pattern could easily shape up as "Prigust Faces Life," "Niccolo Machiavelli, The Prince Is Right" and "I Love Lucretius."

One observer opined it was not inconceivable that female viewers this fall might be mooning over "Our Van Wyck Brooks" rather than "Our Miss Brooks."

Houston—KYOK has presented \$250 scholarships to Texas Southern U. to six local school graduates from schools in the Houston area.

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**67.8%**  
SHARE  
40.1 RATING  
ARB  
January 1959

SAN DIEGO KFB3 TV  
**52.6%** SHARE  
ARB January 1959  
SYRACUSE WSYR TV  
**58.8%** SHARE  
ARB January 1959  
NEW ORLEANS WDSU TV  
**61.3%** SHARE  
ARB January 1959



ZIV TELEVISION PROGRAMS, INC.

# THANK YOU FROM "PERSON TO PERSON"

## (1953-1959)

### FIRST SEASON

Roy Campanella  
Leopold Stokowski  
Gloria Vanderbilt  
Earl Blaik  
Valentina  
Richard Simon  
James C. Petrillo  
Arthur Godfrey  
Bill McCutcheon  
Senator John F. Kennedy  
General William F. Dean  
Elsa Maxwell  
Richard Rodgers  
Bill and Cora Baird  
Val Peterson  
Tallulah Bankhead  
Teddy White  
Sir Roger Makins  
Joe Louis  
Krishna Menon  
Eva Gabor  
Dr. James T. Shotwell  
Ed Sullivan  
Marguerite Higgins  
Bob Norton  
Michael McGarvey  
Frank Carmines  
Walt Kelly  
Jeanmaire  
George Meany  
Eddie Fisk  
Dr. Ralph Bunche  
Captain Donald Sorrell  
Eleanor Roosevelt  
James C. Hagerly  
Brandon de Wilde  
Dr. Nathan M. Pusey  
Lily Pons  
Nan Rees  
Adlai Stevenson  
Sam Goldwyn  
George Mikan  
Helen Traubel  
Louis Seltzer  
Rex Harrison  
Lilli Palmer  
Ezio Pinza  
David Sarnoff  
George Humphrey  
Fleur Cowles  
Mickey Spillane  
Emmett Kelly  
Imogene Coca  
Gloria Swanson  
Paddy De Marco  
Groucho Marx  
James E. Mitchell  
Archbishop Richard J. Cushing  
Lilly Dache  
Rob Smith  
Audrey Meadows  
Jayne Meadows  
Mary Martin  
Bill Corum  
Hildegarde  
Phil Rizzuto  
Deborah Kerr  
Wally Cox  
Earl Wilson  
Jacqueline Cochran  
Floyd Odom  
Mindy Carson  
Judge Samuel Leibowitz  
Mayor Robert F. Wagner  
Gertrude Berg  
Rocky Marciano  
Ezzard Charles  
Jersey Joe Wolcott  
Guy Lombardo  
Fannie Hurst  
Janet Blair  
General L. C. Shepherd, Jr.  
Dean Martin  
Jerry Lewis  
Louis Laurant

### SECOND SEASON

Humphrey Bogart  
Lauren Bacall  
Alec Templeton  
Eartha Kitt  
Robert Christenberry  
Bert Lahr  
Perle Mesta  
Eva Marie Saint  
Ezra Taft Benson  
Sid Caesar  
Walter White  
Janet Gaynor  
Adrian  
Eugene Ormandy  
Martha Raye  
Prime Minister Mohammed Ali  
Dag Hammarskjöld  
Denise Darcel  
Lou Little  
Marian Anderson  
Benny Goodman  
Justice William O. Douglas  
Rabbi Abba Hillel Silver  
Tony Curtis  
Janet Leigh  
Robert O. Lewis  
Lillian Gish  
Maurice Evans  
Jonni James  
Mary Margaret McBride

Bing Crosby  
Lowell Thomas  
Vaughn Monroe  
Rise Stevens  
Dr. Norman Vincent Peale  
John Daly  
Victor Borge  
Salvatore Dali  
Peggy Wood  
Dinah Shore  
George Montgomery  
Francis Henry Taylor  
Helen Hayes  
Charles MacArthur  
Billy Rose  
John Mason Brown  
Patrice Munsel  
Jean Patchett  
William Holden  
Garry Moore  
Kathleen Winsor  
Toots Shor  
Esther Williams  
Warden Joseph E. Ragen  
Steve Allen  
Les Paul  
Mary Ford  
General Jimmy Doolittle  
Roy Rogers  
Dale Evans  
Alicia Markova  
Rosemary Clooney  
Jose Ferrer  
T. Coleman Andrews  
Conrad Hilton  
Red Buttons  
Arlene Francis  
Martin Gabel  
Clint Murchison  
Clarence Pickett  
Marlon Brando  
Milton Greene  
Marilyn Monroe  
Sir Thomas Beecham  
Sophie Tucker  
Judge Harold R. Medina  
Yogi Berra  
Adam Gimbel  
Sophie Gimbel  
Yehudi Menuhin  
Rocky Graziano  
Charles Collingwood  
Louise Albritton  
Ethel Barrymore  
Oscar Hammerstein II  
Betty Furness  
Mary Healy  
Peter Lind Hayes  
General Curtis E. Lemay  
Harry S. Truman  
Cornelia Otis Skinner  
W. C. Handy  
Bob Hope  
John Galbreath  
Allen B. DuMont  
Carol Haney  
Larry Blyden  
Amy Vanderbilt  
Ernie Kovacs  
Eddie Adams  
Connie Boswell  
Prime Minister U Nu

### THIRD SEASON

June Allyson  
Dick Powell  
Margaret Bourke-White  
Ethel Merman  
Mollie Parnis  
Dorothy Collins  
Raymond Scott  
Anthony Nutting  
Jesse Owens  
Leonard Bernstein  
Felicia Montealegre  
Gwen Cafritz  
Don Newcombe  
Jean Simmons  
Stewart Granger  
Harold Russell  
Charlton Heston  
Bert Bacharach  
Julie Harris  
John Gunther  
Terry Brennan  
General Maxwell D. Taylor  
Sammy Davis, Jr.  
Gisele MacKenzie  
Mrs. Theodore Roosevelt, Jr.  
Harold Minsky  
Phil Silvers  
Orson Welles  
Eugene Meyer  
Agnes Meyer  
Freddie March  
Mitch Miller  
Pierre S. DuPont  
Abe Burrows  
Kim Novak  
Leonard Lyons  
Burr Tillstrom  
Danny Thomas  
Arthur Murray  
Kathryn Murray  
Catherine Marshall  
Liberace  
Morris Ernst  
Carol Channing  
H. V. Kaltenborn  
Keith Turner  
Dorothy Kilgallen

Dick Kollmar  
Nanette Fabray  
Drew Pearson  
Sylvester (Pat) Weaver  
James Rahilly  
Debbie Reynolds  
Eddie Fisher  
Ralph Newman  
Milton Caniff  
Patti Page  
Shirley Jones  
Bob Feller  
Cab Calloway  
Jane Russell  
Raymond Massey  
Rita Gam  
Pearl Buck  
Paul Winchell  
Raymond Loewy  
Admiral Richard E. Byrd  
Sherman Adams  
Ceil Chapman  
Hal March  
Reverend Billy Graham  
Hermione Gingold  
Dr. George Gallup  
Burl Ives  
Harry Conover  
Candy Jones  
Noel Coward  
Dr. Vannevar Bush  
Mickey Rooney  
Joyce Mansfield  
Ralph Bellamy  
Baron Silvercray  
Bra Lillie  
"Sunny Jim" Fitzsimmons  
Johnny Ray  
Edward T. Thompson  
Rocky Marciano  
Tony Martin  
Cyd Charisse  
Cedric Adams  
Claude Philippe  
Richard Joseph  
Tex McCrary  
Jinx Falkenberg  
Seaman Richard Moreland  
Eamonn Linn  
Rod Alexander  
"Dizzy" Gillespie  
Emily Kimbrough

### FOURTH SEASON

Frank Sinatra  
Joseph Welch  
Bette Davis  
Gary Merrill  
Bob Condliffe  
Henry Wallace  
Duke and Duchess of Windsor  
Jon Whitcomb  
Eddie Cantor  
Admiral Lewis L. Strauss  
Dave Garroway  
Captain Alfred Nilson  
Shelley Winters  
Harry Blackstone  
Herman Hickman  
 Sylvia Porter  
Joe E. Lewis  
Ralph Edwards  
Kay Thompson  
Mary Roberts Rinehart  
Siobhan McKenna  
Jan Peerce  
Nathan Milstein  
Lawrence Welk  
Clifton Fadiman  
Jack E. Leonard  
Anita Ekberg  
Anthony Steele  
Ludwig Bemelmans  
Cyrus Eaton  
Sal Mineo  
Don Ameche  
Suzy Parker  
Eydie Gorme  
Susan Strasberg  
Frankie Laine  
Admiral Chester W. Nimitz  
Ambassador Herve Alphonse  
Basil Rathbone  
Jackie Robinson  
Bill Cullen  
Jan Douglas  
Jan Sterling  
Senator Herbert H. Lehman  
Robert Sherwood  
Kirk Douglas  
Gypsy Rose Lee  
Mrs. John G. Lee  
Gladys Swarthout  
David Burpee  
Kim Hunter  
General Garrison H. Davidson  
Xavier Cugat  
Abbe Lane  
Tennessee Ernie Ford  
Stewart Alsop  
Ted Lewis  
William Zorach  
Duke Ellington  
Dimitri Mitropoulos  
Chester Gould  
Felix Adler  
Arthur Larson  
Mike Todd  
Elizabeth Taylor  
Mark Van Doren

Ted Atkinson  
Constance Bennett  
Mel Allen  
Howard Lindsay  
Dorothy Stickney  
Roberta Peters  
James Michael Curley  
Warden Paul J. Madigan  
Guy Mitchell  
Artur Schnabel  
Wilbur Clark  
Dorothy Draper  
Faith Baldwin  
Senator John L. McClellan  
Lisa Kirk  
J. C. Penney  
Fred Astaire  
Julie Wilson  
Anne Fogarty  
Andy Griffith  
Margaret Meredith  
Herbert Bloch  
H. Allen Smith  
A. C. Nielsen

### FIFTH SEASON

Robert Kennedy  
Julie London  
Rhonda Fleming  
Ambassador Abba Eban  
Rear Admiral Smedberg  
Dolores Gray  
Winthrop Rockefeller  
June Havoc  
Eric Johnston  
Jill Corey  
Edward T. McCormick  
Tony Perkins  
Joey Adams  
Charles Goren  
Nat King Cole  
Marilyn Van Derbur  
Sugar Ray Robinson  
Major DeSeversky  
Art Linkletter  
Caleb Hammond  
Jack Paar  
Walter Slezak  
General Alfred M. Gruenther  
Carol Heiss  
Fernando Lamas  
Arlene Dahl  
Leo Durocher  
Laraine Day  
Governor Robert Meyner  
Bob Cummings  
Tyrone Power  
Joanne Woodward  
Mischa Elman  
Bishop Henry Knox Sherrill  
Harpo Marx  
James Jones  
Hume Cronyn  
Jessica Tandy  
Red Barber  
John Cassavetes  
Gena Rowlands  
Mrs. Charles Ulrick Bay  
Maria Callas  
Anita Colby  
Cyril Ritchard  
Dean Martin  
Gina Lollobrigida  
General John B. Medaris  
Edward Stone  
Sam Levenson  
Mrs. Wendell Willkie  
Judy Holliday  
David Duncan  
Charles Van Doren  
Ginger Rogers  
Jonathan Winters  
Edward Bennett Williams  
Sophia Loren  
Jan Mitchell  
Carroll Baker  
Mahalia Jackson  
Anna Maria Alberghetti  
Bennett Cerf  
James Herrmann  
Douglas Fairbanks, Jr.  
Russell Wright  
Wayne Parrish  
Frances Knight  
Dr. James B. Conant  
Dick Clark  
Anthony Quinn  
Maurence Chevalier  
Peter Ustinov  
Dore Schary  
Jack Carter  
Doris Fleenor  
Olivia DeHavilland  
Van Cliburn  
Margaret O'Brien  
Eddie Arcaro  
Robert Paul Smith  
Georgia Gibbs  
Bob Evans  
Atty. Gen. William M. Rogers  
Charles Berlitz  
Vivian Blaine

Steve Lawrence  
Abby Van Buren  
Dr. Robert F. Goheen  
Victor Riesel  
Mata and Hari  
Vincent Price  
Rosie Dolly  
Roger Williams  
Russell Patterson  
Jeannette MacDonald  
Gene Raymond  
Louella Parsons  
Justice Harold H. Burton  
Russell Crouse  
Agnes DeMille  
Mary Roebing  
Don McNeill  
A. C. Fuller  
Pat Suzuki  
Ann Southern  
Aly Khan  
Richard Tucker  
Inez Robb  
Ivy Baker Priest  
Gene Kelly  
The D'Essens  
Joanne Woodward  
Paul Newman  
Roy Campanella  
George Jessel  
Jane Morgan  
Yousuf Karsh  
Huntington Hartford  
Meyer Davis  
Tony Randall  
Genevieve  
Red Smith  
Dagmar  
Danny Dayton  
Norman Rockwell  
Fidel Castro  
Harry Golden  
Claire Bloom  
Chloe Gifford  
Antonino Rocca  
Dr. Howard Rusk  
Jack Wraether  
Enita Granville  
Shirley McLaine  
Rube Goldberg  
Sara Gibson Blanding  
Eudd Schulberg  
James F. Byrnes  
Eleanor Steber  
Joshua Logan  
Jimmy Cannon  
Milton Berle  
Athea Gibson  
Joan Blondell  
Thomas Hart Benton  
Mrs. Babe Ruth  
Cleveland Amory  
Isaac Stern  
Whitney North Seymour  
Gale Storm  
Cadet Peter Dawkins  
Moss Hart  
Kitty Carlisle  
Tommy Armour  
Vincent Sardi, Jr.  
Julie Styne  
Mrs. Albert D. Lasker  
Bill Veack  
Tom Poston  
Jean Sullivan  
Sergeant William E. Daniel  
Zsa Zsa Gabor  
Gerald M. Loeb  
Jerome Robbins  
Mrs. Anna Rosenberg  
Ambassador M. C. Chagla  
Garson Kanin  
Ruth Gordon  
Lee Remick  
Hugh Baillie  
... and families

### AND THANKS TO:

FAYE EMERSON  
MARGARET TRUMAN  
JACKIE GLEASON  
JANET MURROW  
JERRY LEWIS  
GARRY MOORE  
AUDREY MEADOWS  
(Who sat-in for Ed Murrow when news assignments took him abroad on Friday nights.)

### AND OUR STAFF:

DAVID MOORE  
CHARLES ROMINE  
AARON EHRLICH  
LIZ SCOFIELD  
NANCY CAMMAROTA  
and directors  
BOB DAILEY  
CHARLES N. HILL  
ROBERT M. SAMMON

Edward R. Murrow

John A. Aaron

Jesse Zousmer



## Sarnoff's 'Negev For TV'

Continued from page 1

else again, and it's an integral part of the daily pattern of living for 90% of the Israeli population of nearly 2,000,000 people. Unfortunately along with the State-operated Radio Israel, the listeners are being constantly subjected to a barrage of anti-Jewish propaganda from the unfriendly border countries of Jordan, Lebanon and Egypt, designed to foment uprising among the approximately 20,000 to 30,000 Arabs still living within the borders of Israel. The Israelis listen to it for amusement! How the Arabs respond to it is, of course, something else again.

### Film Houses Packed

Lacking television, the Israeli looks elsewhere for his amusement and entertainment. Film houses in Tel Aviv, Jerusalem, Haifa are packed as they are, for that matter, in the small towns and settlements that have suddenly popped up in the surrounding hillsides and desert. The newly-completed 20th-Fox-built theatre in Tel Aviv is as lush and updated as a Broadway showcase. Even in the collective settlements (kibbutzim) the thirst for entertainment and cultural advancement has sparked a whole series of little theatre movements with an exchange of performers, directors and audiences.

Tel Aviv, bursting at the seams (it's already building upwards instead of horizontally) offers a wide range of entertainment from the Israel Philharmonic in the spacious Frederick Mann Auditorium (as dramatic an edifice as New York's UN Assembly build-

ing) and where, last week, Boston Symphony's Charles Munch, as conductor and Isaac Stern as soloist, literally shook the rafters) to such items as the state-subsidized Habima Players and the equally proficient Chambers Theatre (their performance last week of the Hebrew, translated, "Doll's House," by Ibsen was top-level professionalism by anyone's standards, and if there was something creaky about the play itself it was certainly no fault of the performers). A new Chambers Theatre is presently under construction, partially endowed by Elizabeth Taylor as a memorial to her late husband Mike Todd.

The thirst for culture knows no bounds; the still-infant state is already producing its first batch of playwrights, and to watch how 3,000 Kibbutz farmers on the shores of the Galilee responded to a performance by the Budapest String Quartet along with Isaac Stern's virtuosoing packed a wall, emotional or otherwise, that beggars description or comparison.

### Intime Theatre Club

Right now one of the choicest items on the Israeli show biz horizon is the Theatre Club—an intine spot (capacity: 200) that's a cross between San Francisco's "hungry i" and New York's Village Vanguard. Originally conceived as an after-theatre spot where one could enjoy a drink while listening to a balladeer or joining in Israeli marching songs (performance starts at 11:30, continues to 1) it's now the "hottest ticket" in town. Reservations must be made weeks in advance.

If the visiting show biz celebs from the States and elsewhere return night after night, it's primarily to imbibe the spirit of the patronage (a lot of them variations of a Near East beatnik) and to catch the hottest act in all Israel—the Theatre Club Quartet. This male foursome of zanies are the Ritz Bros., the Marx Bros., Mort Sahl, Adolph Green and Betty Comden (perhaps even more accurately the old Revuers act) all rolled into one. Their forte is satire. Their takeoff on Radio Israel is a particularly hilarious bit, as is their routine on a non-Hebrew speaking South American Yiddish Art Theatre troupe playing Israel dates. The talk here is that an enterprising William Morris agent has been overturning the quartet. Whether true or false, it's a cinch that if they can translate their Israeli idiomatics and buffoonery into U. S. tv and its nitery confines, their future as a sock international act is assured.

### Tourism

Israel anticipates a day not far off when tourism will be its second biggest industry, and it's truly astonishing the type of luxury accommodation that's available in a country with a 10-year statehood status. That the Dan Hotel in the heart of Tel Aviv compares favorably with the snazziest of layouts in American resorts perhaps isn't too surprising (considering that Tel Aviv itself has achieved a tempo, a pace and modernity perhaps more attuned to Miami Beach). One can only gape, however, and go into a "gee whiz" routine when he comes across the kind of luxurious resort hotels as the Accadia and the Sharon on the outskirts of Tel Aviv (at prices comparable to U. S. standards) or the Dolphin House near Haifa, or the swank accommodations at Tiberius on the Sea of Galilee, or atop Mount Carmel overlooking Haifa and its beautiful harbor, or even in such remote areas as Safed to the north and Elat on the Red Sea to the south.

El Al, the Israeli air line, is fully cognizant that the N.Y.-to-Tel Aviv fare rap (\$1,300 roundtrip, first class) is a deterring factor; also recognizes that it must create a greater awareness that the new state is climatically ideal for year-round vacationing (the winter fall-off is drastic). It also knows that a more realistic solution is to offer up an all-inclusive package (Israel, Jordan, Bierut, Egypt, Syria, etc.) but that, of course, is impossible—for the present. Nonetheless bookings have been hitting an accelerated pace and even last year's 10th

anni peak mark will be topped this summer.

Tel Avivians are perennially squawking about the high cost of living. One can understand why in an economy where something like 450 Israeli pounds (about \$50 a week) represents the average earning power of a family. Yet Tel Aviv is jam-packed with luxury apartment living. You buy the key to a three-and-a-half room (plus terrace) luxury apartment for anywhere from 20,000 to 30,000 pounds (\$10,000 to \$15,000). Except for the refugees who came with money, that totals up to a lot of mortgage. Yet it seems they can't build them fast enough.

## Queen Liz

Continued from page 75

Games. At roughly the same time, WBKB had also made a pitch for exclusive coverage of the queen's arrival, and Quinlan said he thought WBKB's past record of remote telecasts had impressed the mayor's staff.

His claim to the Buckingham Fountain post was disputed at a meeting last week of station brass with the mayor's aide, Col. Jack R. Reilly. WGN-TV and WNBQ backed out of the donnybrook after a while, but WBMM-TV, represented by Harriet (Sis) Atlas, continued to challenge Quinlan's right to it. It was settled by the toss of a coin, and Quinlan lost. After announcing he would withdraw from the pool, he recanted. Still, he will not contribute his remote crew at another site and he refuses to lend the pool WBKB's newly acquired 65' high powered telescopic lens.

After the meeting the harrassed Quinlan explained his actions thus: "I tossed the coin reluctantly, under protest. Experience should have been the deciding factor, and we've done far more remotes than WBMM has. Their truck hasn't had its tires muddy in six months. I resent the brazenness of WBMM to insist on getting its way always just because it's CBS."

WBKB had another reason for wanting to cover the point of de-

## Fit for a Queen

Chicago, June 23.

On Queen Elizabeth's itinerary, when she visits this city July 6, is the RCA exhibit at the Museum of Science and Industry, where she will see herself on color tv for the first time.

The British queen and her husband, Prince Philip, will be making a side trip to the Windy City via the new St. Lawrence Seaway during their tour of Canada. It will be the royal couple's first visit to the city of the big shoulders.

barkation. It has secretly been planning to scoop the other stations with a special telecast on the eve of the queen's arrival, which in actuality will have more to do with the St. Lawrence Seaway than with the queen herself. For this special feature, the station will have its remote truck on the Buckingham Fountain site the night before the pooled telecast. It could have doubled in service.

The spec, titled "A Queen, The City, Its Future," is the brainchild of commentator Norm Ross and his partner Dave McElroy. It's to be a tv college of live, film and tape segments covering the royal party's departure from Montreal, part of the trip down the Seaway and the implications of the new water avenue on the port city of Chicago. Ross, who's producing and narrating the hourlong documentary, will be in Montreal this week with a Telenews camera man getting the film footage. Program has been purchased by Chicago Title & Trust Co. and will be aired July 5 at 8 p.m.

Following day Ross will be WBKB's sole representative in the pool as commentator at the procession's starting point, Buckingham Fountain and the lakefront.

Dallas — Julie Benell has been signed to a longterm deal by General Foods to sponsor one half of the home economist program on WFAA-TV, Monday through Fridays starting at 10:30 a.m. This is said to be the longest block sales in the show's history.

## Patterson-Johansson Closed-TV Bout

Continued from page 1

project, had 151 locations and 516,000 seats.

Theatre circuits reported advance sales as "fair." The pace is said to be better than the Patterson-Harris fight but slower than the Robinson-Basilio bouts.

Tomorrow's Patterson-Johansson bout will mark TelePrompTer's strongest entrenchment to date in the boxing business as an adjunct to its electronic activities. As envisioned by Kahn, and reported recently in VARIETY, TelePrompTer, via its closed-circuit division, will serve as a bankroller for fight promotions. Kahn makes an analogy between the plans of his company and the policies currently pursued by the major film companies. Just as the film companies finance productions, either by assembling packages or putting up the coin for packages brought in by indie producers, TelePrompTer hopes to work out similar arrangements for boxing. To accomplish this, Kahn would make offers to the top current crop of fighters and arrange bouts that are considered good boxoffice for closed-circuit television. A promoter, who would serve similarly as a film producer, would be retained to stage the actual promotion.

Believed to be part of TelePrompTer's cementing of relations with regional promoters and fight managers is the present arrangement whereby TelePrompTer has sub-licensed the closed-tv rights for arenas and auditoriums to various individuals in a number of territories. Theatres are not included in these deals and TelePrompTer retains the right to deal directly with theatres in these areas.

In California, for example, arena rights have been sub-licensed to Don Chargin, who promotes fights at Hollywood's Legion Stadium, and Don Nesseth, manager of lightweight champion Don Jordan. Chargin and Nesseth will operate the arenas in Hollywood, San Francisco and Oakland themselves, but have made deals for the telecast with some 10 other arenas in California. Fight promoter Jack Hurley received the rights for some six arena locations in the Pacific Northwest. Lou Viscusi, Texas promoter and manager of lightweight champ Joe Brown, has the arena greenlight for Texas. Max Yergin, Kansas City fight promoter, has the okay for five or six locations in that territory. Ditto fight promoter Major W. H. Peoples Jr. for several sites in Florida. In Canada, the sub-licensing rights went to an advertising man, Loren Cassin. All the sub-licensors, according to Kahn, put up a substantial guarantee for their territories. In a couple of instances, theatre men with small houses were given the okay to place the telecast in an auditorium.

Drive-ins represent less than 5% of the network. At one time they played a significant role in obtaining the large seating capacities for summer fights, but the fear of rain, considered a deterrent in guaranteeing ozone attendance, has seen more dependence placed on the indoor houses and the arenas.

Originally, some of the fight promoters had planned to stage live fights in conjunction with the championship telecast, but the controversy and litigation surrounding the event left a degree of uncertainty and is said to have prevented the arranging of the live bouts.

Although the current event appears to have the largest lineup of arenas to date, theatres are strongly represented, with houses of all the top chains represented in one or more cities. In some communities, both theatres and arenas are day-dating the event. The result of tomorrow's telecast will give some indication of the comparative draw of the arena versus the theatre.

The staging of the event on Thursday night marks another departure. Previously, most closed-tv fights were held on Monday or Tuesday nights, regarded as theatre off nights. However, it's felt that the cumulative effect of sports page publicity during the early part of the week will prove beneficial to theatres and arenas.

The price range in all locations will be between \$3.50 and \$7. Bill Rosensohn, a former v.p. of TelePrompTer and long associated with the closed-circuit field, is the promoter of the actual fight. He made his debut as a fight promoter with

the Patterson-Harris fight. New York has been blacked out from the telecast.

### Into Kingston Aud

Kingston, N.Y., June 23.

Local Municipal Auditorium will carry TelePrompTer's closed-circuit of the Patterson-Johansson heavyweight championship bout Thursday (25), at \$3.85 admission.

The Stanley Warner in Utica will also outlet the fightcast, \$3.50.

## TV Revenues

Continued from page 1

4.1% to \$181,100,000. Total tv time sales was reported at \$950,900,000.

Seven national and regional AM networks, and 3,178 stations reported total revenues of \$519,500,000 for 1958. This was seven tenths of 1% above 1957. Income before taxes was \$38,100,000—a 30.9% drop.

AM time sales rose three tenths of 1% to \$538,700,000. Network radio time sales totalled \$46,500,000—a drop of 8.1%. National and regional sales rose 1.5% to \$172,000,000, while local sales were \$320,200,000—a 1.1% increase.

## Cowan & Audrey

Continued from page 75

or Harry Ommelle. Robinson quit to set up his own production outfit, Ommelle, who was Robinson's key program aide, resigned a few days later and officially checked out of the network last week. He's now in the Virgin Islands. He checks in at Sullivan Stauffer, Calwell & Bayles agency next week.

Albany—Sandy Taylor (Epstein), former announcer-deejay for WPTV in Albany and WSNY in Schenectady, is now publicity assistant for the State Lottery Control Commission, bingo-licensing agency.

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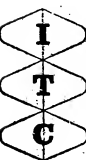
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# SHOWTUNES BACK IN ORBIT

## 'Battle of Speeds' Gets Tape Version As RCA, Ampex Differ on Systems

A new "battle of the speeds" has broken out in the tape field with RCA Victor in one corner, championing a cartridge system of 3 3/4 inches per second speed and Ampex, in the other, pressing for reels at 7 1/2 inches per second.

Victor, which has just launched its tape cartridge machine and pre-recorded catalog, demonstrated the capabilities of the 3 3/4 i.p.s. (inches per second) system last week at its N. Y. studios before a congregation of hi-fi experts. The cartridge machine, compared to a professional studio 1 1/2 i.p.s. machine and another home model 7 1/2 i.p.s. machine, performed excellently at all times and, in some musical passages, was identical in quality with the professional machine. The amplifier and speaker systems were the same for all three demonstrator units, since only the diverse speeds were being tested.

Victor is launching a heavy promotion for its cartridge machine which will be able to record as well as play back. There will be between 50 and 60 prerecorded cartridges available by the end of the year under the Victor label at prices ranging from \$4.95 to \$9.95, which are comparable to stereo disks. The tapes can play up to an hour of stereo music and two hours monaurally. The machines are starting at \$299.95.

Several other companies are planning to manufacture tape cartridge machines, including Bell Sound, VM, Pentron and Motorola. Also, other diskeries will shortly be packaging prerecorded tapes in cartridge form. The cartridge has surmounted past objections to tape since the difficulties of threading a machine has been eliminated.

Ampex, which was also interested in the cartridge field at the outset, has now come out for the conventional reel. Numerous indie labels will make prerecorded tapes available via a new Ampex subsidiary, United Stereo Tapes.

## Academic Diskery Ringing The Belles-Lettres With 50 Mins. of Heady Stuff

Houston, June 23. A Houston's architect's theory that people like to think bloomed as a \$250,000 recording venture. It was originated by Mack G. Reed.

Academic Recording Institute, of which Reed is prez, has produced five separate series of lectures-interviews by leading men of letters. A series consists of 10 records or tapes, 50 minutes in length.

The series went on sale last week on a disk subscription basis, similar to book club marketing.

The first five lectures are Samuel Eliot Morrison, Pulitzer Prize-winning historian and authority on Christopher Columbus, American history and the U.S. Navy in World War II; John Mason Brown, drama critic and author; Charles Frankel, Columbia U. philosophy prof who moderates the CBS-TV program, "World of Ideas"; Ashley Montague, anthropologist and family affairs editor for NBC, and C. Northcote Parkinson, political scientist whose "Parkinson's Law" satirizes the diminishing returns of growing bureaucracy.

They explore, at conversational level, a number of specific subjects (Continued on page 107)

## George Furness Joins Carlton as Midwest Rep

George Furness has joined Carlton Records as midwest regional promotion director. A music biz vet of 20 years, Furness has been associated with the professional departments of Robbins, E. H. Morris and BMI.

As midwest regional director, he'll be in charge of deejay promotion as well as artists and repertoire and distributor relations.

## Negro Makes It Longhair

Sanford Allen, 20, a violinist of Brooklyn, is the first regularly employed Negro member of the N.Y. Lewisohn Stadium Summer Symphony. Various organizations have for years pressured the N. Y. Philharmonic and the radio-television network house orchestras to include some Negro sidemen. A few have been used as "extras" and many Negro singers have appeared as soloists but the regular contract rolls have heretofore not opened to Negro musicians.

Lewisohn employs 96 men for the six-week summer season. Nearly all are Philharmonic regulars.

## Warner Label Up To 100 Mark On Stereo Since Sept.

Hollywood, June 23. James B. Conkling, Warner Bros. Records' prez, is looking to a bullish future for his diskery because of the exceptional gains being made by stereo recordings and stereo home phonograph equipment.

In an address made Friday (19) to the delegates attending the Warner Bros. Pictures convention at company's Burbank studios, Conkling pointed out that the company, although only in the market since last September, already has 100 stereo LPs on release representing repertoire from Broadway, pix, tv, jazz, mood music, Christmas, comedy and other special records.

Conkling also stated that since entering the market, the diskery has evolved a distribution pattern which currently reflects seven company-owned distribution centers and 27 distributors. In having its own distrib branches and sales personnel, the firm has been able to make direct contact with approximately 40% of the total business potential, comparable to the major record companies' operation.

Stressing the integration between the disk company and WB's tv division and the pic operation, Conkling cited the bestselling LP, "77 Sunset Strip," and the clicko single by Ed Byrnes and Connie Stevens, "Kookie Kookie (Lend Me Your Comb)." Byrnes, incidentally is featured on "77 Sunset Strip."

## Garner Inks 2-Year Extension With Hurok

Erroll Garner, who came under the Sol Hurok banner last year, has signed a new two-year agreement with the Hurok office. Hurok will handle the jazz pianist's concert bookings for the 1959-60 and '60-61 seasons in the U. S. and Canada. Garner, incidentally, is the first artist from the jazz field to be booked under Hurok's tour direction.

Immediate concert plans for Garner include a heavy fall schedule starting the first week in October. On Oct. 16, he's slated to play his first solo date at New York's Carnegie Hall. During his first year with Hurok, Garner played concert halls, colleges and even on the Navajo Indian Reservation.

Herbert von Karajan, European conductor, will conduct the first "Symphonies Under the Stars" concert, which tees off Hollywood Bowl 38th season July 2.

## CLICKS END LONG LAYOFF

There's still some hope for showtunes in the pop singles market. Virtually relegated to the album field, in straight or jazzed-up versions, for the past several years, songs from Broadway shows are beginning to make some noise in the pop market again.

In the past few weeks, three tunes out of Broadway shows have been making their mark in the pop field and diskeries as well as publishers are looking at it as the beginning of a trend that will bring the showtunes back into pop acceptance. What's important, they say, is giving the plug songs from the Broadway shows a treatment that the teenagers will understand. They now believe that kids will respond to showtunes if presented with the vocal and instrumental beat that they can dig.

Spotlighting a showtune potential impact in the pop area is Anita Bryant's dishing of "Till There Was You" from "Music Man." Although the show is from the 1958-59 season, it's a current slicing for Carlton Records and in a couple of weeks on the market has passed the 150,000 sales mark. (A showtune single hadn't done so well since Vic Damone's "On The Street Where You Live" for Columbia about three years ago).

Joe Carlton, who heads the Carlton Records firm, figures that the record "got to the kids" because the rock 'n' roll formula served as a base for the preparation of the disk. The diskery developed the side with "teen-strings" and had the band arrangements on a trip-lets tempo pattern pegged strictly for the young listener.

Supplying the showtunes with a beat, says Carlton, opens up new avenues of exposure. Stations that won't play rock 'n' roll tunes, he points out, will play the show songs that have been given the teenage (Continued on page 107)

## Diners' Club In On LP Discounts

The Diners' Club, which is moving into the disk club field with a flock of indie labels, is wooing membership with an offer of five cuffo albums for an obligation to purchase six LPs during a 12-month membership. These selections will be sold to the Diners' Record-Of-The-Month Club membership at discounts up to 50% of list price.

Some of the artists represented in the first batch of the Diners' disk club offerings are Lionel Hampton, Louis Armstrong, Julie London and Duke Ellington. Albums will cover the pop, mood music, classical, jazz, Latin, spoken word and children's fields.

## 20TH-FOX RECORDS' ROUND-WORLD TIES

The 20th-Fox label has broadened its global affiliation with the signing of Karusel Gramofon to distribute the line in Sweden, Denmark, Finland and Iceland.

The diskery is now tied to Sica-mexicana SRL for Argentina and Uruguay; EMI Australia Ltd. for Australia and New Zealand; Quality Records Ltd. for Canada; La Discoteca for Cuba; Rank Records Ltd. for England and the United Kingdom; Vega Records for France and the French Union; Bertelsmann GMBH for Germany, Austria and Switzerland; Hed-Arzi Ltd. for Israel; Blubell Edizioni Discografiche for Italy; Victor Co. of Japan Ltd. for Japan, Korea, Okinawa, Thailand, S. Vietnam, Laos, Cambodia, Indonesia and Taiwan; Fabrica De Discos Peerless S. A. for Mexico; Egil Monn Iversen for Norway, and African Consolidated Films Ltd. for South Africa.

## Celler to Fight for Jukebox Bill To 'Very End'; Unimpressed by Ops' Poverty Plea, Calls for 'Adjustment'

### N.Y. Jukebox Census

A New York Police Dept. census of jukeboxes in Gotham shows 10,441 boxes in various locations with 41 complaints of intimidation from racketeering elements having been received from operators. The police turned the complaints over to the borough district attorneys, two of whom requested the juke survey. Brooklyn has the most jukeboxes in operation with 3,330 boxes, followed by Manhattan, 3,147; Queens, 2,053; Bronx, 1,509; and Staten Island, 402. It was the first time such a study had been made of the N. Y. juke industry.

The coin machine operators are now in focus of several local, state and Federal committees and grand juries which are probing the extent of the underworld's penetration into the industry.

## ASCAP's New Consent Decree Up for Hearing

The Dept. of Justice's proposals to amend the consent decree of the American Society of Composers, Authors & Publishers will be given an informal hearing before N.Y. Federal Judge Sylvester Ryan next Monday (29). The Justice Department attempted to submit the amendments to Judge Ryan on Friday (19), but the judge refused to accept it on the grounds that all parties were not notified of the proposals, in effect, rebuking the Government for not informing all interested writers and publishers of its move.

Although terms of the Justice Dept.'s consent decree are being kept under wraps until next Monday, it's known that the amendments extend to all phases of ASCAP's operation. They will affect such matters as the method of the Society's survey of performances, the distribution formulas for writers and publishers, and perhaps most important of all, the weighted voting system. While it's not expected that a one-vote-per-writer formula, irrespective of earnings will be adopted, a drastic revision of the current setup is anticipated. Under the present voting system, writers get one vote for every \$20 earned while publishers get one vote for every \$500.

The Justice Dept., which has been negotiating with ASCAP for over a year on terms for a new consent order, has recently come under fire from Rep. James Roosevelt (D., Calif.) for the long delay. Rep. Roosevelt is known to be sympathetic to the critics within ASCAP's ranks who have been pressing for a wholesale revamp of the Society's operation.

## Urania Ups Nielsen In Diskery Expansion

William S. Nielsen has been upped to general manager of Urania Records. He'll also continue in his duties as diskery's director of sales.

Since coming to the label several months ago from Epic Records, where he was general manager, Nielsen has stepped up diskery's activity in the monophonic and stereo singles field.

Under Nielsen's aegis, Urania has also moved into the Spoken Words field with an Alexander King package out this week. The diskery is prexyed by Sieg Bart.

Washington, June 23.

House hearings on the Celler jukebox bill wound up last week on a note of powerful encouragement to songwriters and composers.

As the recital of arguments neared an end, Rep. Emanuel Celler (D-N. Y.) took over the chair of the House Copyright Subcommittee and delivered an impassioned pledge which went: "I am in this situation until the very end. I have offered this bill. I have stood on the sidelines for many years on this matter. I feel that it needs guidance, and I am going to give it guidance, regardless of what happens. This is going to be settled."

"And I am going to tell every man in this audience and the public generally, when I get into a fight, I am in the fight right up to the hilt, I can assure you. I am going to use every weapon I can command to get a realistic, equitable adjustment of this matter. I shall not rest until that is done."

Then Celler announced he was calling a conference of all parties to the jukebox royalty fight in an effort to accomplish outside a Congressional hearing room what's never come to pass in 25 years of legislative history—a meeting of minds between the jukebox operators and the performing rights societies.

The confab was tentatively scheduled for either July 9, 10 or 11, after George A. Miller, president of Music Operators of America, said he could not make it today (Tues.) as originally suggested by Celler.

It appeared to be potent strategy (Continued on page 107)

## L.A. Rebel Tooters Union Say 10 Members Barred In Bolshoi's Viddtaping

Los Angeles, June 23.

Discrimination against employment of 10 musicians in viddtaping by Skiatron of Sol Hurok's "Bolshoi Ballet" is claimed in charges filed by Musicians Guild of America with the National Labor Relations Board.

Musicians' bargaining agent asserted that the 10, who originally had played during the two-week engagement of the Ballet at Shrine Auditorium, were crossed off when the ballet was viddtaped immediately afterwards at the old KLAC Studios, and other musicians substituted.

Named in action were the Bolshoi Ballet, Sol Hurok Enterprises, several Skiatron corporations including Skiatron of America Inc., and Television Industries Inc.; Mills TV Associates of N.Y., Hilliard Elkins Inc. Trio of individuals also were named, Al Lapin, George Kast and George Koukly, and likewise the AFM and Local 47.

MGA recently won a NLRB vote in which the AFM contested former's rights as bargaining agent for musicians working in major film studios, but the AFM and Local 47, its local stanchion, are protesting final outcome of balloting. AFM and Local 47 based its protest on contention the number of eligible musicians in election should have been 1,020 instead of 1,402.

## Kleinbaum Heads Sales For MGM's Cub, Metro

Ed Kleinbaum has been set as national sales manager for MGM's subsid labels, Cub and Metro. Appointment was made by Elliot Wexler who recently came to MGM as director of marketing.

Before taking on his new post, Kleinbaum had been affiliated with MGM's distributor in Cleveland.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Duke Ellington Orch** (Columbia): "HAND ME DOWN BLUES" (Cromwell) is the type of number that would have been a sure-shot hit in the old music biz days. It's a standard blues number vocalized by Ozzie Bailey. "WALKIN' AND SINGIN' THE BLUES" (Tempo) is another fine example of Ellingtonia, with vocal by Lil Greenwood.

**Will Jordan** (Hanover): "BYE BYE LOVE" (Acuff-Rose) is a superb showcase for this perform-

er in capable, but not standout, style by this singer. "THERE'S A BOAT DAT'S LEAVING SOON FOR NEW YORK" (Gershwin), from the same score, is given a more interesting rendition.

**Ronnie Harvey** (Roulette): "BITE YOUR TONGUE" (Planetary) is a cute rocking ballad with a fresh idea which this singer handles brightly. "CASH A DOLLAR BILL" (Planetary) is another neat juve-angled item with chances. **Faron Young** (Capitol): "I HEAR

## Best Bets

PEGGY LEE-GEORGE SHEARING.

YOU CAME A LONG WAY FROM ST. LOUIS

(Capitol) ..... Salt Lake City

Peggy Lee & George Shearing's "You Came A Long Way From St. Louis" (Mills) shapes up as a superb workover of this great standard and should grab plenty of spins from disk jockeys who attended the recording session at the recent Miami Beach convention. "Salt Lake City" (Jewel) is another solid jazz-styled entry.

DAVID SEVILLE &amp; CHIPMUNKS... RAGTIME COWBOY JOE

(Liberty) ..... Flip Side

David Seville's "Ragtime Cowboy Joe" (Fisher-Robbins-Alfred) continues the adventures of the Chipmunks down a click groove on an old standard. "Flip Side" (Monarch) is a catching oriental flavored instrumental.

RICKY NELSON... JUST A LITTLE TOO MUCH

(Imperial) ..... Sweeter Than You

Rickey Nelson's "Just A Little Too Much" (Hillhard) is a stand-out rocking ballad which this singer wraps up with lotsa juve appeal. "Sweeter Than You" (Hillhard) is a slow entry with impact.

MITCH MILLER... JINE THE CAVALRY

(Columbia) ..... Hey, Betty Martin

Mitch Miller's "Jine The Cavalry" (Hollis-American) is another crackerjack marching number which should stir up plenty of fireworks. "Hey, Betty Martin" (Ludlow) is a charming workover of the children's tune.

THE DEB-TONES... KNOCK, KNOCK—WHO'S THERE

(RCA Victor) ..... I'm In Love Again

The Deb-Tones' "Knock, Knock—Who's There" (Feist) is a catching adaptation of the parlor game with a rocking beat and a clever lyric. Could be big. "I'm In Love Again" (Crawford) is a good updating of the standard.

DICK CARUSO... I'LL TELL YOU IN THIS SONG

(MGM) ..... Blue Denim

Dick Caruso's "I'll Tell You In This Song" (Shain) is a solid rocking ballad, makes a powerful showcase for this newcomer. "Blue Denim" (Miller) is a swinging entry.

GEORGIA GIBBS... HAMBURGERS, FRANKFURTERS &amp; POTATO CHIPS

(Kapp) ..... Pretend

Georgia Gibbs' "Hamburgers, Frankfurters & Potato Chips" (Gil) is a nifty novelty delivered to the hit by this savvy songstress. "Pretend" (Brandon) is a classy slice of the hit of a few years ago.

SOL YAGED... ONE MORE TIME

(Rave) ..... Do You Know How It Feels To Be Lonely

Sol Yaged's "One More Time" (Amore) spotlights this fine clarinetist in a swinging instrumental which should set the kids dancing. "Do You Know How It Feels To Be Lonely" (Amore) is an okay, but less effective bluesy side.

er's uncanny impression of Ed Sullivan, this time singing, "FLY CARPET FLY" (Kahn) is less effective.

**Sarah Vaughan** (Mercury): "BROKEN-HEARTED MELODY" (Mansion), an excellent ballad with an interesting rhythmic structure, is handled in effectively straight-forward style. "MISTY" (Octave) is a moodily atmospheric number tailor-made for this songstress' flexible larynx.

**Arbogast & Ross** (Liberty): "CAOS" (Asa), a two-sided spoof on a typical indie radio station operation with its formula tunes and snappy background sounds, is loaded with laughs, particularly for those in the trade.

**Cary Crosby** (Verve): "THE HAPPY BACHELOR" (Morris) is a happy h.p. piece of material in a modern jazz groove and vocalized intricately and interestingly. "THIS LITTLE GIRL OF MINE" (Progressive) is a neat rocking number delivered with humor.

**King Curtis** (Atco): "THE HONEYDRIPPER" (Northern) is a two-part vocal-instrumental entry that'll get the kids dancing with its swinging beat.

**George Hamilton IV** (ABC-Paramount): "GEE" (Combine) is a solid rocking ballad with teenage impact, is handled in this singer's usual simple style. "I KNOW YOUR SWEETHEART" (Lark) is a cute number, also angled towards the kids.

**Sammy Davis Jr.** (Decca): "I Got Plenty O' Nuttin'" (Gershwin), from "Porgy and Bess," is deliv-

er's uncanny impression of Ed Sullivan, this time singing, "FLY CARPET FLY" (Kahn) is less effective. "Lancaster" is more routine hill-billy material.

**Ralph Marterie Orch** (Mercury): "WAMPUM" (Mansion) is an attractive instrumental executed in spotlight style for general spins. "CLEOPATRA'S DREAM" (Asset) is an oriental-grooved entry for offbeat impact.

**Mike Powers** (Zelman): "TENN-AGE SWEETHEART" (Jobete) is a neat juve-angled ballad delivered in pleasing style. "I LEFT MY LOVE IN PARIS" (Jobete) is a fair entry.

**The Crystals** (Metro): "BETTER COME BACK TO ME" (Shapiro-Bernstein) shapes up as a snappy rhythm tune rocked in nifty style by this combo. "THAT'S WHERE I BELONG" (Sheldon) is a solid ballad also with good potential.

**The Champs** (Challenge): "THE RATTLE" (Jat) is a driving instrumental with a tricky Latin beat which the juves will go for. "NIGHT TRAIN" (Pamlee) gets an arresting rocking workover.

**The Snappers** (20th-Fox): "IF THERE WERE" (Porgie) is built along standard rock 'n' roll patterns but the group gives some distinction. "BIG BILL" (Porgie) sets up a western story in a rocking beat with gunshots interspersed but it all doesn't add up to much of anything.

**Johnny Ellis** (Freedom): "BAL-BOA BOB" (Gold Band-Ameche) has the vocal and beat appeal that



LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

makes for a nifty juke attraction. "CINDERELLA DOLL" (Gold Band-Ameche) has enough of a teen-pegged bounce to draw juke coin.

**Billy Steele** (King): "A WONDERFUL THING" (Lois) sets up a romantic ballad mood via a good vocal attack. "REAL LOVE—TRUE LOVE" (Lois) is another romantic item, nicely handled.

**Jerry & The Pledges** (Campus): "PILE IN" (Fremwar) piles up a lot of noise based on the telephone-booth jamup craze but it's a bad try. "SKINS" (Fremwar) sticks to the rocking-instrumental formula that keeps the kids around the juke.

**Don Nichols Orch** (Delaware Valley): "MISS AMERICA" (Richter) is built along old-fashioned lyric and vocal lines but it's not quaint enough to make it attractive to the spinners. Tom Perkins is the crooner. "AT ATLANTIC CITY ON EASTER SUNDAY" (Richter) has a title that's out of season and a style that's out of date. Phil Hall handles the vocal on this side.

\* ASCAP. † BMI.

## Ecuador Riots Cancel

### Nat'l Symph Concerts

Quito, Ecuador, June 16.

Political disturbances in Quito caused cancellation of both concerts of National Symphony Orchestra on its Latin-American tour.

But Conductor Howard Mitchell's Washington musicians did kick the first full-orchestra recording ever made of the Ecuadorian National Anthem as a special gift to the people of the nation. Performances were eliminated with declaration by Government of martial law, forbidding public gatherings in Quito during student riots.

**Abe Schwartz**, 30-year music biz vet, is reactivating his publishing operations with ASCAP and BMI affiliations.

## Album Reviews

**Danny Kaye-Louis Armstrong:** "The Five Pennies" (Dot). The soundtrack of the Paramount biopic of Red Nichols adds up to a top-notch disk package. It showcases Danny Kaye and Louis Armstrong on a flock of standout songs, including a brilliant duo on "The Five Pennies Salts" and "Bill Bailey, Won't You Please Come Home," in addition to solo turns by each. In addition, there's some crackerjack dixieland music by the Red Nichols combo, including the stirring "Battle Hymn of the Republic."

**Tommy Dorsey Orch Starring Warren Covington:** "Dance and Romance" (Decca). Warren Covington, who has taken over the baton of the late Tommy Dorsey's organization, has turned it into one of the slickest dancebands now around. Once again, in this collection, Covington's trombone fronts the band in a highly listenable set, including "You Go To My Head," "Waltzing Trombones," "Night and Day," "Too Marvelous For Words" and others. Covington's vocals on a half dozen of the tunes adds a pleasing touch.

**Lawrence Tibbett-Helen Jepson:** "Porgy and Bess" (RCA Camden). This is one of the most interesting of the current flock of LPs based on the "Porgy and Bess" score. Recorded in 1935 shortly after the opera premiered on Broadway, the sound of this package may be a bit thin, but that is distinctly a secondary consideration, since the performances are full-blooded and as dramatically exciting as the music requires. Lawrence Tibbett and Helen Jepson handle the score in superb fashion and vocals by Tibbett on "Bess, You Is My Woman Now" and "Where Is My Bess" and by Miss Jepson on "My Man's Gone Now" completely break through the sound barrier. George Gershwin, incidentally, supervised this recording session. As usual, liner notes by Stanley Green are lucidly informative.

**"Pete Kelly's Blues"** (Warner Bros.). Based on the Mark VII TV series of the same title, this collection sums up the best thing on the show: the music. A fine dixieland combo, with Dick Cathcart on cornet, Eddie Miller on tenor sax, Matty Mallock on clarinet and Moe Schneider on trombone, swing through a bright session, including oldies and some fresh instrumentals. This is a departure from the current cycle of hard-driving modern jazz sounds associated with TV backgrounds.

**Rex Allen-Roberta Shore-Tony Paris:** "Say One For Me" (Buena Vista). The score by Jimmy Van Heusen and Sammy Cahn for the 20th Century-Fox pic "Say One For Me" has been fashioned into an attractive package by a group of singers not associated with the film. Rex Allen, a western singer, handles "I Couldn't Care Less" and "The Secret of Christmas," in easy-to-take straightforward style. Roberta Shore's juve-piped vocals and Tony Paris' smooth crooning style capably deliver tunes like

"The Girl Most Likely to Succeed," "Chico's Chop-Chop" and "The Night Rock 'n' Roll Died (Almost)." Tutti Camarata's backgrounds are topnotch.

**"Gary Crosby Belts The Blues"** (Verve). This Crosby son has cut a niche for himself as a strait jazz singer. His relaxed style, deep-toned pipes and smart phrasing are showcased on a program of standards, including "Sentimental Journey" (a multiple-dubbed vocal), "In The Wee, Small Hours of the Morning," "Breeze," "What's Your Story, Morning Glory," "I'm Gonna Move To The Outskirts of Towns," and others. A combo under Marty Paich furnishes sympathetic backgrounds.

**Fred Waring & The Pennsylvanians:** "Do You Remember" (Capitol). This is a deluxe excursion through nostalgic hitsville. Spotlighting Gordon Goodman's lyric tenor and the Waring chorus, the rich arrangements covers numbers like "Remember," "You and I," "Sweetheart," "My Ideal," "The Nearness of You," "For Me and My Gal," "Stardust," and "Lazy Bones," with a fine vocal by Joe Marine, among others.

**Tony Bennett:** "Blue Velvet" (Columbia). Tony Bennett is back in a quiet ballad mood, but with the same intense projection that marks all of his performances. A driving number could well have been inserted as change of pace in a program that includes numbers like "Solitaire," "Until Yesterday," "It's So Peaceful In The Country," "Congratulations To Someone," and "While We're Young."

**Enoch Light Orch:** "With My Eyes Wide Open I'm Dreaming" (Grand Award). The title song of this set stirred up some noise in the singles market because of the commercial, and delightful way Enoch Light handled the theme. He's followed a similar pattern in the rest of the repertoire that makes up this package and it emerges as a clicko item for the album market. Some of the tunes enhanced by Light are "I'll Never Smile Again," "I Cried For You," "Smoke Gets In Your Eyes," "Blueberry Hill" and "Harbor Lights."

**Lou McGarity Quintet:** "Musio From 'Some Like It Hot'" (Jubilee). The music from "Some Like It Hot" ("I Wanna Be Loved By You," "Runnin' Wild," "By The Beautiful Sea" and "Down Among The Sheltering Palms" for example) is excellently suited to McGarity's musical naradures. The combo is in the traditional swinging groove and the maestro's trombone clears the road for some solid musical sounds.

**"Tommy O'Brien Sings"** (MGM). Tommy O'Brien is a legit-voiced singer who delivers with a direct, full-voiced attack. In this set, he does a group of songs to display his range, including "Love, Your Magic Spell Is Everywhere," "Take Me In Your Arms," "Dancing In The Dark," "All The Things You Are" and others. Herm.

## VARIETY

### 10 Best Sellers on Coin Machines

1. BATTLE OF NEW ORLEANS (5)	Johnny Horton.....Columbia
2. PERSONALITY (6)	Lloyd Price.....ABC-Par
3. DREAM LOVER (5)	Bobby Darin.....Atco
4. LONELY BOY (2)	Paul Anka.....ABC-Par
5. KANSAS CITY (9)	Wilbert Harrison.....Fury
6. LIPSTICK ON YOUR COLLAR (1)	R. Olsen.....Chess
7. WATERLOO (1)	Connie Francis.....MGM
8. QUIET VILLAGE (4)	Stonewall Jackson.....Columbia
9. SORRY (11)	Martin Denny.....Liberty
10. TALLAHASSEE LASSIE (1)	Impalas.....Cub
	Freddy Cannon.....Swan

### Second Group

ALONG CAME JONES	Coasters.....Atco
KOOKIE, KOOKIE	Ed Byrnes.....WB
FROM BOBBY SOX TO STOCKINGS	Frankie Avalon.....Chancellor
TIGER	Fabian.....Chancellor
A TEENAGER IN LOVE	Dion & Belmonts.....Laurie
MY MELANCHOLY BABY	Tommy Edwards.....MGM
ONLY YOU	Frank Pourcel.....Capitol
I ONLY HAVE EYES FOR YOU	Flamingos.....End
JUST KEEP IT UP	Dee Clark.....Abner
SO FINE	Fiestas.....Old Town

(Figures in parentheses indicate number of weeks song has been in the top 10)



# See N.Y. State Tax Ruling Cueing Exit of Bandleaders From AFM

Bandleaders may be forced to withdraw from the American Federation of Musicians as a result of a recent ruling by the New York State Tax Commission. Latter group ruled that bandleaders are, in effect, employers and must withhold taxes from their sidemen. This ruling conforms with Federal tax ruling on the relationship of leaders and sidemen.

Since it is a violation of the labor laws for employers and employees to belong to the same union, the AFM may be compelled to relinquish its jurisdiction over the bandleaders. The Orchestra Leaders of New York, an association representing the top band contractors in the metropolitan area, has warned all leaders to comply with the tax ruling and has welcomed the decision.

The orch leaders have been strongly critical of the AFM regulations which require that anybody contracting for a band be designated as the employer of the musicians. Such a provision, the orch leaders have charged, saddles the prospective user of music with such a mass of red tape that it has discouraged some from using live music.

# Victor Spreading It With Mustard In Youth Crusade

Harrisburg, June 23. What is being hyped as the biggest promotion ever staged in Central Pennsylvania will take place next Saturday (27) when RCA Victor and French's Mustard, working through the RCA distributor here, D&H Distributing Co., will stage a community picnic at the local Flager Stadium, with recording artists, area disk jockeys and state and city officials playing host to 200 selected teenagers from all sections of mid-state.

Following the picnic, which will be a catered affair, the Youth Crusade For Cancer, believed to be the only such group of teenagers in the country, will take over. Admission to the stadium will be 25c, with the entire take going to the American Cancer Society.

The RCA artists will headline the entertainment for both the picnic and the Youth Crusade show, with all the disk jockeys, including reps from stations within a 50-mile radius of Harrisburg, taking turns to spin top pop disks over a special RCA stereo system.

Highlight of the afternoon will be a talent audition, with top local teens performing for RCA a&r reps who will be in attendance.

With more than 5,000 tickets already sold, projected attendance at the Youth Crusade is expected to hit 15,000. Special buses will handle transportation from outlying areas, while local buses will be run directly to the gates.

Local Coca-Cola bottler will handle the refreshment booths for the Youth Crusade, with all profits accruing to the Cancer drive.

Entire promotion was setup by Dave Press, manager of the D&H Record Division, RCA Victor topers in New York, and French's.

# Columbia U. to Publish ASCAP Copyright Essays

Columbia University Press will publish the Copyright Law Symposium No. 10 in October, sponsored per usual by the American Society of Composers, Authors & Publishers as the annual Nathan Burkan Memorial Competition.

Burkan was the founding attorney of ASCAP and the award-winning essays are written by third-year law students in major universities throughout the U.S. New theses will include "The Juke Box Exemption," "The Scholar and the Copyright Law," "Related Rights and American Copyright Law" and "Problems in the Transfer of Interests in a Copyright."

# UA-Unart Edition Mundus

United Artists' publishing subs., UA Music (ASCAP) and Unart Music (BMI), have set up a joint publishing company with Melodie der Welt for Germany, Austria and Switzerland.

Joint operation will be known as Edition Mundus. Kay Norton, v.p. of UA's publishing companies, set the deal on her recent trip to Europe.

# Pubs Get Full Cut On Brit. Promotion Disks

London, June 23. The House of Lords has ruled that disks sold to the public at a nominal price as part of a promotional campaign must pay their full copyright obligation. The test case concerned a firm of chocolate manufacturers who marketed records at 21c apiece provided the purchaser supplied wrappers of their products.

The appeal was brought to the Lords by Chappell and Winneton Music firms against a decision in the Court of Appeal in March last year, which, in turn, reversed a ruling in the High Court. The Lords gave a four to one vote in favor of Chappell. One of the judges posed the question: was the 21c an ordinary retail selling price? He suggested it was unrealistic to divorce the buying of the chocolate from the supplying of the records.

# Theodore Presser Adds To Its Catalog Lineup

The Theodore Presser Co., old line publishing house, is adding new publications to its catalog. As of July 1, firm will become sole distributor in the U.S. and Canada for the following catalogs: Mercury Music Corp., Music Press, Weaner-Levant, Beakman Music, Merymount Music and Liturgical Press.

Presser also will become sole American agents for the Heugel Co. of Paris and Musica Rara of London. Presser is based in Bryn Mawr, Pa.

# WPTR 'TOWER TALENT' MAPPED AS BENEFIT

Albany, June 23. The Will Rogers Memorial Hospital at Saranac Lake will receive 20% of the profits from WPTR's third annual "Tower of Talent" disk artists show at Hawkins Stadium in Menands, July 1, and the Albany Variety Club's Camp Thacher will take the remaining 80%.

According to Duncan Mounsey, vice-president and general manager of the Schine-owned 50,000-watt, and co-chairman, with exhibitor Alan V. Iselin, of the Hospital's Special Activities Committee in the local exchange district. The Committee consists of younger showmen dedicated to raising additional money for the Adirondack Mountain Institution.

WPTR listeners have voted Frankie Avalon "king" and Connie Francis "queen" of the show. Others set to appear include Annette Funicello, Kathy Carr, Cathy Linden, The Playmates and Freddie Stites. Admission will be 75c, 25c more than last year when some 20,000 jammed the ball park.

# AFM Meet a Symphony of 'Ayes'; Execs Reelected, Salaries Upped As Delegates Save Annual Per Diem

## New Hitching Song

Dallas, June 23. Dr. Arthur V. Board, associate pastor of the Highland Park Presbyterian Church here, has written the words to a new wedding song just off the press. Music is by the composer of "Home on the Range," David Guion.

"As We, O Lord, Have Joined Our Hands" is the title of the new wedding song for voice and organ and piano. G. Schirmer is publisher.

## Dankworth Readying In Brit. for U.S. Dates

London, June 23. Johnny Dankworth and his band leave July 1 to take part in the Newport Jazz Festival July 4. Next evening the combo will play at N.Y.'s Birdland. During the outfit's first week it will also do a stint at a special party to be flung by the British Ambassador. The trip will wind up with Dankworth's setup doing a two-week one-nighter tour with Louis Armstrong.

Accompanying Dankworth will be his wife, colored singer and actress Cleo Laine. Miss Laine, who began singing on street corners with the Salvation Army, will not be warbling with her husband's orch, but is skedded for individual tv dates.

Seattle, June 23. Herman D. Kenin, who succeeded James C. Petrillo as prexy of American Federation of Musicians last year, was not only reelected at this year's conclave, but was given a substantial boost in pay. Kenin's scale went from \$20,000 to \$35,000 per annum, with comparable hikes going to other members of the board.

The delegates, after this show of generosity disturbed only by a few objectors, then voted itself a new piece of pie in the form of continuation of the annual conventions. At last year's meet, the delegates vote to stage conventions every two years in order to cut down on union expenditures. However, the delegates reconsidered this year. The conventions cost the AFM about \$300,000 annually per diem payments to the delegates, many of whom regard this as a paid vacation. Next year's meet, incidentally, will be held in Las Vegas.

The convention, as anticipated, ran a quiet course with no visible opposition to the administration. Reelected along with Kenin were the rest of the officers, including William Harris, v.p.; Stanley Ballard, secretary; and George V. Clancy, treasurer. Five members of the international exec board, also reelected, were Lee Rapp, Cleveland; E. E. Stokes, Houston; Al Manuti, N. Y.; Charles H. Kennedy, San Francisco; and Walter M. Murdoch, Toronto.

All musicians receiving residuals for kinescopes, vidtapes and other tv recordings will be subject to a 2% tax bite for a National Office Fund to defray American Federation of Musicians' expenses, under a resolution adopted at closing session (18) of 62d annual AFM convention. Move was passed because union wants to build up (Continued on page 106)

## VARIETY Scoreboard

OF

# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets*

**Coin Machines    Retail Disks    Retail Sheet Music**

*as Published in the Current Issue*

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from under sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT		
This Week	Last Week	ARTISTS AND LABEL	TUNE	
1	1	JOHNNY HORTON (Columbia)	Battle of New Orleans†	
2	2	LLOYD PRICE (ABC-Par)	Personality†	
3	4	BOBBY DARIN (Atco)	Dream Lover†	
4	7	PAUL ANKA (ABC-Par)	Lonely Boy†	
5		STONEWALL JACKSON (Columbia)	Waterloo†	
6		CONNIE FRANCIS (MGM)	{Frankie† Lipstick On Your Collar*	
7	3	WILBERT HARRISON (Fury)	Kansas City†	
8	5	MARTIN DENNY (Liberty)	Quiet Village†	
9		FRANKIE AVALON (Chancellor)	{Boy Without A Girl† Bobby Sox To Stockings*	
10	10	FREDDY CANNON (Swan)	Tallahassee Lassie†	

POSITIONS		TUNES		
This Week	Last Week	TUNE	PUBLISHER	
1	1	†BATTLE OF NEW ORLEANS	Warden	
2	2	†PERSONALITY	L-Logan	
3	4	†DREAM LOVER	Fern-Prog-Trin.	
4	7	†LONELY BOY	Spanka	
5		†WATERLOO	Cedarwood	
6	3	†KANSAS CITY	Fire	
7	5	†QUIET VILLAGE	Baxter Wright	
8		*LIPSTICK ON YOUR COLLAR	Joy	
9	10	†TALLAHASSEE LASSIE	Conley	
10		*BOBBY SOX TO STOCKINGS	Debmar	

• ASCAP † BMI F-Film

# Radio Indies, ASCAP Firm New 5-Yr. Deal

Ending a long hassle over rates which threatened to turn into a judicial rate case, the All-Industry Radio Music License Committee wrapped up a new five-year deal with the American Society of Composers, Authors & Publishers last week. New pact involves a 5% reduction in the ASCAP blanket licensing formula of 2.25% of the gross, a formula which has been in effect since 1940 when the ASCAP blackout was ended. Broadcasters also received a reduction in the sustaining fee rate, the total amounting to about 9%.

The broadcasters figure they will save about \$800,000 under the new deal. ASCAP, on the other hand, has succeeded in simplifying a whole series of deductions which were granted to broadcasters under the old deal. The new agreement was reached in the chambers of Federal Judge Sylvester Ryan.

The radio broadcasters had asked for a reduction of ASCAP's rate from 2.25% to about 2.05%. When ASCAP insisted on holding the line at the former figure, the broadcasters took their case into court. Under the ASCAP consent decree, any customer of ASCAP has the right to ask the Federal Court to arbitrate the matter of fees if ASCAP's terms are held to be unsatisfactory.

ASCAP during the past year has inked deals with the networks and the tv industry which extended the terms of the former pacts.

## Barrett's 20th 'Dualer'

Richard Barrett is joining the 20th-Fox label in the double capacity of artists & repertoire aide and crooner. He was formerly with MGM and Gone Records and also manager of the vocal group, the Chantels.

Barrett's first sides for 20th will be "Snake and the Bookworm" and "Lovely One."



# Bandleaders Must Hit the Road To Tap a Booming Biz: Les Elgart

"Get Out of Town" is bandleader Les Elgart's pitch to musicians in New York who've been crying that the band business is dead. According to Elgart it's very much alive out west and it's New York that's a "dead town" as far as the band business is concerned and it's taking its toll by having a demoralizing effect on the Gotham-based AFM'ers.

Backing up his campaign for more bands to hit the road, Elgart points to the growing interest in bands that has been taking place in the west, especially in such territories as Texas, Oklahoma and Kansas. There's a boom there in the building of country clubs and ballrooms and with it has come an increased demand for dancebands. Importance of the dancebands in the new scheme of the west is spotlighted by the fact that the new clubs and ballrooms are paying particular attention to acoustical values.

"A band," says Elgart, "can do well without ever having to leave Texas. His orch, for example, has had four complete tours of Texas during the past year. A Texas tour consists of a 28-day booking that covers country clubs, ballrooms and private parties. On these tours the Elgart band has grossed about \$10,000 a week.

The hotel boom in New York, according to Elgart, won't help the band situation. It's too expensive for youngsters who want a dancing night out and the days when a band would take a cut in its weekly asking price to get into a hotel with important air time is over. There are few remotes these days, he says, and even if you get them they aren't as important as they used to be. The only reason for a band to work in the east these days, he adds, is the college scene. The eastern campuses are alive and make dance dates satisfactory and profitable.

Elgart attributes his western click to the fact that there's a big record album market in this area, especially Kansas, Oklahoma and Texas. His Columbia packages have been big sellers there and the sales have rubbed off on personal appearance demands. Elgart has been concentrating on LP's at Columbia but he's now coming out with a single, "Moonlight Shuffle." That's to help promote some highschool dates he's scheduled on the Coast this month.

After his June school dates, Elgart goes into the Palladium (L.A.) for July and in August he's slated for a stand in Las Vegas. Come September, he's off on another trek through Texas.

## Deejay Joe Murray On 'Music Man' Tag

Richmond, Va.

Editor, VARIETY:  
Concerning the activities of a Los Angeles Law firm trying to prohibit Stan Dale of WAIT in Chicago from using the title, "Stan the Music Man," I would like to clarify my use of the title "Joe Murray, The Music Man."

Several years ago, long before "The Music Man" became the hit that it is, I adopted the title of "Joe Murray, The Music Man." I was and am still in charge of all the music programming for WLEE in Richmond, Virginia, and this title was given me in an attempt to build up a new personality who was somewhat of an authority on music and records. To this day there has been no association between my name and the music from "The Music Man." However, I should like to state that disk jockeys, and yours truly, have done much to popularize the great music from "The Music Man."

Joe Murray.

## INK ALBUQUERQUE TOOTERS

Albuquerque, June 23.  
Two members of Albuquerque Local 618, American Federation of Musicians, were recently hired for spots in name bands.

Hal Olson, drummer with the Joe Stark Quartet locally, opened with the Clyde McCoy band at the Embers in St. Louis June 12.

Trumpeter Manny Duran, formerly jobbing with Benji Jaramillo here, joined Billy Butterfield orch in New York.

## BBC Scottish Orch. Gets 2-Year Reprieve

Glasgow, June 23.

A reprieve has been given to the British Broadcasting Corp.'s Scottish Orchestra, threatened with shut-down. Protests were made recently when it was suggested that the orch might be disbanded. Members of Parliament raised the issue in the London Parliament, the House of Commons, and many music lovers complained to the BBC.

BBC says the position of the orch will be considered again in two years. Musicians in the orch now believe their combo will be safe until the BBC charter comes up for renewal in 1962.

## CAPITOL OF CANADA DISTRIBUTOR FOR 4

Capitol Records of Canada Ltd. is taking over the sole distributorship of the Angel, Pathe, Odeon and Parlophone labels.

The eastern Canadian distributorship will be through Capitol's Toronto and Montreal branches. Western Canada distributors will be Electrical Supplies Ltd., Winnipeg; Van Dusen Bros. Ltd., Edmonton, and Hygrade Radio Ltd., Vancouver.

## Philly Orch Sidemen Want Bigger Voice In Negotiating Contracts

Philadelphia, June 23.

The 100 members of the Philadelphia Orchestra are demanding a change in the by-laws of Local 77 Musicians Union. Heretofore, the union has acted as the negotiator in all agreements made with the Orchestra Assn. The symphony men and women want the power to ratify or veto any contract the local might make for them.

Part of the dissatisfaction with the union's handling of such matters stems from the recent Robin Hood Dell pact. They had asked for an increase in personnel to take care of all the Philly Orch men who wanted to play the outdoor concert season and the local executive committee settled for two additional musicians in the Dell orch. The tooters felt that their demands had been ignored.

Alerting the local symphony members was the recently signed contract of the New York Philharmonic, whose members now get \$170 a week (\$180 on tour), plus numerous fringe benefits. The local men get \$157.50 weekly over a 32-week season; slightly more than \$5,000 per annum. They're asking for \$6,000.

**Beekman Into Publishing**  
Jack Beekman, personal manager, has set up his own publishing company, Topper Music.

First tune, he's publishing is "Anna-Bosha," by Al Hoffman and Dick Manning, whom Beekman represents.

## Newport Fest's Array

Newport, June 23.  
The complete program of the Newport Jazz Festival, July 2-5, has been set by director George Wein as follows:

Friday afternoon: Maynard Ferguson orch, Ernestine Anderson, Horace Silver.

Thursday night: Count Basie orch, Four Freshmen, George Shearing, Buck Clayton, Pee Wee Russell, Bud Freeman, Jimmy Rushing, Ahmad Jamal, Vic Dickenson, Lambert-Handricks & Ross, others.

Friday night: Johnny Dankworth orch from London, Modern Jazz Quartet, Dizzy Gillespie, Dakota Staton, Phil Napoleon, Oscar Peterson, others.

Saturday afternoon: Newport Youth Band, directed by Marshall Brown; Jazz Messengers, Jimmy Smith 3, Charlie Mingus 3.

Saturday night: Duke Ellington orch, Erroll Garner.

Sunday night: Louis Armstrong All Stars, Stan Kenton orch, Kingston Trio, Dave Brubeck, others.

## KIMBALL CO. SOLD

Chicago, June 23.  
The century-old W. W. Kimball Co. of suburban Melrose Park, piano and organ manufacturer, has been purchased by the Jasper Corp., Jasper, Ind., a producer of radio, hi-fi and tv cabinets.

Both firms are expected to continue operating under their existing names and with few if any management changes.

## Brit. Writers Eye AGAC-Type Setup

London, June 16.

Scheme to set up a royalty collection system similar to that operated under the aegis of the American Guild of Authors & Composers is being mulled here by the Songwriters' Guild of Great Britain. Notion, as understood, is not to cut across the Performing Right Society which at present does the bulk of the coin collating for British cleffers, but to coordinate all other payments now made through bodies such as the Mechanical Copyright Protection Society, Sound Film Music Bureau and others so that, eventually, a songwriter would get all his dough from two sources only.

The Guild's plan was discussed recently with John Schulman of the AGAC who looked into London during a Continental trip prior to returning Stateside for jukebox royalty exemption. One aspect that's likely to cause some hassle is that the Guild would wish to audit publishers' books here.

## MPLS. AFM EXECS SHIFT

Minneapolis, June 23.  
George E. Murk has resigned as Minneapolis Musicians' Local 73 president-business representative, to become the union's secretary. He's being succeeded by George C. Murphy.

Murk replaces Fred A. Keller who died June 5. The latter's son, F. R. Keller, and William Blakkester were elected to the unions' board of directors to fill vacancies.

# RETAIL ALBUM BEST SELLERS

**VARIETY**  
Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

			Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayes)	Kansas City—(Katz Drug Co.)	Portland—(8th Ave. Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallace's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
		MARTIN DENNY (Liberty)																		
1	1	Exotica, Vol. 1 (LPP 3034)	10	1	4	1	1	1	1	6	1	7	1	4	4	3	8	102		
		HENRY MANCINI (Victor)																		
2	2	Peter Gunn (LPM 1956)	2	2	2	2	4	3	3	5	2	2	2	2	2	2	2	74		
		KINGSTON TRIO (Capitol)																		
3	14	At Large (T 1199)	1	5	2	2	6	10	4	10	1	1	1	1	1	1	1	69		
		GIGI (MGM)																		
4	3	Soundtrack (E 3641)	6	7	3	5	6	4	4	9	3	9	9	6	10	60				
		FRANK SINATRA (Capitol)																		
5A	9	Look to Your Heart (W 1164)	3	1	2	3	3	4	4	4	4	4	4	4	4	42				
		HENRY MANCINI (Victor)																		
5B	17	More Peter Gunn (LPM 2040)	4	1	1	1	1	1	1	1	1	1	1	1	1	42				
		MITCH MILLER (Columbia)																		
7A	6	Folk Song With Mitch (CL 1316)	4	4	4	4	4	4	4	4	4	4	4	4	4	31				
		RAY CONNIFF (Columbia)																		
7B		Hollywood in Rhythm (CL 1310)																		
9	4	TV Soundtrack (W 1289)	10	3	3	3	3	3	3	3	3	3	3	3	3	25				
		FRANK SINATRA (Capitol)																		
10	5	Come Dance With Me (W 1069)	1	1	1	1	1	1	1	1	1	1	1	1	1	22				
		DUANE EDDY (Jamie)																		
11		Especially For You (JLP 3006)	2	7	7	7	7	7	7	7	7	7	7	7	7	20				
		JOHNNY MATHIS (Columbia)																		
12	11	Open Fire, Two Guitars (CL 1270)	9	4	10	10	7	7	7	7	7	7	7	7	7	19				
		SHELLY BERMAN (Verve)																		
13	8	Inside Shelly Berman (MGV 15003)	7	10	10	10	10	10	10	10	10	10	10	10	10	17				
		BELAFONTE/HORNE (Victor)																		
14	13	Porgy & Bess (LOP 1507)																		
		SOUTH PACIFIC (Victor)																		
15A	10	Soundtrack (LOC 1933)	6	6	6	6	6	6	6	6	6	6	6	6	6	14				
		MANTOVANI (London)																		
15B		Film Encores, Vol II (LL 3117)	8	5	5	5	5	5	5	5	5	5	5	5	5	14				
		ARTHUR LYMAN (Hi-Fi)																		
15C		Taboo (E 806)																		
		FABIAN (Chancellor)																		
15D		Hold That Tiger (CH 5003)	5	6	6	6	6	6	6	6	6	6	6	6	6	14				
		PREVIN/ROSE (MGM)																		
15E		Songs For Young Lovers (E 3716)																		
		MY FAIR LADY (Columbia)																		
20A		Original Cast (COL 5090)	6	8	8	8	8	8	8	8	8	8	8	8	8	12				
		MILES DAVIS (Columbia)																		
20B	15	Porgy & Bess (CL 1274)																		
		NAT KING COLE (Capitol)																		
20C	20	To Whom It May Concern (SW 1190)																		
		KINGSTON TRIO (Capitol)																		
20D	7	The Hungry 1 (T 1107)	10	9	9	9	9	9	9	9	9	9	9	9	9	12				
		AHMAD JAMAL (Argo)																		
20E		But Not For Me (LP 628)																		
		MITCH MILLER (Columbia)																		
25	15	Still More With Mitch (CL 1283)	7	9	9	9	9	9	9	9	9	9	9	9	9	11				

# Saugatuck, Mich., July Jazz Fest

Chicago, June 23. Add to the jazz festival circuit a July 4 fete at Saugatuck, Mich., big lakeside resort centre, with Detroiters Jim Belcher and Morton Zieve co-helming. They're planning it modestly, in terms of attractions, with lineup including the Dizzy Gillespie five, Barbara Carroll Trio and Kai Winding Septet.

Performances are slated for 7 and 10 p.m. in the 3,500-seat Saugatuck Pavilion, with a single general admission price of \$3.30 for both shows. Belcher and Zieve say the community expects some 10,000 vacationers over the holiday weekend, and the pair are already mapping a two-day fest for next year. Zieve is a WXYZ, Detroit, producer-director, and Belcher is production assistant for the Shubert and Riviera legities in that city.

## Garmisa Adds 4 Labels For Distribution in Wis.

Chicago, June 23. Record distrib Lennie Garmisa, expanding apace, has taken on four new labels, including Mercury, for the whole of Wisconsin. Vanguard, Hi-Fi and Grand Award are the other labels he'll be handling statewide by virtue of acquisition of Major Distributing in Milwaukee.

In the Chi territory, Garmisa is distributor of nearly 50 waxeries, the largest being ABC-Paramount.

## Artist-Disk Deals

**Pickwick: Mimi Benzell**  
Cy Leslie, prexy of Pickwick Sales, has inked Mimi Benzell to record for firm's subsid label, Design and Stereo Spectrum. Miss Benzell, who is now doing summer stock, appeared with the Metropolitan Opera for six seasons.

**Wynne: Rita Moreno**  
Screen actress Rita Moreno has joined the indie Wynne roster. She recently appeared with Mark Damon, also a Wynne diskier, in Warner Bros. "All God's Children."

**Laurie: 3 Artists**  
The indie Laurie label bolstered its roster last week with the signing of Don Press, 17-year-old singer from Jamaica, N.Y.; pianist David Carey, and crooner Jack Carroll, who previously recorded for Decca.

**Coral: John Gavin**  
John Gavin, young Hollywood actor on the Universal Pictures lot, has been inked by Coral Records. Coral is a subsid of Decca which owns Universal. Gavin will make his first sides upon his return from Europe.

**Elektra: Will Holt**  
Folk singer Will Holt has joined the Elektra roster. His first LP will be released in August.

**Bill Wieland**, formerly with Decca's Toledo branch, has been upped to manager of the San Francisco branch.

# Roseland's Lou Brecker Gives Big Beat Due For Global Dance Biz Boom

Back from a two-month global tour, Louis J. Brecker, owner of New York's Roseland Dance City, is extremely bullish on the dancing picture around the world. The American dancing influence, he says, has spread to the Far East, the Near East, and Europe, of course.

Rock 'n' roll, he says, is everywhere and even though he doesn't permit the r'n'r beat to be played at his Roseland operation, he admits that it's the greatest thing that has ever happened to the dance business. "The rock 'n' roll beat is primarily for the kids but it's helping instill in them a dancing habit that will remain after they pass out of the rock 'n' roll stage," says Brecker.

Brecker also noted that the cha cha and mambo are very big in the Orient. The Latino beat is especially popular, he points out, in Hong Kong cafes and ballrooms in Tokyo. He says the musicians there, and some of the bands in Japan have as many as 22 men.

Taking a peg from Hammer-smith's, a ballroom in London, Brecker is now working out plans for a tv show to originate from Roseland. He's also adding a new entertainment feature in which new male singers will be spotlighted with the bands. The first singing shot was given to Tom Mitchell, an Arthur Godfrey "Talent Scout" winner, who opened at Roseland last week.

# Stereo Stalwarts Silenced, Not Delighted by Consumers Union; Would Prefer 'No Tests at All'

By HERM SCHOENFELD

## BOBBY WEISS O'SEAS ON WBR GLOBAL PLANS

Hollywood, June 23. Bobby Weiss, international director of Warner Bros. Records, wings to Europe tonight (Tues.) via N. Y. to begin discussions with prospective manufacturers and distributors about the marketing of the film diskery label globally.

Weiss, who just completed confabs with prexy James B. Conkling, will make no decisions on the foreign distrib setup until each country is personally eyed, with a full report going to Conkling. He first will spend several days in Gotham with execs Hal Cook and George Avakian of WBR and Herman Starr of Music Publishers Holding Corp. Weiss continues onto Paris Saturday as the first stop in a 19-city tour.

## NEW FERGUSON THRUSH

Ottawa, June 23. Anne Marie Moss, Toronto jazz thrush, signed as Maynard Ferguson's vocalist.

She will tour Europe with them for six weeks starting September.

Consumers Union, the non-profit research organization which rates commercial products, apparently succeeded in quieting its critics from the high fidelity industry at a special demonstration last week of its testing techniques at its Mount Vernon, N. Y., headquarters. A large group of hi-fi editorial experts were invited to take a close look at CU's procedures and laboratory equipment. At least, the vocal objections were reduced to about 40 decibels down, which in technical parlance is about as quiet as one can get.

CU's unprecedented press demonstration was sparked by some acid cracks from various hi-fi publications which, in effect, stated that the research organization was rating products through its hat. Hi-fi mags, with sensitive skins as well as ears, exhibit an undistorted audible loyalty to the equipment manufacturers. And when the tainted apparatus were criticized by CU, the screams soared into the supersonic range. CU reacted by inviting the screamers to the looksee.

## Reservations

Although there were some highly theoretical reservations expressed about CU's testing techniques, revolving about subjective-objective criteria, the CU lab equipment and the indisputable savvy of its engineers made a powerful impression. CU permitted the visiting experts to fool around with its elaborate testing apparatus in a decompressed listening room, and otherwise permitted a free run of the joint for those who understood the difference between a square wave and grid bias.

Emerging from the demonstration was CU's tremendous power in the hi-fi field via its 800,000 subscribers and countless readers in medical waiting rooms, etc. A "best buy" rating from CU, as for instance in the recent matter of the Shure stereo pickup, started a run on the house. Conversely, a negative rating from CU can be enough to put a small manufacturer out of business. And since most of the manufacturers in the hi-fi equipment biz are small, CU's life-and-death power is admittedly a heavy responsibility.

## Pay to Learn

Most of CU's editorial critics would like to see a suspension of all testing, since the field is apparently still in a pioneering stage. Short of that, they would like to see CU publish only the good ratings and ignore the bad ones. That would give the public it's said, a chance to find out for himself since what's hi-fi meat for one man can be auditory poison for the next, so diverse is the human ear alleged to be.

CU's engineers, however, pointed out that it would be a bit expensive for the public to discover what's best in the hi-fi field. While that may work without too much bankroll damage in buying toothbrushes, a hi-fi rig costs about \$500. Hence, CU feels it performing a necessary function in its testing and rating of the hi-fi gear.

Dexter Masters, CU's director, hosted the press at the demonstration, but the working engineers directed the Cook's tour through the block-square plant.

# Victor Ties in With Larry Elgart 1-Niters

Larry Elgart, bandleader who recently joined the RCA Victor stable, is getting heavy support from the disk company on his current one-niter tour. Elgart, who bowed the trek with a date in Greenwich, Conn., last week, is being promoted at every stopover point by deejay contests and dealer tie-ins, all under Victor auspices. The diskery is also sharing in advance-man costs.

Elgart, who is booked solidly through August, has a heavy concentration of bookings in the mid-west.

# RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 17 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk. Artist, Label, Title

		New York—(Gaiety Music Shop) Boston—(Moshier Music) Albany—(Van Curler Music Co.) Washington—(Super Music) Philadelphia—(Goody's) Pittsburgh—(National Records) Louisville—(Variety Records) Dallas—(Titchie-Goettinger) San Antonio—(San Antonio Music) Chicago—(Hudson-Ross Music) Detroit—(Harper Music) Indianapolis—(Ayres) Minneapolis—(Don Leary Music) Kansas City—(Jenkins Music) San Francisco—(Columbia Music) Hollywood—(Wallich's Music City) Seattle—(Sherman-Clay)																TOTAL POINTS		
1	1	JOHNNY HORTON (Columbia) Battle of New Orleans.....	1	1	9	1	1	1	1	3	1	1	1	3	3	1	1	2	145	
2	2	LLOYD PRICE (ABC-Par) Personality.....	2	4	2	4	6	2	9	4	2	2	3	3	2	7	2	2	4	127
3A	8	PAUL ANKA (ABC-Par) Lonely Boy.....	3			3			6	7		4		7	9	5	5	6	1	65
3B	3	BOBBY DARIN (Atco) Dream Lover.....	4						3	2		3	2	8			4	5	3	65
5	6	MARTIN DENNY (Liberty) Quiet Village.....			8	8	5			8	1	10		4		1			8	46
6	9	STONEWALL JACKSON (Columbia) Waterloo.....	10		1	5						7			1				6	36
7	10	FREDDIE CANNON (Swan) Tallahassee Lassie.....	6					2		5	6	5				8		10		34
8	17	FRANKIE AVALON (Chancellor) From Bobby Sox to Stockings.....		3	3							5		6						27
9A	4	WILBERT HARRISON (Fury) Kansas City.....	5			7	3			10		9	6							26
9B	21	DRIFTERS (Atlantic) There Goes My Baby.....						3					7		4	4				26
11	20	CONNIE FRANCIS (MGM) Lipstick On Your Collar.....			6	8						5			2			10	24	
12	5	DION & BELMONT (Laurie) A Teenager in Love.....								1				10			3			19
13		FABIAN (Chancellor) Tiger.....		7				4						5						17
14A	16	FLAMINGOES (End) I Only Have Eyes For You.....						9	7							6	8			14
14B		FALCONS (UA) Your So Fine.....				2		6												14
14C	11	FIESTAS (Old Town) So Fine.....								4								4		14
14D	7	ED BYRNES & CONNIE STEVENS (WB) Kookie, Kookie.....										6		2						14
18	12	FRANK POURCEL (Capitol) Only You.....						4		10		8		9						13
19	21	FRANKIE AVALON (Chancellor) A Boy Without A Girl.....							10		3						8			12
20	15	COASTERS (Atco) Along Came Jones.....										9	10					3		11
21A		JOHNNY MATHEIS (Columbia) Small World.....		6								6				1				10
21B		CARL DOBKINS, JR. (Decca) My Heart Is An Open Book.....												4		8				10
23A		CONNIE FRANCIS (MGM) Frankie.....		9	10													9	7	9
23B		SKYLINERS (Calico) This I Swear.....								5				8						9
25		McGUIRE SISTERS (Coral) Summer Dreams.....										9				7				6





COLUMBIA RECORDS WELCOMES

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TO AMERICA

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## On The Upbeat

### New York

Lee Pockriss, pop biffer, has written a ballet based on Charles Addams' cartoon for the Spoleto Festival. Herb Ross choreographed NBC will carry a "Salute To Roseland" July 6-10 celebrating ballroom's 40th anni. Maestro Ned Harvey signed for 21st season as director of entertainment at the Hotel Brickman, South Fallsburg, N.Y. Mary Campbell, soprano just back from a European tour, opens at the Cafe Grinzin tomorrow. Thurs. Betty Wells currently at El Morocco, Montreal. Enrico opened at the Glen Park Casino, Buffalo, Monday. Bobbi Parker begins a one-weeker at the 3 Rivers, Syracuse, Friday '26.

The Coronades, Navajo-Spanish dancers on the Columbia label, touring the circuit this summer. R. Z. Ford's new deejay is WWJL, Elmira, on ABC outlet. The Four Lads and songwriters Al Hoffman and Dick Manning will appear on Newsday's "One Ball at the Hotel Astor" June 23. Tommy Mars winds up a date at the Mardi Gras, Baltimore, June 21, then flies to Nashville for a recording session. Though Jeanne Thomas has a two-weeker at Le Cabaret, Toronto, starting July 13. Eddie Heywood Trio and Charlie Shavers Quartet begin a four-week stand at the Elmhurst, beginning July 6. Dukes of Dixieland at the Desert Inn, Las Vegas, until July 27. Seeco Records has nabbed the master of the Wizard disks of "Hold Me" by Al Fort. Scott Gibbs, son of Gene Gibbs, Liberty Records eastern promotion chief, graduated from Tenafly (N.J.) High School and is heading for Cornell U. in the fall.

The Everly Bros., Cadence diskers, will appear at the International Frontier Fair, Detroit, July 2. Robert Allen will salute at Roseland Ballroom, City June 29 in the first of his Modern Composers Nights. Tommy & Eddie, teenage vocal duo, recorded their first sides for the indie Finch label Monday '22.

### London

Orch leader Jack Parnell does a disk-link spot weekly for Associated Tel-Vik on starting tomorrow '24, is visiting jockey for a spell on the Pye Saturday show "Now Hear This" over Radio Luxembourg, starting July 4. Back from Johannesburg, singer Toni Dall goes to Milan Sunday '28 for a tv stint, starts a British tour Monday '29. Pye International skedding fall releases for jazz issues from the Savoy-Regent label, including platters by Pepper Adams, Don Bagley, Art Pepper and Sonny Redd. Sam diskers, which recently grabbed Pat Boone, pianist who accompanies visiting

top-line American singers on the "Sunday Night At The London Palladium" tv shows, is currently releasing "Stag Party" as first pressing. Morris Levy, topper of Oriole Records, now in the U.S. on a seven-week trip. Tony Martin, inked by Granada-TV for several shows, due to arrive August 1. The Poni Tails booked for several BBC-TV appearances, including in the teenage show "Drumbeat" on July 11, 18, 25. Lonnie Donegan does six pre-aped programs for ATV starting Friday '26.

### Hollywood

Eddie Coe (Nat's brother), cut an album for WBR called "The Baron," name of the character he plays in the new Warners' "Bourbon Street" tv series. Joseph Gershenson scored the "Lincoln Jones" pilot film for Bing Crosby Enterprises. Jack Marshall back following a 10-city tour of plugging his latest Capitol album, "Soundsville." Verve will re-team Mel Torme and Billy May on "Tor-May Weather." Sammy Cahn and Jimmy Van Housen are writing 12 new Christmas songs for Frank Sinatra to wax as a new Capitol album.

### Chicago

Add to the August Playboy jazz fest: Four Freshmen, June Christy, Stan Kenton, Bobby Darin, Signatures, and Nina Simone. Johnny Martel combo current here at the Rendezvous. Larry Novak's quartet is the new houseband at London House. J. J. Johnson, the Melody Lounge, Denver, July 8 for two. Osborne Smith's new group, which he's calling the Continentals, is at the Cafe Continentale here, where Bob Scobey's tailgaters holdover. Andre Previn set for a month at the London House starting Aug. 11.

### St. Louis

The Salt City Six is current Dixieland headlined at the Sheraton-Jefferson Boulevard Room, with Joe Schirmer & His 12th Street Seven due in June 28. Page Cavanaugh Trio slated to open at the Elmhurst June 26. Billy Williams inked for the kick-off of the summer season June 23 at the Chase Hotel Starlight Roof. The Johnny Polzin and Hal Havird local orchs alternating on the bandstand for dancing on the daily Mississippi River cruises of the Steamer Admiral. Violinist Joe Bakalar and accordionist Bob Thompson doing the table-strolling bit at Petit Pigalle. Margaret Manzer at the keyboard at Henry's. Organist Dick Balsara at Surf in Sirloin. Birdie Castle & His Stardusters in orbit at the Playdium.

### Philadelphia

Al Hibbler at the Red Hill Inn, followed by Dave Brubeck, June 26-28. Fran Warren into the Fountainhead, June 26-July 2. Irv Bagley, record buyer at Lits, named eastern field rep for Liberty Records, in charge of both sales and promotion. He leaves for the Coast the end of this month. Police had to quell a near riot when a 1000 teenagers tried to get at Fabian, making a personal appearance on the Hy Lit telecast at WCAU-TV. Record distributor Harry Chipetz has formed the Barbro Music Co. Al Martino and Dick Lee made appearances at the Harrington High senior

prom. Jerry Fields, sales and promotion director for Cameo, Swan and Parkway Records, resigned to form his own company. Dave Brubeck at the Red Hill Inn this weekend, June 27-29. Tenor-saxman Billy Root has left the Stan Kenton band to lead his own quartet. Decca Records will cut an LP featuring Romaine Brown, Capri 88er. Irv Bagley, record buyer at Lits, named Eastern field rep for Liberty Records, in charge of both sales and promotion. National prize for the best window display on "Gigi" offered by MGM and MGM Records was won by Walter Valverde, of the Discount Record Shop, and Ray Miscoy, manager of the Boyd Theatre. They split \$400 between them. Police had to quell a near riot when a 1,000 teenagers tried to get at Fabian making a personal appearance at WCAU-TV. Record distributor Harry Chipetz has formed the Barbro Music Co. Fran Warren into the Fountainhead, June 26-July 2. Ann Hathaway slated at spot for the week of July 4. Lord Jim Ferguson, manager and publicist for Bill Haley, staging a series of art auctions in Delaware, Delaware County and S. Jersey.

## Britain's Edmundo Ros Teaching Latin Terps For Vestpocket Floors

London, June 23.

Edmundo Ros, top bandleader and night club owner, has bowed in with a dance school for the purpose of teaching people how to dance to Latin-American rhythms in strictly confined space. He told VARIETY: "We'll encourage social dancing as distinct from ballroom dancing. We're adapting dances such as the Cha-Cha, the Bolero, the Mambo and so on, so that they can be enjoyed in a postage stamp area. There's no room in successful night clubs or in most home lounges for the conventional steps."

The angle is first to give a prospective client a "dance diagnosis," which shows how fitted he is to dance tuition and how much he is likely to require. Jeremy Gray, in charge of the studio, is also the chief "dance diagnostician."

Some eyebrow-raising in the press at the prices allegedly charged at the well-established Arthur Murray School of Dancing branch in London raises the question of fees at the Ros Academy. Minimum course is five hours of teaching which will cost \$37. Maximum is a 50-hours stint which will set back the would-be terper \$340.

## Wein Moves Jazz Spot From Hub to Cape Cod

Harwich, Mass., June 23.

Jazz moves from Boston to Cape Cod with opening of George Wein's Storyville on Cape Cod here June 25, through Labor Day, with sked of w.k. names in the jazz field. Wein, essaying his second season of bringing the jazz beat to the Cape Codders, opens the Harwich spot and shutters his Storyville, Boston.

A "Dixieland Jamboree" opens the Cape Cod jazzery with Jimmy Rushing, PeeWee Russell, Vic Dickenson and Buck Clayton, June 25-28. Ella Fitzgerald follows, June 29-July 4. Four Freshmen are booked for July 5-11; Kingston Trio, July 12-19; Erroll Garner, July 20-26; Tom Lehrer, Bob Gibson, July 27-Aug. 2; Bobby Hackett, Barbara Carroll Trio, Aug. 3-9; Pete Seeger, Aug. 10-16; Odette, Josh White, Aug. 17-23; Sarah Vaughan, Aug. 24-30; Gene Krupa, Aug. 31-Sept. 6.

Wein runs Storyville, Cape Cod on the class plateau, lads must wear ties, and femmes, dresses—no sports shirts or bathing suits.

### Design for Singles

Design Records will accelerate its single release schedule by September. Although Joe Abend, who came to Design in March, was originally given the post of promotion manager and deejay contact, an additional duty has been to beef up the singles picture at Design.

Cy Leslie, president of Pickwick Sales, merchandising arm for Design, Stereo Spectrum, Cricket, Off Broadway and Instant Learning Records, stated that Design's new singles program will be introduced in the fall.

## Inside Stuff—Music

Regis Cordic, KDKA's hot platter spinner, gets feature treatment in July issue of Esquire. Joseph Kaselow, N.Y. Herald Trib's advertising columnist, author of the piece on the Pittsburgh disk jockey, notes that Cordic is "making a better thing of lampooning commercials than most of the guys who are writing them." Cordic is good for more than \$60,000 a year and his inventiveness and dedication in ribbing commercials "is truly inspired," Kaselow writes. Disk jockey's most famous invention, a brew known as Olde Frothingshlosh Pale Ale, which got underway as a gag several years ago, was launched so well that it is now a booming commercial institution, according to Kaselow. Article also salutes other Westinghouse Broadcasting Co. station deejays but Cordic gets top billing. Kaselow quotes Dick Pack, Westinghouse's veep in charge of programming, as saying that Cordic "is in his own creative orbit."

Internal Revenue Service, in a new ruling, has decreed that when a new hi-fi set (on which the manufacturers' excise tax has been paid) is converted prior to retail sale into a stereophonic phonograph, the conversion charges are subject to the excise levy also. The wholesaler (or retailer, as the case may be) gets credit for the original tax but must pay additional tax on new parts—if they were not themselves already subject to tax. IRS said the ruling was requested by a wholesale dealer who had "a large quantity" of high fidelity sets on hand and thought they'd market better if converted to stereo.

The sound magazines, which are coming to the fore this year, had an abortive start as far back as 1948. Ben Gross, radio-tv editor of the N.Y. News, dummed up a disk-playing mag format, tagged "See and Hear"—The Magazine That Talks, and brought it to The Grey ad agency. The agency boys were impressed but nixed the idea figuring that it was impractical. There was also a scarcity of needed materials at the time. Gross has updated his "See and Hear" format and is gearing for another try.

The tribal ceremonies of the Malayana Mohammedans in the Union of South Africa has been put into the groove by Kajar The Magician for Folkways Records. The LP covers the Sufi Ceremony honoring Abdul Kadir Beker, a follower of the prophet. The entire ritual is calculated to create a state of trance in which a participant can pierce himself without suffering pain or harm.

New York U.'s School of Education is launching a two-point credit course for the summer on "Techniques of Sound Production for Recording and Broadcasting." Enoch Light, director of artists & repertoire for Grand Award Records, will inaugurate the course. Guest lecturers will be Paul Whiteman, Lewis A. Davies, tv and recording arranger, and Grand Awards disker Knuckles O'Toole.

## College's Film Fete Turns Into Jazz Bash With Swinging B.O.

Granville, O., June 23.

Denison U.'s spring "spectacular," which was supposed to be a special weekend of film offerings, but ended up as a campus jazz show, grossed over \$7,000 recently, more than enough to pay off the big name stars who were booked without University approval.

David Opperman, senior from Saginaw, Mich., and head of the Campus Government Assn., said an estimated 3,000 students from 30 colleges in five states converged on the Denison campus for the weekend. Opperman had originally planned a special film weekend, but when he found some of the nation's best musical talent available, he changed his plans and booked the Ink Spots, George Shearing, the Kingston Trio, Purdue U.'s Dixieland band, Lou Posey's Ambassadors, and Carl Saly's quartet, instead.

After the contracts were signed, Opperman's ambitious undertaking gained approval but not enthusiasm from the university officials, who feared a financial loss and a mass wave of jazz-hep students. However, the crowds were well-behaved, and there was enough money left over after paying the artists to buy fireworks for show Sunday night. Opperman said Students paid \$1.50 to \$3 a ticket for the Friday night show in Livingston Gym. The following night, they jammed a roller-skating rink to hear a musical battle between the Purdue combo, called "The Salty Dogs," and Cincinnati's "Cin Bot-tle Seven." A jam session was held on campus Saturday afternoon. All offerings except the Friday night program were free.

### AFM

Continued from page 101

its kitty to meet additional expenses which have been mounting.

The overall membership of the AFM is now at 265,327, representing a 1,464 increase over last year. Coin for holding the conventions on an annual basis will presumably come out of increased initiation fees which are being hiked from \$50 to \$100.

Henry Kaiser, general counsel for the AFM, referred to the rival Musicians Guild of America in Los Angeles as "being on the ropes." He said "it won't be too long before this splinter movement will be in its final death throes." This, in effect, was the only mention of the MGA which succeeded

in wresting away the film studio musicians from the AFM's jurisdiction.

Secretary of Labor James P. Mitchell addressed the convention Wednesday (17), hailing the musicians for its contribution to international good will.

Resolutions adopted included a letter of thanks to Senator Wayne Morse (D., Ore) for his stand against runaway film production and foreign soundtracks. Morse had sent a tape of his senatorial speech regarding these issues to the convention.

Musicians also plan to accelerate their program for the use of more live talent, especially among the broadcasters. The convention plugged away at non-controversial legislative issues.

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# Celler Fights For Juke Bill

Continued from page 99

on Celler's part. If the jukebox operators and their cohorts, the manufacturers, refuse to be conciliatory—or don't show up at all, the Chairman of the House Judiciary Committee will have a telling argument to wield when he goes back to ride herd on his bill.

Celler averred that he was "on the side of the angels"—the songwriters and composers—but promised a fair shake to the juke ops.

However, the Brooklyn Democrat made plain he was unimpressed by MOA's arguments last week, highlighted by a Price-Waterhouse economic survey, that the jukebox operator can't sustain the additional burden of performing royalties.

"There is lots of money in this industry (and) I want to know where it is going . . . I am going to find out before we come to the end of the line."

## MOA Survey

The MOA survey, presented by Theodore Herz of the Price-Waterhouse accounting firm, showed an average profit margin of \$5,871 for the 1,285 jukebox operators whose replies were tabulated. This figure included not only operating profit, but also the op's salary and return on capital invested in new equipment. Percentage wise, this profit margin was set at an average 22.6% of the operator's total intake.

On the basis of the replies, Price-Waterhouse estimated that 62% of the ops have fifty machines or less, 15.8% from 51 to 75, 8.2% from 76 to 100, 10.7% from 101 to 200, 2.2% from 201 to 300, and 1.1% more than 300. The average profit margin for those with less than 50, the poll indicated was \$3,596 annually.

Impact of a \$25-per-machine annual royalty fee (as endorsed by the Senate Copyright Subcommittee) was estimated at \$650 a year, or a 25% reduction in the average op's profit margin.

MOA prexy Miller and a flock of operators, big and small, took the stand to tell the subcommittee how unrewarding their business is.

## 'Widespread Drop'

Miller said in recent travels throughout the country, he's discovered a "widespread drop" in music box play and revenue, seriously affecting the income of the ops. In view of this, Miller added, it would be an "outright injustice" to worsen the woes of the op by requiring him to pay performance fees. He described the Celler bill as "class legislation pure and sim-

ple." Its passage, he said, would amount to handing the "monopolistic" performing rights societies a blank check to reap profits from the already faltering jukebox operator.

Hammond E. Chaffetz, attorney for the big jukebox makers, assailed ASCAP for regarding "this as a lush industry from which millions of dollars could be collected each year." Chaffetz, whose firm represents Wurlitzer, Seeburg, A.M.I. Rock-Ola and United Music, declared that "there just isn't a bonanza for ASCAP in this legislation," so poor are the operators.

Albert S. Denver, president of Music Operators of New York, told of the slim profits garnered by his own, relatively large operation. His music machine and cigarette vending business is valued at \$250,000, he said, but showed a net profit last year of only \$2,000.

Nicholas Allen, MOA Washington attorney, attacked the argument that jukebox ops are enjoying a free ride at the expense of songwriters and composers. If anyone is, he said, it's the big million picture groups which Allen claims have a "controlling interest" in ASCAP.

## Arthur Fisher

MOA's economic presentations were hit hard by Arthur Fisher, Register of Copyrights of the Library of Congress. He likened the arguments to that of a farmer with a cow who tells his neighbor: "I can't do business without getting free use of your bull, and if you charge for it I will go bust."

Throughout the hearings, Fisher said, the argument has been advanced in effect that the jukebox operator should get "every cent he wants" before any consideration is given to the "creator of the primary product"—the songwriter and composer. "I don't know anywhere else in the American economy where anybody would dream of making such a presentation," said Fisher.

Fisher presented a series of charts picturing the size of the jukebox industry. He estimated that the "Big Five" music box makers do an annual business of between \$50 to \$60,000,000. Some 10,000 operators, with about 500,000 locations, gross about \$520,000 annually, which they split 50-50 with the location owners. He figured this take on the basis of an estimated 6,500,000,000 plays a year.

Interestingly enough, Fisher said a 100% hike in mechanical royalties, suggested by some Celler bill opponents as an alternative to performing royalties, might cost the ops more than performing rights fees.

Fisher made it clear that in his view there will never be agreement between the jukebox industry and the clef groups without Congressional prodding, namely because the music operators, already enjoying a free ride, have nothing to gain from negotiation.

## Showtunes

Continued from page 99

approach and so will the deejays who play strictly jean-pegged material. The added exposure is an important plus.

In addition to Miss Bryant's "Till There Was You," the other showtunes that are beginning to show spinning strength are Johnny Mathis' "Small World" and Kirby Stone's "Everything's Coming Up Roses," both are Columbia disks and both are from the Jule Styne-Stephen Sondheim score for "Gypsy."

Bill Gallagher, Columbia's sales chief, reports that the Mathis side is stepping out importantly on the sales level while the Stone etching is doing better on deejay plays than sales. But it's the spin that gets the sales, eventually.

## Abilene SympH Head Resigns

Abilene, June 23.

Walter Charles, director of the Abilene Symphony Orchestra for the last four seasons, has submitted his resignation.

Charles' reason for resigning is the failure of the board to raise adequate funds to meet the budget for the coming year. Only about \$12,000 has been raised in a \$20,000 maintenance fund campaign. The budget for last year was \$24,461.

# Tamiment Trades Classics For Jazz in Four-Day Fete With Ellington, Stearns

Tamiment, Pa., June 23.

The Poconos will be swining Thursday (25) when its first Duke Ellington Jazz Festival opens a four-day stand at Tamiment, the plush mountain resort which usually caters to the longhair set. The Curtis String Quartet and the New Chamber Orchestra of Philadelphia packed up their instruments Sunday (21) after playing at the four-day Tamiment Chamber Music Festival.

Marshall Stearns, jazz authority and Hunter College professor, is directing the four-day jazz bash. To open the festival Thursday evening, Stearns will lecture on the origins and backgrounds of jazz. Ellington will play at concerts Friday and Saturday nights. On Saturday afternoon, Stearns and some of Duke's boys will take part in a jazz roundtable discussion.

A jazz dance program by Albert Mimms and Leon James, with narrative commentary by Stearns, will close out the program Sunday morning. The dancers were stand-out at last year's Newport Jazz Festival.

Presentation of jazz is something new for Tamiment. But the swank resort, located on a 2,200-acre site in the heart of the Poconos, has presented some big names on the stage of its 900-seat playhouse. But the performers—stars like Danny Kaye, Imogene Coca, Sid Caesar, Pat Carroll and Dick Shawn—were anything but household words when they appeared at Tamiment.

In honor of the comic who appeared at Tamiment for several seasons early in his career, the resort will present the Danny Kaye Golf Tournament July 9.

# ECKSTINE & '44 ORCH FOR CARNEGIE DATE

Hollywood, June 23.

Billy Eckstine and Roulette Records are reassembling the singer's 1944 band for an upcoming concert at Carnegie Hall, N. Y.

Gillespie have been made to Dizzy Gillespie, Miles Davis, Sonny Stitt, Art Blakey and Howard McGhee, for the projected one-nighter which Roulette plans to tape and release in album form. Two vacant chairs will be placed on the stage throughout the session in memory of the late Charlie Parker and Fats Navarro who were also part of the original aggregation.

George Greif, Eckstine's manager, is talking to 11 different labels to obtain clearances for the musicians involved to play the Carnegie date, which will be held upon Eckstine's return from his European concert trek.

# D. C. SympH Extends Youth Kick for Latins

Bogota, Colombia, June 16.

Washington's National Symphony Orchestra has expanded its "Music for Young America" (in Washington) to "Music for Young Latin America" (in Bogota).

Howard Mitchell's musicians, on a 12-week Latin-American tour, played before 1,800 youngsters here. His programs to interest children in music in Washington are well known. Here, he spoke through a translator, to introduce and explain such selections as the waltz from "Sleeping Beauty," Sousa's "Semper Fidelis" and "William Tell Overture." Concert was free, with Colombian Government providing buses to bring youngsters to Bogota's Teatro Colon for the program.

## Grand Awards Skeds

### Heavy LP Skeds in July

Grand Award Records is laying down a heavy LP barrage for July with 18 LP packages scheduled for release. GA also is building its stereo tape catalog with a July release of six packages that will bring its tape catalog total up to 26 items.

Label previewed the new product at its annual sales meet at New York's Great Northern Hotel yesterday (Tues.). Among the LP packages were sets by such GA diskers as Knuckles O'Toole, Enoch Light, Paul Whiteman, the Charleston City All-Stars and or-

# Exclusion of Tunes From Songfest Cues Beaut of a Battle in Naples

Naples, June 23.

"Sarrah . . . chi sa!" (It must be—who knows), written by Roberto Murolo and sung by Teddy Reno and Fausto Cigliano, won first prize at a controversy-ridden Naples Song Festival, with Manlio D'Esposito's "Padrone d' o mare" (Master of the sea) in the runner-up spot. Both songs are owned by Titanus Films of Rome, and film "versions" are probably not far behind.

Third place in the Naples finals, all three nights of which were picked up on radio and television by RAI-TV (and the last night by the Eurovision link), went to "Vieneme 'nzunnono" (Come to me in my sleep) by Zanfagna-Benedetti, owned by Milan's Leonardi, while the No. 4 slot was voted for Dampasciari's "Cerasella," published by Mascotte of Milan, with fifth going to "Primmavera" (Spring), written by Pugliese and Colosimo.

One of the sharpest battles in songfest history rocked the foundations of the Naples event, which shares the yearly musical spotlight with San Remo, on opening night, and it was touch and go for a while whether the rest of the event would be cancelled. Exclusion of songs from the finals was once more the spark which touched off a fracas (involving hospitalizing fisticuffs) one of whose victims was the head of the festival himself. More court suits are sure to follow. The final two nights came off relatively quietly, thanks also to over 250 cops who ringed the stage and were sprinkled through the audience.

Win or place at Naples means big monies in Italy and sometimes abroad as well, and vast interests are at stake, both on personal and industrial basis, hence the traditional red-hot atmosphere which surrounds these events here. One of biggest hassles here this year was said to be caused by exclusion from finals of song called "Solitudine," by DeCrescenzo-Rendine, which had been rated a probable winner. Rendine had won previous two Naples events, in 1957 and 1958, respectively with "Malinconico Autunno" (Melancholy Autumn) and "Vurria."

Importance of Naples fest is also attested by massive RCA participation, via singers Teddy Reno (who sang winning song) Miranda Martino, another finalist, Elio Mauro (who put across the runner-up this year), Nilla Pizzi (who sang the No. 3 tune), and one of the two fest orchestras, led by De Martino.

## British Disk Bestsellers

London, June 23.

Roulette	(Columbia)	Conway
A Fool Such As I	Presley	(RCA)
Dream Lover	Darin	(London)
A Teenager in Love	Wilde	(Philips)
I've Waited So Long	Newley	(Decca)
It's Late	Nelson	(London)
Doesn't Matter Anymore	Holly	(Coral)
Guitar Boogie Shuffle	Weedon	(Top Rank)
Peter Gunn	Eddy	(London)
Three Stars	Wright	(Parlophone)

# It's Only a Paper Disk Boom for Italo Mags

Rome, June 23.

Laminated paper records are catching on fast in Italy. Six different publications already feature the paper pressings in almost every number, and others have announced plans to join the trend.

"Il Musichiere," a recently-started fan publication edited by Mondadori in the music-TV field, launched the disk giveaway idea on the heels of the French Sonorama, and is now said to be hard-put to meet demand. Quality of reproduction, faulty on early pressings is now excellent. "Il Musichiere" sells for about 15c here with the insert, with few no-record issues goings for about 7c.

Six mags featuring platters so far are in various fields, with "Musichiere," "Audioscope," and "Disco" being joined by "Sceriffo" (a moppet magazine), "Nuova Enigmistica Tascabile" (a puzzle-game weekly), and "Sport Nel Mondo" (a sports publication).

## Academic Diskery

Continued from page 99

such as the nature of genius, beauty, bureaucracy, war, evolution, life, time, the sexes, religion, theatre and love. Many more ideas are covered in the 50 basic recordings.

Each series covers a general subject. The first five deal with letters, social man, American history, political thought and philosophy.

The recordings, titled "Time for Ideas," were made in New York under the direction of William F. Suchmann, ARI veepee.

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"Wolfie" Gilbert

P.S.: My wife, Rose, paid for this ad.

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# European Cafes' Big Need: Air Conditioning

London Night Life in Upsurge—Rome Bistro Belt Laggard—Comments on Filles de Nuit

By ABEL GREEN

A recent return to the assorted boites, bars and bistros of European metropolises suggests the one great need: Air-conditioning a la Amerique. Since tourism is so all-vital to the economies of the countries, the economics of comfort can hardly be questioned.

What follows is a rundown of impressions, circa June 1959:

London is a surprise, with its improvement in cuisine and general standards. It may one day par Paris for nitergy although not quite that now. Rome perforce will have to upbeat its saloonatics, especially for the Olympic influx.

Rico Dajou's class Casanova in London with its candle-light dining and gypsy music is in the Monseigneurs (Paris-of-old) tradition, and his companion Don Juan nitergy has an elaborate Bryan Blackburn staged-written-and-produced revue, "Saucy Sinners," with Anton Rodgers, Dany Clare, Glenn Wilcox, Helen Lennox, Barbara Evans, plus Judy Collins, Morna Watson, Margot Mitchell, Norma Arnould, Isabelle Mileno, Evadne Baker, Fay Laurie, Gloria Davidson; Bernie Stanton and Conchito Franco's Cuban band, plus a line comprising Sue Bardolph, Hazel Sutton, Eunice Hempshall, Maurice Soroya, Letus Chang, Anna Van Doorne, Pat Roberts, Mimi Griffiths, Maria Lasso, Lillian Achmid, Lolita Novi, Anita Dolores, Alva Alvarez, Mitzu Tong.

Al Burnett has made his Stork Room (many call it Stork Club) on Regent St. a winduppery. His Pigalle in Piccadilly is London's only theatre restaurant with an elaborate floorshow and the Society on Jermyn St. is a class dinery from whence Pat Sands, Yank thrush, doubles into the Stork.

(Incidentally, Jermyn St.'s streetwalkers make the wide-open spaces of Vienna and Paris look like a Methodist sorority: in Rome the babes play the cafes which is true, of course, all over. Vienna is wide open and legal, with the local cops a great help in that direction. Vienna's older gay boys look back at the Russian occupation as having its values, as the Russkis "tolerated houses" were something special for the boys.)

Pepper Reese & Tony Davis, American standard act, head the Pigalle's "Diamond Garter Revue," staged by Robert Nesbitt with Donna Noble, Kim Daves, Diane D'Ossay, John Adams, Marianne & Koby (caneen) and Wool Phillips band featured.

Nesbitt, who staged the Pigalle, also produced "Talk of the Town" at the old Hippodrome corner for Bernard Delont. Unlike rock 'n' roll on the Continent, London is partial to its clia-chas, more closely approximating the U.S. standards.

John Mills is said to be fronting only for Les Ambassadeurs, all overpriced and overcast but getting the visiting firemen. More realistic is Sisti Sessler's class Sisti's Club, reminding of Billy Reed's Little Club.

Harry Meadows, hosting Churchill's on New Bond St., is the British counterpart of Sherman Billingsley. Gifts like billfolds, vanity cases, purses, microboxes etc. are in constant stream to the VIP visitor. Like the practice of Stork Club's boniface they're all for free.

Vet maestro Harry Roy is at the May Fair Hotel in Berkeley Sq. which is making capital of its Candle Light diningroom alternating with the Pinkerton Boys, limbo dance exponents in the calypso idiom.

Bryan Blackburn also has the new show at Winston's Club, headed by Danny LaRue, Peter Reeves, Susan Irwin, Toni Palmer, Johnny Webb and Toni Kaye.

When Bruce Brawer severed from Meadows' Churchill's operation, he called it his competitive nitergy Winston's. Parallel policies for last three years although somehow Churchill's seems better known to the Yank tourists.

Abe Aaronson, some 25 years in London, starting first as the bandleader, operates the swank 500 Club and the Embassy, latter with floorshows and the former just an all-Mexican style of late-hour torperry. Many of his staff have been 15-20 years with the boite.

The class hotel visitors are flooded with "guest" memberships to almost every type of boite which maintains a pseudo-membership policy as part of the admission tax gimmick. The River Cub, Caprice and Mirabelle are the class eateries; the first two especially good; latter, while tonier, is a case of "unless if they know you," the groceries can be spotted.

Jack Hytton's new Crazy Gang revue, "Clown Jewels," again revolves around Bud Flanagan, Jimmy Norvo & Teddy Knox, Charlie Naughton & Jimmy Gold, "Monseigneur" Eddie Grey, all of whom make no bones about their veteranhood. Program notes attest to the fact none is "just 30." All were born before the turn of this century: Naughton & Gold, for example, have been stage partners 47 years and this is their 27th Crazy Gang show.

Hytton produced the Crazy Gang shows the last 20 years after George Black sponsored them the initial 8 years. This is Bud Flanagan's 28th annual stint, and "Clown Jewels" reprises outstanding bits and pieces from the previous editions.

## Paris Boites

As with the rubberneck buses which take up the slack at New York's Latin Quarter and Copacabana, and any and all of the Miami Beach spots, the "Paris By Night" tours sustain many of the Pigalle boites. Even the class Lido fills its second (post-1 p.m.) show with the French, Scandinavian, German, American and assorted provincials.

Pigalle, while shabbier and shoddier, is still a garish carousel at night with all sorts of distractions, "exhibitions" and other sucker comports offered, as one navigates from the rue Pigalle to the Place de Cligny to the Boul' Blanche. The "shim" joints are Le Moncoq, Chez Mounie, Carrouel, Coccielle is back, Le Carroll's, Indifferent, Madame Arthur, Elle Et Lui — these are the third-sex boites, accent on she-he or he-she's, as the case may be.

The fiddle (Russian) joints, expensive and schmalzy, go on and on, and new ones are added—now Florence and Ciro's are of the same policy, augmenting the cooler and airier Dinazade (nice outdoor garden). Chez Nony (stuffy), Monseigneurs (doing a comeback) and Ch. Herzade.

Paris and striptease are synonymous and the kingly, is still Alain Bernardin's Crazy Horse Sa'oon, plus Le Sex, the Shako, the Night Club, Grisbi, and L'Aiglon.

Of the plush cabarets, the Lido is head and shoulders above 'em all. The Folies Pigalle has taken up the slack of La Nouvelle Eve. The Naturalistes, the Sphinx, Pigalls, Moulin Rouge and Robinson's Moulin Rouge, La Villa, Boule Blanche, Venus, College Inn and Jockey Club follow; some are on the Left Bank. Le Drap d'Or is pre-tentious and overpriced but has the advantage of a key location just near the Etoile.

Beaucoup Yankee jazz in Paris, viz, the Blue Note, Mars Club, Trois Maillets, Club St. Germain-des-Press, for French jazzists, the Chameleon, Caveau de la Huchette, La Bidule and Storyville—all as good as les Americains.

Discotheques for dancing include La Licorne (newest), Microtheque, Butterfly Bar, Whisky A Gogo, Kilt Club, St. Germain, L'Etoile, the Discotheque, and the Epi Club.

The Left Bank has a flock of small boites featuring new and offbeat talents, chiefly composer-singers, plus puppets and poets, guitarists and the like, among them the Moineau, Eluse (one of the better talent cradles), Echelle de Jacob, Galerie, the Port de Salut (death masks to order, while you wait!), Vieux Colombier (ex-famed Existentialist jazz spot, now for dancing mainly, interlarded with strippos); La Rose Rouge (now a samba dance spot); and the Tabou (where Existentialism and Juliette Greco started), now mainly a strippery.

## Bellydancers and Balladeers

Folk spots are the Arabian bellydancers at El Djazair; medieval French songs at the Caveau Des Oubliettes (the French debt to Elizabethan roundelays), the Caveau de la Bolee and Lapin Agile.

Chez Suzy Solidor continues with that chanteuse at the helm, strictly for the French: ditto Chez Renee Bell; the Acapuco; the Guitar, Le Catelan, Puerta Del Sol (these three for Hispano stuff), the Scandia (smorgasbord and singers), and Au Franc Pinot, which has lost its personality since founder Borrah Minevitch's widow was eased out of its operation.

Elephant Blanc and Jimmy's on the Left Bank remain the Stork and Morocco late-hour hooferies. Andre Ekkyan has the best all-round dance band at Maxim's; he is a sax-clarinete virtuoso. Numidia tickles the ivories (Yank tunes dominantly) at La Calavados, the fave winduppery near the Hotel George V, spelled by Youki, Karel and Los Latinos guitarists.

"Art Buchwald's Secret List of Paris Wining, Dining, Etc.," (200 francs, or 40c) is a must, along with your money-converter. Inside backcover has a blank page for "Girls" (to fill).

French playwright Henri Bernstein's daughter, Georges (Mme. Francis Gruber), operates Les Petit Pavés, a Left Bank restaurant which is getting the show biz bunch chiefly because of late-hour dining convenience. (No self-respecting Paris chef likes to start after 9 p.m., even in the late French dining habits). Food so-so and eatery needs airconditioning.

Only Maxim's, among the restaurants, and the Paramount cinema showcase on the Blvd. des Italiens are airconditioned in all of Paris. Metro's former Madeleine showcase, at one time, also had airconditioning. The Russian boites are the prime hotboxes and business must suffer since garden-dining is hazardous for the femmes.

Metro's Continental chieftain David Lewis is such a steady Maxim's customer that all he needs is a charge-it pencil and he does, they give him 10% discount.

Andy MacElhone, son of the original Harry MacElhone, who operates Harry's New York Bar at 5 rue Daunou ("sank roo" (see no), he advertises, for the fractured-French Yank visitors, as a guide to cabdrivers) has "Cocktail's, Paris," as his cable address.

London to packager Maurice Winnick's cable address is "Showbiz."

## Roman Niteries

Tony Prantera's Hostelloria della Orso is still the top boite with its downstairs cocktailery, the Blue Bar; the second floor diningroom (now too small for the traffic); and the Cabala nitergy on the top floor.

Rome's Open Gate Club calls its revue "The 10c Show" which would be cute if its unpretentiousness spelled out extra values. However, it short-changes with the monotony of the same song-and-dance styles despite Tito Leduc's background with Katherine Dunham, the Tropica nitergy in Havana, and his Metro studio stint in Hollywood. Rosemarie Laane, Sacha Wassilicoff, Arlette Sicaud and Marcelle Altieri are the other terp and chirp soloists, all pro but somehow not jelling. However the dancapathy by the anonymous dance band is good and gets 'em out on the floor. RCA Victor's local execs, Ennio Mel's and his a&r man, Enzo Micocci, would like Dinah Shore and Lena Horne to play the Open Gate in the late-summer or early fall and record an on-the-scene LP.

Don Marino Barretto Jr.'s band came to attention here—a Cuban band with Italian musicians, Fred Buscaglione is the hott st local band. Pietro Gabrielli owns the Grotto del Piccione which also has a tea dance policy for the Roman juve set. The Pipistrello (The Bat) also attracts the younger set—it reminds of New York's LaRue's of another generation. The Florida, Broadway and Nirvanette are the al fresco pickup joints, with \$15-a-head French champagne part of the hostessing pitch. The Marchesa Antonio Gerini owns the Pipistrello, hence the top standards. Two more Pipistrellos are due, one in Capri and one in Elba which is vying with Ischia and Capri for "undiscovered" tourist trade. It would be the first regularly operated nitergy in Elba.

Incidentally travel writer Horace Sutton and his bride (Pat) of almost a year—ex-"Fair Lady" dancer—are doing the little known Italian islands for a January 1960 piece in Esquire, with an eye to conditioning Olympics tourists to "discovering" new island retreats, other than Capri or Stromboli, the latter put on the map by the Rossellini-Bergman idyll.

"The screamers" (new Italo "singing" technique) is called "urliatori," in Italian, and disker Tony Dallars is its prime exponent.

Roberto Fozzi is succeeding Bruno Martino's tiptop band at the Grotte de Piccione, and The Kinssmen, Yank Negro quintet, hold over. Latter disk for Ricordi; Mar-

tino is HMV. The platter rep for b.o. is the same in Italy as in America.

Jerry's Bar, facing Bricktops, is the daytime haunt of the Italo-American ginrummy set with boniface Jerry Chierchio presiding. James ("From Here To Eternity") Jones, when resident in Rome, contrived a screwball Hiiglgac Club, the letters coined from "Hold it, I got gin, let's get a count" and now Bataston has contrived a special tie for the group (Mike Stern, Bruce Cabot et al.), Bricktops goes on—the redheaded Harlem femcee was away in Madrid on one of her periodic talent quests.

## Vienna Tourism Fears 'If

### Peace Ever Breaks Out'

The Viennese is laconic that "if peace breaks out between the Russians and the Americans it would be bad for us," since they are capitalizing their buffer position. Many recall the 1930-1936 depression in America when almost all Austrian hotels were empty. Tourism pays Austria's entire deficit.

The lack of the quick hand-out and the general gemuetlichkeit makes Vienna attractive as a still "new" tourist territory. Whatever may have been its storied (chiefly in operetta) glory, the city has lots to offer with its hoerigers (new wine festivals) and the attraction of the Grinzling and Prater woods for pop priced excursions.

Liane Augustin has operated her Eden Bar for five years and prior thereto two years as the Boheme Bar; "bar" is a misnomer since the Eden is a class boite. Gabor Kenez, her husband, runs the works. She is a versatile thrush who has toured the Continent and, while especially facile in French, as well as her native German, she sings fluently in English and would do well in a class spot like the Maisonet of the Hotel St. Regis, N.Y., for example. She is w.k. to diskery buyers via her Vanguard and Vox LPs. She has a good five-piece band headed by Charley Bouchee, with a young Greek singer, George Dimu, featured.

The other class bar in Vienna is the Monseigneur, with gypsy violinist Antal Koze featured.

Viennese for clipjoints is "wurzlokal" and the Casanova, with its female impersonators' policy, caters dominantly to the moneyed tourists; hence falls somewhat into that category according to Vienna standards. The Maxim-Lido is another neo-stripshow.

The Moulin Rouge has a highly creditable show with no nonsense about the stripping—the kids get down to the bare facts with a minimum of the "tease"—just strips. However, the show is tastefully done, interlarded with standard acts and has been a postwar staple.

## EUROPEAN CHATTER

Wolfgang Wolf (Metro head in Vienna) and his wife, Marietta, with a flock of visiting firemen casing the Danube belt.

Beggars with fiddles, accordions, etc. now displaced by one blind mendicant on Paris' Blvd. des Capucines playing a portable hi-fi recording machine.

Nice Pan Am touch in transit as the portable phonograph players playing music comedy and atmospheric Paris-Rome chansons.

Emmett Dalton, associate of Louis Elliman, head of Odeon (Ireland) Theatres Ltd., was a real-life Irish commando who hijacked revolutionary prisoners captured by the black-and-tans, a situation which James Cagney reenacts in "Shake Hands With The Devil" which was filmed in Dublin and at the Elliman-Dalton Ardmore Studios. British tv and feature films utilizing that new studio prolifically.

Yanks still amazed at the "no soap" no matter how much you pay for a room in a class hotel.

Don't forget the converter for the electric razor as it varies from AC to DC and from 110 to 125 to 220 volts. Also, bring a long extension cord and a portable mirror as European hotels are notorious for saving on the juice. Also, in London it's tabu to shave in the bathroom, an obsolescent law, and the plug is usually near a dimly-lit vanity table.

Christiane Rochefort, press aide to Favre LeBre, the Cannes Film Festival bossman, is author of "The Warrior's Reponse," novel just published and critically acclaimed.

Ernest Town, ex-Gae Foster (Rox), and ex-Harry Delmar dancer, on the Pan Am New York-Rome run, via Lisbon, Barcelona and Nice, is typical of several former show biz personalities encountered over the years. They're affable and good greeters—and frankly state, "It's nice work, and we eat more regularly than trying to make the grade in show business."

Stanley (Neiman-) Marcus, the Dallas department store tycoon, setting up 1960 showmanship & style tieups for the Olympiad year with Fontana, the Rome couturier, and other Italian fashion and luxury houses.

Ex-juvenile Jack Forrester, now Jean Paul Getty's No. 1 associate, all over the European map on oil business.

Showmanship is the word for the Elizabethan restaurant in London whose low-bodied waitresses' derrieres seem to invite the friendly pinching from the customers, and who drink (pardon, quaff) a claret (pardon, "mead") from two-handled loving cups with the male patrons. Same type of showmanship applies also to Nestou's Vieux Moulin, at Cros-de-Cagnes (near Cannes), with its indoctrination of "Chevaliers of the gourmet circle," fancy chains, a ceremony in flowing robes, etc., which is a sure come-on for the return trade. Boniface-emece Nestou would have a good chance with such a policy in the U.S.

Honeymooning Ely A. (NTA board chairman) Landaus on extended European trip.

Mafia mob money, including some of the Yank lam-masters now in Sicily and other Italian environs (by request of Uncle Sam, or otherwise), reportedly invested in some of the choicest London, Cote d'Azur and other hotel properties, according to insiders. Through fronts, of course.

British financier Charles Clore's \$56,000,000 cash bid for the Watney Mann group of pubs (England's largest chain) may revolutionize the "smoky, smelly, sawdust days" of that hallowed British institution, the Pub (public house, or saloons).

Harry Pilcer, of Gaby Deslys fame, still conferencing Chez Brummell in the Cannes casinos.

## Hamid Adamant on Separate Atty. To Represent AGVA Welfare Fund

"We will never accede to having the counsel for the American Guild of Variety Artists as counsel for the AGVA Welfare Fund," George A. Hamid, chairman of the board of trustees of the fund and proxy of GAC-Hamid, declared last week. Opposition to selecting Harold Berg as counsel of the fund was voiced by Hamid following adoption of a resolution by the AGVA national board demanding that the fund retain Berg as its counsel in place of incumbents Silverstone & Rosenthal.

Passage of the resolution on the attorney changeover was the second time that the union had okayed such a resolution. The AGVA representatives, at that time, put up a stiff battle to move Berg into the fund's setup, but this was resisted by the employer representatives at that time. Position of the employer trustees is that retention of an attorney representing AGVA in a similar pact with the fund would destroy the impartial character of the setup. Having failed to achieve a majority vote, the matter was left in abeyance.

At the same time, Hamid said of the present counsel, "Silverstone & Rosenthal have done a wonderful job and there is no question of replacing them." He also praised Michael Rechner of the S&R firm. Hamid stated he will not give in to any kind of pressure in administering the affairs of the fund. Currently, Hamid and the other employer trustees are seeking to invest \$200,000 of the fund's money in various securities.

Hamid also disclosed that the Silverstone & Rosenthal firm was recently given an increased retainer by unanimous decision. Hamid said that he was in Hawaii when the increase was given, and was in favor of the step, although he would have differed in the amount.

The AGVA national board, at the time of passage of the resolution providing for substitution of attorneys, also voted to dismiss AGVA administration critics Penny Singleton and Rajah Rabold as AGVA reps on the board of trustees. (Continued on page 112)

## 'Capades' Hot 82G In 1st Ore. Week

Portland, Ore., June 23. "Ice Capades" racked up a scorching \$82,000 in seven evening performances and three matinees for the first week (12-18) at Oregon Centennial Exposition Arena. The 5,500-seater was scaled to \$3.50. Take is considered even greater since the icer is working behind the main gate which has an additional tab of \$1.

The Joan Harris outfit is the preem attraction for the 100 days of shows at the Arena. The second round of "Capades" looms to outgross the opening sesh.

This is the first appearance in nearly 10 years for "Capades" here. When the old Coliseum was condemned, both "Capades" and "Ice Follies" had to cancel this town. "Holiday On Ice" moved in here for the last five years and did well.

## Philippe Sets Compagnons, Piaf (No Edith) for W-A

Although Claude C. Philippe is slated to leave the Hotel Waldorf-Astoria, N. Y., where he is veepee and booker of talent, he is still lining up acts for next season at the Empire Room. Philippe has signed Compagnons de la Chanson for March 7, to be followed by Edith Piaf April 4. Both acts are expected to remain for the April in Paris Ball, an annual event at the Waldorf which Philippe has supervised for many years.

With Miss Piaf's booking at this hotel, she'll make her N. Y. bow with new billing. Henceforth, she'll be marquee as Piaf.

## Sign Marlene for Rio

Marlene Dietrich has been signed for a two-weeker at the Copacabana, Rio de Janeiro, starting July 27. Miss Dietrich is also dickering for dates in Melbourne and Sydney, but nothing definite on the latter.

Miss Dietrich's only other cafe dates are in the U. S., generally at the Sahara, Las Vegas.

## Wildwood Police On Night Prowl To Nab 'Nudists'

Wildwood, N. J. June 23. With city fathers tightening up on after-dark dress, bathing suits, short shorts and other revealing beachwear will be taboo on avenues and boardwalk after six p.m. Violators will first receive warnings, then stiff \$200 fines.

Otherwise, hotel, motel, tavern and other business people are urging less over-zealous police work which is believed to be harming the economy of the resort.

Some visitors have complained that the city looks more like an armed police camp than a resort. Even the doormen and bouncers at cabarets wear police uniforms, though not actually on the force. Idea is to scare under-age trade away by checking age cards.

Newly elected Assemblyman Anthony Volpe has stated that police must use special care in resort areas lest the manner of enforcement injure the economy of the resort.

The Wildwood Leader commented editorially that "A number of persons arrested by members of the night squad at their trial insisted they had been struck first by the arresting policemen even though they had not resisted arrest. If they had struck the policemen, they said, they had done so in self-defense."

The editorial continued, "Whether or not they were telling the absolute truth may be hard to discover, but when any large number of persons tell the same story it is worth investigating. It may be entirely possible that some of the members of the night squad are a bit too eager to use brutal methods and to deliver the first blow. If there be any such methods used by the night squad, officials should see to it that they stop. It would not be to the benefit of Wildwood to gain a reputation of permitting police brutality."

## Boston's Black Angus Pulling 1st-Anni Bash As Town's Toots Shor's

Boston, June 23. Dick Richard's Black Angus theatrical eatery celebrates its first anni Thursday (25) with a party for show biz, politicians and VIPs. The upstairs Room, closed down for refurbishing, is being opened for the affair, and Donald Van Wart, on the 88, and Philippe, imported from the Virgin Islands, will pipe. Helen Manning will hold forth on the downstairs piano.

The beanyery, with singers and 88's, a fast-disappearing brand of entertainment in Hub, was picked up by Richard with opening last year and has been markedly successful. Despite a season which saw fewer pre-Broadway tryouts coming in than for several years, and some periods in which the three legiters, which surround the spot, were dark, the dinery did well with show biz, politicians, athletic clientele.

Entrepreneur Richard, with 15 years of dinery management, has built the spot to wide acceptance, practically the Toots Shor's of Boston.

Balinese Club has been reopened in Galveston for the season with Jose Ortiz orch; formerly at Crescendo Club in Houston.

## Burley Season in A.C.

Atlantic City, June 23.

Only burlesque in the state, and one of the few in the nation, moves into uptown Globe Theatre Friday (26) for a summer stand scheduled until Labor Day.

Headlining opening bill will be Jill Huntley. Globe, shuttered during off-season period, has done good business as a burlesque house in-season for 30-odd years with a show which has not brought police knocking at the door.

## Supper Club Sparking Nitory Biz Via 'Twofer' Membership System

Hartford, June 23.

New statewide organization is attempting to get 'em out of the house and into restaurants and night clubs. Founded by a triumvirate of local men, Supper Club of America got off the ground this spring with tieups with 35 dining spots.

Plan, which has been licensed for Philadelphia and Miami, offers "half price for two" persons eight times a year among 35 participating eateries and night spots. Membership in the SCA costs \$10 for the year. Each of the eight free meals must be taken at a different spot.

Idea is to get SCA members to visit several spots during the year. Although food for a party of two is available at half price, the full fee must be paid for liquors. Originator of the idea and president of SCA is Charles Caplin, local magazine publisher. Herman Wolf, former executive aide to Governor Ribicoff, and advertising exec G. Frank Sweet are the other two officers of the org.

Participating spots receive advertising and promotion through mailings of the SCA, word of mouth of members plus newspaper space the plan has garnered.

## Boston Arts Fest Gets Week Added

Boston, June 23.

Hub's cufo cultural combo Arts Festival in the Public Garden, hammered by rain and financially in the hole, nabbed a shot in the arm from city officials late Friday (19) when members of the Boston Park Commission is in an unprecedented decision gave the festival permish to remain open for another week, through Sunday (28).

The Arts Festival, biggest in the U.S., has been scorned by the Park Dept., which has been trying unsuccessfully for several years to keep them off the Garden, because of damage done to the grass and flowers by the usual 500,000-750,000 attendance. Attendance this year for the 17-day round of art, dance, opera, poetry, jazz and legit has been less than 200,000, according to Jerome Rosenfeld, co-founder and vice chairman of the festival. He termed the park ruling a "lifesaver for us and a break for art lovers who have been unable to attend because of the rain."

The festival opened June 5 with the New England preem of "The Scarf" and "The Devil and Daniel Webster," operas; and presented Paul Draper in modern dance with the American Sinfonietta, the Gagaku Dancers, and ex-Broadway drama, "Epitaph For George Dillon," by the Washington Arena Players. The events of the festival concluded Sunday (21) with a Boston Symphony concert climaxed by Handel's "The Royal Fireworks" with the orch playing from the Swanboats in the Public Garden.

## Borge Wham \$98,800, L.A.

Los Angeles, June 23.

Victor Borge clocked a smash \$98,800 in seven performances last week at the Greek Theatre. Comedian-pianist hit \$93,500 two years ago for same number of performances.

## JOLLY ROGER OPENING

Lake George, N. Y., June 23.

The Jolly Roger opened in Lake George Village last week, with Bissell & Farley, ice skaters, and the Southern Colonels orch.

It's a restaurant and cocktail lounge, plus a swimming beach with cabanas.

## N. Y. Cafes Facing Competition For Pre-Booked Biz From Catskill Hotels

### RBB&B 231G in Chi 20

Chicago, June 23.

Ringling Bros. and Barnum and Bailey Circus grossed \$231,000 for 20 performances at the International Amphitheatre. Capacity for 10-day stand was over \$400,000, with house scaled to \$3.50.

It was sawduster's first local engagement in four years. Troupe opens in St. Paul Friday (26) for three days, then shifts to Indianapolis.

## Lewis, Sands Playing The Market (Super)

Dallas, June 23.

The supermarkets continue to invade show biz. Two leading grocery chains will present mammoth free shows throughout Texas during the fall season. One will be headlined by Jerry Lewis and the other will feature Tommy Sands. The latter will play the Dallas Memorial Auditorium in Mid-October, a month after his swing through Abilene, Midland, Odessa, Lubbock, Amarillo and El Paso.

The supermarket show is one of the newest ideas in merchandising. Customers save their shopping receipts until they total \$25. The register tapes are then converted into tickets—one ticket for every \$25 spent in the supermarket.

A year ago, a show co-headed by Julius LaRosa and Herb Shriner and featuring the Fabulous Dorsey band, played to a huge audience at Fort Worth's Will Rogers Coliseum.

Rounding out the Tommy Sands Show, which is due here around Oct. 20, are Jack Carson, Jane Morgan, the Goofers, Homer & Jethro, the June Taylor Dancers, Johnny Matson and Hubert Castle. The event will be sponsored by the Humpty-Dumpty Food Stores—a division of the A.C.F. Wrigley Co.

Jerry Lewis' extravaganza, which opens Sept. 15, includes the Chordettes, Hubert Castle, Homer Garrett's Hollywood Square Dancers and Teddy Phillips Orch. It is sponsored by Furr's Supermarkets Inc.

Johnny Hitt, agent for the Music Corp. of America, will produce the show.

## At Maestro's Request A Singer Agrees to Cut Spinach From His Chin

Toronto, June 23.

Because Paul Grosney of the King Edward Hotel, Sheraton unit here, refused to conduct for Ken Steele until the latter shaved off his beard, the singer of romantic ballads did so before the new leader from Winnipeg would lift a baton. As new musical director of the hotel, Grosney threatened the singer with loss of the booking.

Said Steele: "I started the beard seven weeks ago to take attention away from my protruding teeth. If I had been known as a bearded performer like Burl Ives or Alfred Drake, then I would have a case for keeping it. So I can't really ask the hotel to take part in my experiment."

Said Grosney: "I looked 'beatnik,' and I have no use for that word; but I don't think the Sheraton management would appreciate it, particularly on a singer of romantic songs; but at most of Toronto's night spots, I would insist on Steele's not shaving."

Said Glenn Brewer, resident manager of the King Edward: "I had no objection to Steele's beard and I couldn't care less about beards. We'd never order anybody to shave. We've had lots of people play here with a lot stranger things than beards." (Brewer did not elaborate.)

The New York cafes, which have been going strong with the pre-booked organization business, are eyeing a threat which they think may materialize within a year or so. They anticipate losing a lot of the present gravy-train to the mountain hotels. The weekend outings in the winter season, or during normally slow periods, is figured to take a big bite out of the metropolitan nitory biz.

The bonifaces point out that some inroads have already been made, but the nick hasn't yet reached harmful proportions and the nitory catering business is still on the upbeat. However, they think that just as the cafes have been going suburban, some organizations have felt the urge to travel a bit more, and hold the outing in some of the country inns.

During the past winter season, the hotels have been hitting a healthy midweek stride with the organization outing business. They have been able to come up with minimum deals for groups at periods when individual business at the hotel was at a nadir. This group business has been in addition to the convention and meeting trade which has also been a heavy revenue getter during the slow months in the Catskills.

The niteries are getting the help of the travel agencies in bucking the Catskill trend, since some hotels have set up their own organizations to get this kind of business. Also the groups have found that by doing business with the hotel directly, they can solicit the hotel for a donation to the society's charity fund, or that a certain number of officers and committee-men get their rooms on the cuff.

Frequently, the travel agencies have found the hotel booking to be a one-shot. Afterward, the association goes directly to the hotel operator, and makes private deals which sometimes acquire to the benefit of the society, and leave us face it, sometimes to individuals. (Continued on page 114)

## Ohio Weighing Sun. Blue Laws

Columbus, June 23.

Present Sunday blue laws will affect planned programs of at least 30 county fairs and three independent fairs this year, all of which up to now have operated on Sundays without incident. However, the Ohio Legislature is considering two possible solutions, as a result of a recent ruling by State Atty. Gen. Mark McElroy that all publicly-owned property must comply with the blue law regulations enacted more than 100 years ago.

The Senate is considering a bill to repeal the present blue laws entirely, while the House is considering a bill spelling out what can be done on Sundays. The House bill would permit state, county and independent fairs to operate, as well as public places of entertainment, recreation or education, traveling and services and conveniences incidental to sports events, amusements and entertainment.

The House bill is considered a stopgap measure, and a move is on to set up an interim legislative committee to report to the next General Assembly on proposed legislation to revamp the present blue laws.

## 'Holiday On Ice' Raises \$5,300 for Mex Charity

Mexico City, June 23.

The touring company of "Holiday on Ice," in its final Sunday matinee (14), turned over the box-office receipts of \$5,300 to the Mexican Rehabilitation Institute. The Institute gives aid to cripples.

City authorities annulled taxes for the benefit performance, and "Holiday on Ice" company received personal thanks of the Institute head.



## Wildwood Talent Lineup Shaping With New Names Added By Cafes

Wildwood, N.J., June 23. Latest names added to local rosters are the Four Aces, Al Alberts, Earl Bostie, Illinois Jacquet, Georgie Shaw, the DeJohn Sisters and Jodie Sands.

Bostie will appear from July 6-20 at Phil & Eddie's Hotel Biltmore Surf Club. Jacquet follows Bostie from July 20 to Aug. 3, Billy Hope band will season at the Surf.

The Four Aces and Al Alberts will headline two added bills at Ben Martin's Club Bolero. Final slate shapes up thusly: July 14, Jimmie Rodgers; July 5-12, Four Aces; July 13-19, Al Alberts & Connie Francis; July 20-26, Tommy Sands-Norman & Dean; July 27-Aug. 3, Buddy Hackett-Tommy Leonetti; Aug. 3, open; Aug. 10-17, Martha Raye-Frank Verna; Aug. 17-24, Sammy Davis Jr.-Bob Melvin; Aug. 24-Sept. 7, Johnny Mathis.

Oscar Garrigues' Manor Hotel Supper Club will try a revue format and supper show in addition to the usual late-night offerings. His headliners on successive weeks from July 3 will be Al Martino, Betty Madigan-Frank Verna, Kathy Linden, Jodie Sands & Bob Eberly, Cathy Carr, DeJohn Sisters, Tommy Edwards. For the first time, Garrigues will offer a chorus line, the Trey Day Dancers.

Nathan Staller, attorney for Fred Gleim, new owner of Diamond Beach, indicates that the Ray Eberly band has been signed for the season there.

The new Coach room of the Grenoble Hotel is offering the Four Matys Bros. for their sixth season there. Also on the bill are Lynn Michaels and Hal Case.

Lou Booth's Chateau Monterey returns to a full show with singer (Continued on page 112)

## Mpls. Jazz Spot Maps Act Policy Come Fall

Chicago, June 23. Freddie's Cafe, Minneapolis jazz spot, initiates a policy expansion come fall with actor-comedian Shelley Berman, starting Nov. 23 for two weeks.

Nitery had indicated a yen for acts, but till now had been dissuaded principally by the 20% Federal cabaret tax. Future of the policy will depend on how well the club makes it under the tax burden.

## Club Harlem Jumps Gun On Nitery Bows in A.C.

Atlantic City, June 23. Club Harlem got jump on all seasonal night spots when it opened again featuring Larry Steele's "Smart Affairs of 1960" Thursday (18).

Sepia spot operated by Ben Aiten and Cliff Williams and managed by Jack Southern will bring in, to augment the Steele unit, Billy Daniels July 23 and Arthur Lee Simpkins and the Four Step Bros. Aug. 6. Both Daniels and Simpkins come in every season.

Steele this year brings back many known here in seasons past, including Damita Jo, Slappy White, Sir Lionel Beckels, the Buccaneers, Cleo & Bernard, Clyde Webb, Jimmy Elliott, Dolores Proctor, Andre Pitts and Ted Shavon, plus a line, backed by Johnny Lynch with vocals by Toni Levexier.

Cocktail lounge has "Crazy" Chris Columbus and his swing group and the Willis "Gator Tail" Jackson quartet.

## Pitt's Tender Trap Bows

Pittsburgh, June 23. The Tender Trap, a new intimate cocktailery, opened over the weekend to turnaway biz in keeping with the success of the many rooms of this type during the past two years.

## Expand Disneyland With Submarines, Scale-Matterhorn, Monorail System

By WHITNEY WILLIAMS

Anaheim, Cal., June 23. Walt Disney has developed a new pattern for his Disneyland. Purpose: to attract even greater crowds than the 16,000,000 persons who already have visited his "Amusement Park" since its opening four years ago.

Total investment in Disneyland as a result of this latest major expansion—four months in construction, several years in planning stage—now is \$29,600,000, up from the original \$17,000,000 outlay. Number of attractions (exclusive of exhibits and shows) has been increased to 47, as against 22 on opening day four years ago.

Major new developments which were unveiled last week to nearly 2,000 press and their families—and Vice President Richard Nixon and his family—are threefold. Additionally, three other attractions have been completely revised, and a fourth, "Circarama USA," produced specially for the Brussels World Fair, is premed in this country via Disney's 360-degree process.

**Underwater Ride**  
Most expensive of the new ventures is the Submarine Voyage, which cost \$2,500,000 to complete. The Matterhorn, a scale replica of the famous Swiss peak, rising 146.5 feet and equivalent to a 14-story building in height, cost \$1,500,000. The Disneyland-Alweg Monorail System, running nearly a mile and with bright-colored trains streaking over a concrete highway in the sky to heights of 34 feet, \$1,300,000.

Other new attractions include the Skyway, a Swiss aerial ride in gondolas, which now passes directly through the Matterhorn to give passengers views of caverns

**Ben Goffstein in Hosp**  
Las Vegas, June 23. Benny Goffstein, proxy of Hotel Riviera, is in Cedars of Lebanon Hospital in Los Angeles for a two-week rest and checkup. Goffstein heads the local United Jewish Appeal drive, so he's been conducting the campaign via phone from his bedside.

## Chalfen Breathes Down Hurok Neck As Russian Pet

Minneapolis, June 23. Morris Chalfen, local "Holiday on Ice" impresario, has gotten into such good graces with the Russian bigwigs since he brought that show behind the Iron Curtain that he promises to take his place with Sol Hurok as their favorite international entertainment promoter.

Advices received from him is that he'll bring a Russian ballet troupe to this country next winter, including Minneapolis in the itinerary, and will promote the Russian soccer team's Mexican and Caracas appearances. He also is hopeful of lining up a number of other Russian attractions for U. S. tours, he says.

It also develops that Chalfen played a key role in getting the Harlem Globetrotters permission to play in Russia and, instead of returning home last week as he had planned to do, he's now remaining there until the Trotters arrive next month.

Chalfen was instrumental in getting the Mosoya Folk Dancers ballet to come to Minneapolis for a Northwest Variety club benefit and the attraction drew capacity houses for two nights in the 4,800-seat Northrop Auditorium.

## Ashton-Pat Rainey Retie

Boston, June 23. Harry Ashton, former Ralph Flanagan advance man, has reunited with thrush Pat Rainey, Hub singer back from Paris. Aston was her original personal manager.

First date for the blues singer was Blinstrub's 1,700-seater. She was in Paris for three years and now plans eastern nitery dates.

## Pleasure Island's 'Glamour' Preem In Mass.; Eye 1,200,000 Gate 1st Year

### British Strong Girl Picks Up Lotsa Dates

Glasgow, June 23. Joan Rhodes, strong girl, who bends steel bars and tears up telephone directories, is packed for tv and cabaret work in Paris and four weeks at the Casino della Rosa, Rome, Italy, during August.

Femme, currently scoring in vaude at the Empire Theatre here, is the only distaster in show biz with a glamour-girl-bends-nails act.

### Map Major Expansion Of CCE Site in Ottawa

Ottawa, June 23. Expropriation of more than 250 properties, most of them residential, will be necessary if Ottawa carries out its plans for the expansion of municipally-owned Lansdowne Park. The park is the site of this town's annual Central Canada Exhibition which for at least 10 years has been straining at the seams to accommodate its midway, shows, exhibits and other facilities.

Expansion would permit construction of a new civic centre, including an auditorium and legit theatre, as part of the park, and the people concerned are seeing the development as a national cultural and entertainment spot. Because of the possibility of the centre being national, financial aid from the government is expected to be weighty. The Theatre Foundation of Ottawa and other similar groups concerned with the lack of concert and legit facilities in Canada's capital city are working strongly for this project which, if begun soon, would be ready for the celebration of Canada's centennial in 1967.

### Melvin Bows at Copa

Comedian Bob Melvin has been signed for his first date at the Copacabana, N. Y., starting Dec. 17. His previous N. Y. stands have been at the International and the Latin Quarter.

Wakefield, Mass., June 23. More than 2,000 thronged the new \$4,000,000 Pleasure Island, Disneyland type amusement park, preeming here for benefit of Boys Club of Boston Saturday (20). A carload of Hollywood and other personalities flew in for the opening, including Fess Parker, Leo Carrillo, Will Rogers Jr., Doug Kennedy, Pat Conway, Jan Clayton, Jim Davis, Jean Marshall, John Bromfield.

New spot is aimed at the tourist trade plus Yankeeeland draw and has combed amusement with art and engineering skill to set up a new kind of biz for this territory. Pepsi-Cola has a "Diamond Lil Show" in an authentic repro of a saloon, mahogany bar, chorus girls and all. Only Pepsi-Cola is served. The show has Champ Butler, Hollywood diskier, as "Ragtime Cowboy Joe"; Charmaine Harma, as "Diamond Lil"; Buddy Farnan, west coast comic, as "Sourdough MacPherson."

Estimates are that 1,200,000 will be clocked into the park during the first year at a general admish price of \$1 and 50c for children.

Putting fun into upper brackets, the project, built on 80 acres, has an authentic 150-year-old New England fishing village, "Clipper Cove," and ornate, Victorian architecture of the Old West reproduced in "Goldpan Gulch" and the "Chisholm Trail." Ride attractions include the "Wreck of the Hesperus," simulating journey of ships on the ocean encountering whirlpools, storms and hurricanes, with special sound and lighting effects all set off by electronic devices.

Another dark ride is "Old Chisholm Trail" where customers are (Continued on page 114)

## AGVA to Vote On Jaffe as Flack

The American Guild of Variety Artists is readying to hire a Broadway press agent to publicize the union. Jackie Bright, national administrative secretary, has sent out a letter to the national board asking members for approval of the project.

Bright recommended the firm of Eddie Jaffe & Sam Gutwirth, whom he described as having considerable experience in publicizing unions "on a national as well as central labor level" as well as personalities. Fee will be \$150 weekly on a month-to-month basis.

Originally, the national board at its recent Washington meeting passed a resolution empowering Bright to hire a public relations firm skilled in labor relations. However, flack firms approached, according to Bright, asked for minimal fees from \$1,000 monthly and expenses to \$20,000 annually. He consequently sought out Jaffe & Gutwirth, who handle the Concord Hotel, Kiamasha Lake, where Bright frequently goes on weekends. The mail referendum results are not in as yet.

## N.J. Cafe Op Parlays Tax and Arson Capers

Camden, June 23. Cafe man Isador Bushkoff's three year probation on a Federal tax charge was revoked last week in U.S. District Court here, following his sentence of one to three years in prison by the Camden County Court (4) on a charge of arson. Bushkoff was sentenced after pleading no defense to a charge of conspiring to burn down the New Town Tavern, a cafe which he formerly owned in Delair, N.J. There was an explosion there last July 22.

U.S. District Court Judge Thomas M. Madden had placed Bushkoff and his wife on three years probation in 1957, after they had pleaded no defense to a charge of evading \$1,841 in withholding taxes for members of orchestras at their Delair tavern and a Wildwood spot they operated. Judge Madden imposed a one-year sentence on the cafe op, to be served concurrently with the country court sentence.

## Nippon Quintet Booked for U.S.

Tokyo, June 16. Showman Tom Ball wrapped up three weeks of scouting in Japan and Korea by signing the Gay Little Hearts to a six-week contract with six weeks of options. He expects to bring the five girls to the U. S. in September.

Long a favorite on the U. S. military club circuit here, the Japanese quintet, now ranging in ages from 13 to 19, will revamp its act to minimize instrumentalizing and thereby comply with union regulations. Singing, dancing and acrobatic display would be foremost, with about one-fifth of their stanzas given to combo work. Gay Little Hearts will probably stop-over in Hawaii for Special Services dates en route.

Unit is the sole act inked by Ball on this trip so far. Traveling with his wife, he'll return to States via Southeast Asia and Europe, scouting for talent along the way, being back in L.A. around July 10.

## Carswell Top Exec For Sheraton in Honolulu

Honolulu, June 23. Sheraton takeover of the four Matson hotels (Royal Hawaiian, Moana, Surf Rider and Princess Kaiulani) already has resulted in the resignation of Edwin K. Hastings as general manager.

New top man in Waikiki is Lloyd B. Carswell, a 15-year Sheraton veteran, transferred from the Philadelphia Sheraton. Hastings was offered this spot. After handing in his resignation, Hastings was offered general management of the Sheraton-East in New York City at a raise in salary. He refused "on principle." Matson originally brought Hastings here from the Waldorf-Astoria in New York.

Hastings said he hopes to remain in Hawaii. He already has had offers from Roy Kelley, owner of Waikiki's "one-man" chain of hotels (Reef, Edgewater, Waikiki Surf and Islander), and the expanding Inter-Island Resorts chain.

Bobby Carle & Blendalres, Deca disk combo, booked into The Sands, Las Vegas, opening July 8 for three weeks.



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# Hotel Buildup Shaping as Tokyo Looks Toward 1964 Olympic Games

Tokyo, June 23.

Officials started scurrying to ready programs for improving hotel accommodations and other facilities with the announcement of Tokyo as the 1964 Olympic site choice.

It is estimated that the 10,000 participants, officials and foreign press members could be accommodated at the Olympic Village and other billets especially built for the occasion. But the problem is how to accommodate the expected 30,000 foreign spectators.

Capacity of hotels in the Tokyo-Yokohama area, both Western-style and Japanese, is estimated at 8,330. Accommodations for an additional 12,500 are anticipated from the combined rooms of new large hotels expected to be ready by Olympic time or before. These include the Hotel New Japan, Tokyo, Nikko, Hilton and Taisei Tourist Hotel, all in Tokyo.

The Transportation Ministry's tourist bureau is calling for the construction of some lesser-grade hotels to provide for an additional 5,000 and apartment houses which can accommodate 6,500 more. Newly-built Japanese-style hotels are expected to be able to house another 3,000 with two youth hostels taking care of 1,000 each. Boarding houses are further hoped to absorb the overflow.

Plans also call for the Japan Tourist facilities Public Corp. to build two large hotels in Tokyo and tourist hotels in Hakone, Kyoto, Nagoya, Nara, Kobe and at 20 other locations. It will also build 10 tourist boats of 1,500 tons each and 20 sightseeing ships of 1,000 tons each.

For the Games themselves, the 50,000-capacity National Stadium in Meiji Shrine Outer Park will be doubled to seat 100,000. A new indoor swimming pool will be built near the stadium.

An Olympic Village will go up near Camp Drake, still a UN military facility. The village will have a track and field layout, two swimming pools and other training facilities. An Olympic Square, a huge dining hall, parking lots, customs office, a postoffice, a medical centre, barbershops, laundries and social provisions will be added. A super highway will link the village to the stadium.

Four main roads will also be built to handle the huge bottleneck of traffic expected to converge on the stadium in this city of already clogged traffic. Now that the jubilation of the selection of Tokyo has cooled, there's much spadework to be done if Tokyo wants to become bigleague.

## Pinch Eddie Sartain

### For Possessing Heroin

Honolulu, June 23.

Lee Edgar (Eddie) Sartain, one-time owner of the downtown Brown Derby nitery, was arrested by U.S. narcotics agents and police vice squadsmen, who said they found a supply of heroin in his possession after they stopped his car at a Waikiki intersection.

Police say the narcotics were worth \$10,000 on the "wholesale" market or upwards of \$100,000 when "cut" and sold to addicts. Investigators worked on the case for two weeks before making the midday arrest.

Sartain has been operating in the Far East recently as a theatrical agent.

## Wildwood Talent

Continued from page 110

Georgie Shaw, Others in the show will include Gaye Dixon, Bobby Charles, Susan Brooks, Frank Felice, Barbara Buchanan and the O'Connor Twins.

Marty Bohn's Nut Club has Anita DePalma, Mexican singer; Duke Doral, trick violinist; Eddie Sheppard and the Ned Swerdlaw trio. Joining the show soon will be mimic Jack Wallace.

Frankie Brent's quartet with comic Jay Price has joined the show at Sylvan Rosenfeld's Hurricane room.

The Judy Lane trio and the Neptunes are at Elmer's Cafe.

Cozy Morley's new Club Avalon has the Cozy Morley quartet and the Jack Wiegand trio. He also has three singing waiters, Puggy O'Neill, Frankie Springman and Penn Faye.

Billy McElroy and Sam Russo are the first offerings at Charlie Johnson's Cafe. Jackie Lee and Len Galloway will summer at Charlie Johnson's Dot's Spot. Pianist Le holds one of the local longterm and repeat engagement records.

Comic Don Hines heads the bill at Tony DiLorenzo's Oak Club. Artists pacted include pantomime artist Joe Talbot, comedienne Nat Raye, singer Gloria Dee and dancer Barbara Anne Kavanaugh.

### Muehlebach Summer Shifts

Kansas City, June 23.

Hotel Muehlebach, which is closing its Terrace Grill for the summer June 27, is shifting the Danny Ferguson orch to its street level Picardy Cafe, where nightly dancing will be the policy.

Ferguson will replace the Tony Caracci trio, which has held forth in the Picardy for several weeks.

## Rudas' All-Oriental

### Bill for Australia

Tokyo, June 16.

Hungarian-born Tibor Rudas, whose troupes of Australian acrobatic dancers have been scoring in Japanese niteries, winged back to these islands to round up 24 performers for an All-Oriental show Down Under.

He'll take a line of girls and a few specialty acts from Japan, 10 entertainers from Malina, 20 from Hong Kong, and about 12 from Bangkok. Called "Eastern Escapades," the show will play the Tiyo circuit for six months, opening in Melbourne Aug. 18 for 10 weeks before moving into Sydney.

## Barnes & Carruthers

### Replace GAC-Hamid As

### Can. Show Producers

Ottawa, June 23.

For the second time (first was in 1957) Barnes-Carruthers of Chicago is replacing GAC-Hamid as producer of the grandstand show at the Central Canada Exhibition, Aug. 21 to 29. The 1959 CCE grandstand show will stress comedy and for the first time there will be no afternoon shows for the final week of the fair.

B-C stages the Barnes Bros. circus afternoons and evenings, Aug. 21 and 22, featuring Curcio's Animal Fantasy which uses wolf-dogs and leopards together. Then, from Monday, Aug. 24 to closer Aug. 29 afternoon shows will be dropped for the first time in more than 30 years.

B-C's evening shows include Ford & Hines, Roger Ray, Five White Guards, Lane Bros., Tanya & Biago, Piet van Brachts, Howard Hardin who will also emcee, Step Bros., and the 20-girl Claire Powell line. Freddie Nix will baton the pit band. Stuart McClellan produces.

U.S. Air Force Band, including its Singing Sergeants, will make its third CCE Bandstand appearance under Col. George S. Howard's baton with Capt. Robert Landers as choral director.

World of Mirth midway and its owner, Frank Bergen, will be back for their 30th year at CCE, with greater concentration on the midway's moppet rides as a unit, called Kiddyland. World of Mirth will give the tot lot its own marquees and entrance this year. Adult midway will bring in a new ride, oddly named the "Wild Mouse Ride," described as a sort of squashed-up roller-coaster.

Midway shows and rides, eateries, exhibits and other shows are straining the seams of Lansdowne Park again this year making exhibition officials seriously eye expansion methods.

## Hamid Adamant

Continued from page 109

tees. They subbed administration supporters in Bobby Faye and Jay Lester in these posts. Both of them are expected to press for a change in attorneys.

The shaft of legal counsel is necessary to the forces of Jackie Bright, national administrative secretary of the union. He is seeking to change the fund's charter so that some of the monies can be given to the AGVA Foundation, another AGVA setup, which is in charge of the AGVA Country Club & Recreation Center, So. Fallsburgh, N.Y. According to the terms of the fund's charter, this is presently illegal.

There is also the possibility that the AGVA trustees on the Fund will proposition the board to hire Berg's law partner, Harold Israelson, as counsel vice S&R. This was done two weeks ago at the Associated Actors & Artistes of America where Berg is also counsel. Formula for dismissing Berg was evolved by having Berg retained on a month-to-month basis with Israelson to take over when Berg steps out. The same proposition is expected to be made to the Fund's employer trustees.

## Icer at Int'l

The International, N. Y., will install its summer ice shows starting July 1. Boots McKenna, who does the production at this nitery, will do the icer.

Cast will include Ellie Sommers, Larry Ellis, John & Patti Curtin. A non-skating act will be puppeteer Vic Charles.

## Ice Reviews

### Ice Capades

(Exposition Arena, Portland)

Portland, Ore., June 16.

"Ice Capades," produced by John H. Harris; costumes, Billy Livingston; choreographer, Eugene Loring; sets, Harvey Warren; music, Jerry Mayhall; electronics, Richard Palmer; with Aja Zanova, Alan Konrad, Freddie Trenkler, Shirley Linde, Peter Voss, The Emanuels (2), Willie Kall, The Henrys (2), Hans Leiter & John Demko, Schropp & Boyer, Paul Castle, Terry Deerfield, Johnny Gray, Joan Lee & Margaret Barron, Ice Ca'Pets (24), Ice Cadets (24), Hal Saunders Orch (26); At Oregon Centennial Exposition Arena, Portland, Ore., \$3.50 top.

John Harris' "Ice Capades" returned to town Thursday (11) for the first time in nearly 10 years and is an insurance policy to get the Oregon Centennial Exposition Arena Shows off on the right side of the ledger for the next 100 days following. Icer used to play here annually until the local ice arena was condemned. Arena producer Wayne Dillard picked a surefire winner in "Capades" with the 5,800 seats in terrific demand and the SRO sign a near cinch for the entire 14 days run.

Both of the Harris companies are normally on vacation this time of year, but he combined the talent of both units to bring the expo stub holders a smash spectacle loaded with skill, comedy, lavishness, and beauty. The two and a half hour layout moves fast and has an exciting change of pace. Aja Zanova, Alan Konrad, Shirley Linde, and Peter Voss display top form in solo stuff that got the customers off their seats for nearly every twist and turn. The Henrys (2) brought gasps as father puts son in some tough hand-to-hand and foot juggling for solid returns.

Schropp & Boyer stop the show cold with their adagio terping. Distaffer—handled with carefully executed lifts, spins and tosses to make a top drawer ice duo. Willie Kall, Hans Leiter and Freddie Tenkler keep 'em in constant laughs with their comedy tactics. Little Paul Castle clicks with his speed jumping. The Ice Ca'Pets and the Ice Cadets show discipline, precision, and skill in top production numbers. Best bets were "Les Sylphides," "Opera," "Anchors Away," "Cavalcade of Hits," and "Salute to the Black Watch." "Snow White and the Seven Dwarfs" pleased with assist from electronic tapes and recordings. The entire 36 numbers unfolded without a hitch.

The costumes are topdrawer; music and lighting outstanding; and sound and sets excellent. Icer will be back on a regular sked with completion of the new Memorial Coliseum in '60. One unit reopens with same show in Atlantic City July 20. Other unit reopens at Forbes Field, Pittsburgh, July 30. Feve.

### Almanac on Ice

Framingham, Mass., June 18.

"Almanac On Ice," produced by Jo Barnum and Jane Broadhurst, with Jo Barnum, Jane Broadhurst, Tommy McGinnis, Mickey Belle Isle, Bill Pro, Lynn Clare, Dotti Kergald, Marcia Ganzelle, Bob Winn, Johnny Archer Orch (6); \$5 minimum.

Caesar Tamagno puts his 400-seater, due for expansion to 1,200 shortly, into bigtime class with preem of petite, vivacious Jo Barnum's ice show on a 20x20 rink in his ultra-modern theatre, dinery palace off the turnpike halfway betwixt Boston and Worcester. Opening Thursday (18), the fast moving icer with a four-season theme and collegiate shenanigans, turned away crowds. With SRO signs out, new show, which is booked for two weeks with options through Danny White, Hub booker, looks to hold on in the Framingham boite, Monticello, for a long time.

This marks first producing venture for Miss Barnum, one of

world's fastest spin skaters. Heading her own show, the diminutive brunet looker is standout with great exhibit of spin skating in hep numbers. The 45-minute icer features Jane Broadhurst in fine fancy skating. The musical frappe, nicely choreographed and costumed, depicts four seasons in four parts.

Opening with gridiron season, skaters come on as football players, cheerleaders, drum majorettes with Miss Barnum taking over center spot for spinning exhibit. Miss Broadhurst as drum majorette scores with some neat footwork and windup cha cha cha is hot. Comic Mickey Belle Isle turns in some zany skating in a lifeguard scene and Tommy McGinnis has a slick spot in July 4 sequence. Bill Pro and McGinnis skate as court jesters to Miss Barnum's snow queen in a winter festival which is sock. Miss Broadhurst skates a springtime bit which is outstanding.

The "Ice Celebrettes," Dotti Kergald, Lynne Clare and Marcia Ganzelle, all lookers and nimble, put over some snappy line numbers backing up the featured skaters in production numbers. Bob Winn pipes in big voice as skaters spin and twirl with "Up the Lazy River" and "Autumn Leaves." Mike Ventre and Tom Conley handled the music score and lyrics. Jeanne Damon Levy, the costume designer. Lighting is by Don Critchley.

Miss Barnum, in a flame costume, as firecracker brings down the house with her terrific spins. Windup, "Once a Year Day," with entire cast, gets the show off with cart-miss salute to Bag and "Fourth" in "good old summer-time" fettle.

Plans are to tour the icer in hotel and nitery circuits following dates around the New England area. Judging by first-night reaction and booked-ahead biz, boniface Tamagno will be hanging on to the ice all summer. Guy.

## Tear Down A.C. Garage For Entertainment Spot

Atlantic City, June 23.

A mid-city garage is being converted into an amusement center at an estimated cost of \$250,000 and when completed will be the site of various types of entertainment including dances, fights, gospel singing, conventions and athletic contests.

Leo Bekoff, who is promoting project, declares it will dance 2,000, roller skate 800, and will have a seating capacity for 4,000 fight fans. It will be completely air-conditioned. Location is near railroad terminal with plenty of parking available.

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### JUNE 25th FOR TWO WEEKS



## Vaude, Cafe Dates

### New York

Edith B. ... Olsen & Johnson "It's a Splishin'" at Flamingo Meadows. Amphitheatre opening tonight (Wed.). Richard Haymen will be on the podium. Fabulous Ink Spots pacted for the Guildwood Inn, Saratoga, Ont., for two weeks starting July 6. Golden Gate Quartet on a tour of Peoples Parks throughout Sweden. Milton Berle inked for 500 Club, Atlantic City, Aug. 8. Jackie Clark has moved into the Sahara. Danny Greenspan of the William Morris Agency publicity dept. taking his hitch in the Naval Reserve for a fortnight. Eileen Barton moves into the Living Room. Larry Adler set for the Potting Shed, Lenox, Mass., starting July 23.

### Chicago

Nelson Eddy returns to the Palmer House Empire Room July 23, with Lucille & Eddie Roberts supporting. Ray Colomb reports his south side spot with Candy Candido headlining July 14. Gary Morton and Lonnie Sattin into the Cloister here July 23 for three. Della Reese is due there Aug. 18, and Gene Bayless Sept. 8. Black O'child reprises Billy Eckstine July 8. Snooky Lanson into the Cliche, Detroit, July 7, with Jerry Vale launching Aug. 4. Four Coins open at the Colony Club, Omaha, Aug. 21. Fontane Sisters booked to finale the Muehlebach Hotel, Kaycee, season July 19-27. Hilltoppers start next Monday (29) at Fazio's, Milwaukee, for three frames. Johnny Maddox into Hadley's Steak House, Ft. Wayne, July 27, with Nino Mami inked by the room for Aug. 10. Comics Benoit & Paterson support the four Crosby brothers at the Chez Paree, opening tomorrow (Thurs.).

### Hollywood

Japanese-Hawaiian singer Ethel Azama opened a two-weeker at Marshall Edson's Ye Little Club yesterday (Tues.) joining holdover Andre Philippe. Organist-pianist Glena Hardman holding down at the Queens Arms in Encino. Baccaloni will be honored by the Metropolitan Opera for his 20th anni as a company star with a special performance of "La Forza del Destino" scheduled next season. Jimmy Clark & Co. holding down at Larry Potter's Supper Club for two weeks. Jimmy Durante and Eddie Jackson open at the Cal-Neva Lodge in Lake Tahoe July 2. Dick Thorne's Club Capri has injected an entertainment policy and changed logo to the Rio Cabana.

### Atlanta

Paradise Room in Henry Grady Hotel offers a new show headed by magician Del Ray, backed up by thrush Ann Anderson. Dogwood Lounge, Grady's cocktailery adjoining PR and a popular downtown rendezvous, fills up early

nightly, with music by the Jess Rainwater Duo. Acrobatic-exotic Cindy Embers bowed at Club Peachtree, backed up by exotic Karla Raye, tap terper Dotie Ann Cook, emcee Frank Capri, and warbler June Fernandez who sings with Harry Thomas orch between shows. Domino Lounge in Imperial Hotel holds over exotic dancer Rita Atlanta who gets help from a vocal group, The Stars (4), and comic-emcee Phil d'Key. Carrie Fennell is spotlighted at Harem Club, plus stripper Rayena, and emcee Jack del Rio. Zebra Lounge in lobby of Howell House currently is offering balladeer Carolyn Gray, with musical accompaniment by Duke Marvin and Eloise Bryant. Audrey Morris Trio are held over at Living Room in Cox-Carlton Hotel. Staying at Le's Pigalley are singers Ellie & Frede and Johnny Boy. Ralph Mayes dixieland band continue at Bayou Lounge.

### Atlantic City

Gene Bayless, Linda Hopkins, The Buckleys into Traymore Hotel's Submarine Room. The 4 Faces of Jazz into Rocky Castellani's Rocky's Club. Rudie Dean, Tai-Si-Long, Mary Thiele, Trolley Carr, Donna Lee and Marilyn DeMile featured at Bamboo. Mello Jack trio in Weekes' cocktail bar. Dick Haymes into Steel Pier vaudeville (27) with Buddy Williams in Marine Ballroom.

### Scotland

Tony Dalli pacted to headline at Empire, Glasgow. Billy Rusk, Scot comedian, into summer season at Palladium, Edinburgh. Bernard Bresslaw, tv and disk comic, skedged as billtopper in "The Bernard Bresslaw Show" at Glasgow Empire. Johnnie Beattie, comedian, to Palace, Dundee, before fall trek to Canada with vaude unit. Jack Milroy clicking in summer stint at Gaiety Theatre, Ayr. Empire, Edinburgh, shuttered temporarily due to shortage of acts.

### Seeks Info on Life Of The Late Billy B. Van

St. Paul.

Editor, VARIETY:

I am trying to learn what I can about the life of Billy B. Van who for many years starred on Broadway—made the circuit with Jim Corbett—worked with the Wrigley Chewing Gum people and with the Fellows Gear Shaper Co. and I understand, died six or seven years ago at the age of approximately 84 years.

Billy sometimes regaled audiences with what he called his "Red Flannel Philosophy." He was a native New Englander and, in my memory, a fine example of show business at its best.

I will be grateful for any profile you can give me of his life and any references to articles or copies of talks which may be available. Professionally, I am interested in the life and philosophy of Mr. Van because I think he pioneered in the field of trying to adapt show business technique to human relations in industry. While I am on the subject, may I ask you for references to other individuals of similar wholeheartedness and great good will from the theatre who may have pursued similar work.

Robert W. Roddy  
Industrial Relations Consultant  
Blue Cross  
2610 University  
St. Paul 14, Minn.

## Circus Review

### Moscow Circus, '59

London, June 10.

Tom Arnold's presentation of a circus in two parts. With Emil Kio, Lydia & Boris Levandovsky, Hosrov Abdoulav, Nina Logatchova, Nikolai Olovnikov, Nikolav Group (4), Vladimir Hertz, Three Koch Sisters, Digits from North Aseti, Motel & Savitch, Greta Unger, The Congas, Bel Louis Bros., Three Shields, Emerson & Jane, Charles Shadwell's Orch., videador, Semenov, decors, Soudak, Soudak and Eimor; administrator, Clem Butson. At Wembley Empire Pool, London, June 5, '59. \$2.50 top.

With a precision and perfection that puts it in a class of its own, the Moscow State Circus is easily the best show of its kind seen in London since the visit of the previous Soviet company three years back. The Russians, it must be conceded, are easy leaders in this class of entertainment.

While there is a rare quality about each individual act, the most sensational part of the bill is the second half which is devoted to Emil Kio, Moscow's renowned magico. It's an act without parallel and, performed within the perimeter of the ring, his tricks have to be carried out in full audience view. And that makes them all the more baffling.

His most startling demonstration is to put a girl in a cage and lock it securely. Drapes are drawn around and two seconds later, when the curtains are opened, the girl has disappeared and her place is taken by a lion. Two people, one man and one woman, are suspended in mid-air in cages about 10 feet apart. Again, the same drill with the drapes and again two seconds later, they've changed positions. Two telephone booths are placed at opposite ends of the ring. Artists go in one and come out of the other. Kio, himself, is locked into a crate on one side of the ring and appears a few moments later in a padlocked crate on the side of the ring and appears a few moments later in a padlocked crate on the other side. And, for change in style, he takes photographs of sections of the audience and within a split second has a large-sized glossy print, measuring about 20 inches deep, of the shot. These are handed back to the audience to verify their authenticity.

These are just the highlights of a 45 minute display that never fails to amaze and consistently entertains. A note of humor is constantly injected into the proceedings by the two circus clowns, Motel & Savitch, who, from time to time, try and repeat the tricks performed before their very eyes.

The two clowns, by the way, are an endearing couple of comedians, who fill in the time very amusingly between the acts while the scene shifters are at work. They appear to have an endless stream of funny material, which will certainly rock the kids, but is also great fun for the adults too.

Opening act is Lydia & Boris Levandovsky with a skilful and daring display of aerial gymnastics; Hosrov Abdoulav from Azerbaijan is a novelty performer, who largely does conventional juggling tricks; Nina Logatchova performs ballet routines on a tight wire with skill and grace; Nikolai Olovnikov, a polished juggler, does his routine on horseback at great speed and with considerable ingenuity. The Nikolav Group (4) put on an unusual gymnastic display on a small circular bar which excites by its split second timing; Vladimir Hertz juggles and plays around with heavy weights which members of the audience failed to lift off the ground; The Three Koch Sisters do an unusual high altitude balancing act on a narrow gauge revolving track; and the Digits from North Aseti wind the first half with a superb display of co-sack horsemanship. Myro.

## San Antonio Theatre

### Adopts Vaude Policy

San Antonio, June 23.

A vaude policy has been instituted here at the Empire Theatre, is the only house at present offering a vaude-film policy. The Alameda Theatre, local ace Spanish language house, offers acts from Mexico from time to time.

## Buckeye Lake, O., Resort Sold

Hebron, O., June 23.

The Lakebreeze Hotel, Lakebreeze Apartments, Club Rendezvous, Hide-A-Way Bar, Pier Ballroom, and Mayfair Room at Buckeye Lake, resort near here, has been sold by W. T. Saw to Val Boehm, of Columbus.

## Inside Stuff—Vaude

Soviet Russia's first major entry into American show biz is slated to start Monday (29) with a 40-day exhibit of Soviet wares, culture and accomplishments at a show in New York's Coliseum. The exhibit is part of the terms of an agreement between the U.S. and Russia which opens the way for an exchange of exhibits which will include the U.S. show at Sokolniki Park, Moscow, in August. The Soviet expo will consist of over 10,000 displays on three floors of the Coliseum and will include daily fashion shows; status of Russ industry, agriculture, science, atomic energy, rockets and Sputniks, as well as public health and education and housing exhibits. More than 10,000 items grouped into 12 divisions will be on display.

The Diners Club isn't knocking off small spots from its list indiscriminately, according to Matty Simmons, vicepres in charge of sales at the credit organization. Complaints had been coming in that some of the smaller eateries had been lopped off the new listing. It was pointed out by Simmons that whenever a new book comes out spots that had returned small amounts had been taken off on the ground that the amount of business indicated that the spot wasn't of much service to DC members.

## HER GREENWICH VILLAGE HOME AS ANIMAL GYM

It was probably inevitable that Lorrain D'Essen would, sooner or later, write a book. Having been written up, discussed and televised so often, the temptation to have a go at telling her story her own way must have been great. In "Kangaroos in the Kitchen" (David McKay Co.; 306 p., \$4.50) she does just that, and a charming and often fascinating book it is.

Mrs. D'Essen and her husband, Bern, for the past ten years have operated Animal Talent Scouts Inc., an organization that supplies trained animal talent to television, films, the theatre and various advertising media. In their house in N. Y.'s Greenwich Village, the D'Essens live surrounded by a large number of animals, ranging from dogs and cats to kangaroos and Llamas.

And when she maintains that animals are, in most respects, like humans and respond best to kindness, that observation has the ring of sincerity too. The book is full of vivid, personal touches, and anyone who loves animals and is fascinated by showbusiness—the combination is hard to beat—should find this book a treat. It's written in a simple, informal style and not only details the D'Essens' offbeat and quite demanding business, but also provides an insight into their methods for selecting and training animals and their experiences with them on the air and in the general, wide scope of their work. Hjt.

## Pleasure Island

Continued from page 110

taken on a backroad journey through "wild" country. The "Stagecoach Ride" leaves from a regular depot and takes a typical western trail running alongside an old railroad steam train on narrow gauge tracks. In a "Horseless Carriage Ride," customers can operate special scale model 1906 Cadillac cars on a roadbed with bumper guard rails. The "Moby Dick Ride" is the piece de resistance in oldfashioned 29-ft. whale boats, seating 30 persons, through "shark infested waters and the Cannibal Islands" and sighting "Moby Dick," a 70-ft. steel and fiberglass repro of the white whale in Melville's novel. "Moby" is geared to surface in view of the passengers, charge the boat and then disappear.

Research, design and development of Pleasure Island was conducted by Marco Engineering Co. of Los Angeles. The Marco org is headed by C. V. Wood Jr., former v.p.-general manager of Disneyland Inc., during its building and first year. Exhibitors in the park include H. P. Hood & Sons Inc., Swift & Co., Joseph Breck & Sons Corp., Daggett Chocolate Co. and Pepsi-Cola Bottling Co. Among the equity holders are Cabot, Cabot & Forbes, engineering and design company, and Child Life Magazine.

## HILTON GETS LONDON OKAY

To Erect 23-Floor Hotel With 506 Rooms

London, June 23.

Plans for a 23-story hotel to be built by Conrad Hilton in London's fashionable Park Lane section have been approved by the London County Council. Inn will be constructed in conjunction with Charles Clore.

The 506 room inn is expected to cost around \$8,400,000.

## N. Y. Cafes

Continued from page 109

An overall inducement is the free cocktail party feteing the group's guests.

The cafe men know that the threat is still some distances away, perhaps a year or maybe more. What defenses will be used haven't been determined at this date. The talent agencies think that the pre-booked cafes will have to veer toward names to overcome the out-going business. The operators are inclined to agree with this premise for the time being, but are seeking other solutions, particularly in the price field, and perhaps with provisions of favors and a cocktail party. The situation still needs lotsa study before definite plans are formulated.

## GASLIGHT IN DALLAS

Dallas, June 23.

Ground has been broken here for the Gaslight Club, one of many across the country.

The private membership club is scheduled to open Aug. 15 with songstress Kay Starr scheduled as the first attraction.

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Mgt. M.C.A.

## Adolphus Hotel, Dallas

Dallas, June 19.  
Joe E. Lewis (with Austin Mack),  
Joe Reichman Orch (7); \$3 cover.

That man is back for his fifth date in the plush Century Room and it's been too long between dates, or drinks. After a two-year absence, Joe E. Lewis is in for two frames—his longest stand here. He's been missed, aficionados and new fans had an advance SRO flout for the first five nights when the joker opened (18).

He springs new parodies (new for local fans): "Do They Have Racetracks on the Moon?" "In the House of Suzie Wong," "76 Harmonies," "Molly Malone" and "All the Way." Retained are sharp lines kidding Sophie Tucker, Frank Sinatra and Christine Jorgensen. With his first drink he allows, "I'm the Dean Martin of the Roaring '20s; actually the real me died of boredom 30 years ago."

Lewis throatily starts his risible rhymes, but interrupts himself to toss off shady one-liners that increase the mitting. That's what they came for: Lewis' wild comedy. Modern as tomorrow, ageless comic stings current tv shows, has a barb at Prince Rainier—and even one gag agent Louisiana Governor Earl Long, which is bad taste on Lewis' part. Begoff comes after a solid 70 minutes of satisfying his capacity (275) house. Austin Mack, vet accompanist, gets his attention from Lewis comments, and plays the show with admirably offbeat backing by the house band. Reichman and his crew load the floor for terp sessions.

Next up is a Breck Wall revue. "Bottoms Up," due July 1 for an indefinite stay. Bark.

## Thunderbird, L. V.

Las Vegas, June 18.  
Vivienne della Chiesa, Sonny Howard, Gail Ganley, Jack Parker, Samara, Thunderettes (11), Al Jahns Orch (16); Produced by Marty Hicks, Choreography by Jack Burch; \$3 minimum.

Vivienne della Chiesa's debut on the Las Vegas Strip is a memorable one—first, because she's a handsome woman with a magnificent opera-trained voice who presents a well-balanced, stunningly executed repertoire that is outstandingly rewarding for the theatergoer. Second, it will be interesting to see how a top-quality performer such as Miss della Chiesa can compete with such Texas marriage potent names as Lena Horne, Patti Page, Donna Day, Mickey Rooney, and Peggy Lee. If the enthusiasm of first-nighters, who gave her a standing ovation, means rapidly spreading word-of-mouth, then Miss della Chiesa should keep the room filled, and justify the faith producer Marty Hicks has in her.

Star's numbers include "Non Di Mentire," "Guaglione," "You and The Night and The Music," "Magic Is The Moonlight," "St. Louis Blues," "Scarlet Ribbons," "Little Serenade," "Affair To Remember," "Around The World," "Arrivederci Roma" and "Anema Core." Long hair to pop segues are done with smooth showmanship. Bobby Kroll conducts the Al Jahns orch (16) with the proper flair.

Sonny Howard, held over from previous show, again scores with his songs and comedy dialog. Current package is set for two weeks. Duke.

## Beverly Hills, Cincy

Cincinnati, June 19.  
Roberta Sherwood, Norton & Patricia, Moro-Landis Dancers (8), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum week-nights; \$4 Sat. and holiday even-ings plus \$1.50 cover.

Roberta Sherwood, home free on her third annual visit, is keeping this swank Kentucky niter's attendance rolling in high this fortnight. Heavy turnout opening night greeted the blue chip singer like a long-lost sister. Flanking her in a hotly cabaret lineup are Norton & Patricia, young ballroom dance team, and Beverly's Moro-Landis line and orch directed by Gardner Benedict.

Belting songs as fast and effectively as the next, Miss Sherwood unloads most of the oldies, hymns, spirituals and standards from her Decca albums, "Country Songs For City People" and "Look For The Silver Lining." Makes her traditional entrance from rear of room singing "Love Is A Wonderful Thing" and shaking hands with ringleaders. Exits the same route to clamoring for the "Bill Bailey" sign-off. Credits Walter Winchell for plugging her treatment of "You're Nobody Till Somebody Loves You"—the song that put her back to work. Continues to use brush and cymbal for beat on "I Used To Love You." Salutes

Gene Austin for her first hit song, "Take Your Shoes Off, Baby."

With her are sons Don, 18, a U. of Miami student, whom she joins in singing "Glad of My Dreams," and Bob, 14, who sits in on drums with the band for the closing number. Miss Sherwood has Ernie DeLorenzo, piano, and Red Newmark, guitar, as accompanists.

Moro-Landis Dancers kick off with a merry minstrel offering. Routine of Norton & Patricia, over a pleasing 10 minutes, has two fast ballroom numbers, a music box interpretation and a wedding specialty. Joe E. Lewis heads the session starting July 3. Koll.

## Riverside, Reno

Reno, June 18.  
Billy Eckstine, Sonny (2), Eddie Fitzpatrick Orch (10), Starlets (8); \$2 minimum.

In an effortless—but with full command—35 minutes, Billy Eckstine easily proves his right to the title of "Mr. B" and it's unquestioned the "B" is for "Big." Despite failure of the local niter set to respond SRO, the almost full house gave the singer an ovation reserved for only those of the top league, and Eckstine earned it with a varied 10-title melange that included a near-perfect impress of Louis Armstrong, complete with trumpet solo.

From the opener "Love Is Where You Find It," the headliner is in control. After a set of standards and novelties he taps his turn with a nostalgic sobriety with hat and cane and terpinoid, and a powerful impress of Armstrong that proves talent on the chords as well as a strong lip at the trumpet.

Taking the opening slot on the double-bill are the Sonny, mixed duo with an intimate knowledge of ballet and the classic dancing. With distaff opening to an overheard pin spot to create mood to "Autumn Leaves," the two hold attention for complete turn with a routine that's always a study in artistry. Aud approval is heavy for the offering. Finale is an impressive interpretation from "Sleeping Beauty" ballet. The two command complete attention from tablers, and the effort rates it.

Bracketing the show are the Starlets in a Moro-Landis production. Eddie Fitzpatrick orch provides capable backstopping with Bobby Tucker conducting from the 88 for the Eckstine turn. Bill runs through July 1. Long.

## Seville, Hollywood

Hollywood, June 18.  
Ahmad Jamal Trio (3); \$1.50 cover.

Ahmad Jamal, jazz pianist whose trio opened Wednesday (17) at Harry & Alice Schiller's Seville, is an artist dedicated to the proposition that dynamic jazz ideas can be presented softly and soothingly.

With the assistance of bass viol player Israel Crosby and drummer Vernal Fournier, Jamal went far toward proving his point opening night. But in majority of the selections Jamal's delicate, subtle musicianship seems more like delicate ground music, not the sufficiently spectacular to arrest the attention of ordinary nitergoers.

Notable exceptions like his "Poinciana," which might be termed "jazz-Latin," cast an almost hypnotic spell and make listening to Jamal an exciting experience. Tricky, precise percussion by Fournier in this selection makes it a real showpiece.

Jamal's stage manner is pleasantly relaxed, in tone with his music. The group, booked through June 26, should draw a fair audience here. Glen.

## Dino's, Los Angeles

Los Angeles, June 18.  
Gwen Harmon, Jack Elton, Steve La Fever; no cover or minimum.

Latest singing newcomer to hit the Sunset Strip circuit is Gwen Harmon. The sexy, longhaired blonde is a looker who'll draw plenty of stares before singing her first note.

Chirp, attired in a black gown, belts out a number of tunes in a nice soprano style. Her vocal capabilities don't really come across until she takes a turn at "Granada," a tough number, no table in anybody's book. She shows a nice flair in presentation while singing "Lullabye of Broadway," "Get Out of Town," "It's All Right With Me" and "Let's Do It." Her booking at Mury Samuel's and Dean Martin's bistro is a smart one since her appearance blends nicely with the atmosphere of the spot.

Jack Elton's 88ing, especially on a medley from "My Fair Lady," and Steve La Fever's bassing, keep the popular musical mood. Kafa.

## Lotus Club, D. C.

Washington, June 15.  
Sammy Davis Jr. (with Will Martin Trio), Bob Melvin, Maybin Hughes, Glen Hanson Orch (17); \$6.50 minimum.

Savvy judgement was behind the selection of Sammy Davis Jr. to open the freshly refurbished (much classier) downtown Lotus Club under new ownership. Davis is especially attractive as a business draw here because it's his first Washington niter engagement. He's been here before for only a couple of one-night stands in a theatre in the capital's Harlem area. The big spot was an opening night full house, with potential customers turned away.

With an entirely new service staff (the familiar Chinese waiters under prior Lotus ownership are gone), there were some initial problems in getting food and beverage to the tables within a reasonable time, but that can be corrected. Customers did discover that the new owners, the David brothers, Fred, Edward and Henry, have an interesting menu. Davis is in for one week, to be followed by Jaye P. Morgan.

It is a large room, and it has been redecorated in a tasteful manner without being either flashy or elegant. There is a large new elevated dance floor, giving performers plenty of room for their activities and the customers the same for footshuffling to the able 17-piece Glen Hanson Orchestra.

Davis is at his best. Reception was so strong that his act, on opening night, stretched well over an hour while he sang, danced and did imitations of Frank Sinatra, Nat King Cole, Frankie Laine, James Cagney, Dean Martin, etc. "The World's Mine Tonight," is his opener, and he sings many others like "Gigi," "Birth of the Blues," "Old Back Magic," "Something's Gotta Give" and "Night and Day."

Other acts make the show too long. Bob Melvin is a passable comedian, subject to improvement with better material. Maybin Hughes is an attractive hooper. Carp.

## Moulin Rouge, H'wood

Hollywood, June 19.  
Dorothy Collins, Dave Barry, Cinnamon Pollock, Dick Stabile's Orch (16); \$5.50 package.

That "Hit Parade" songstress Dorothy Collins, comic Dave Barry, and magic man Channing Pollock are Frank Sinatra's current offering at the mammoth Moulin Rouge. It's a well-rounded bill that should please the dropper-ins, but it's doubtful if they'll draw much business.

Miss Collins is a talented singer who makes for nice listening and eyeing throughout her turn, which includes some side action with her choreographer-partner Bob Herget. Her warbling on such oldies as "How High the Moon," "It Could Happen To You," "Don't Sit Under the Apple Tree" are strictly nostalgic and ring home with the tourist trade that frequents this spot.

Barry's material is antiquated from overuse but still has funny tones. For those catching him for the first time, he's a funny, glib comic with appeal. To the salooners that have sat through previous sessions, it's all repeat stuff.

Pollock's (quicker-than-the-eye) hand movements bring the usual "How does he do it?" gasps from the crowd. Example is the bit of pulling one pigeon after another out of nowhere while flipping his mits through a deck of cards which appear and disappear. It's all effective and went over favorably.

Donn Arden's only production number, "The Big Ben Beat," continues to stand out colorfully. The only criticism of this bit is that Arden should allow his gal dancers to smile a little more. Kafa.

## Steuben's, Boston

Boston, June 16.  
Dr. Giovanni, Hutter & Helene (2), Laurie Steller, Don Dennis, Tony Bruno Orch (5); \$2.50 minimum.

Wizardry of white thatched Dr. Giovanni, who smilingly extracts waltzes, whiffs of waltzes, belts and suspenders from unsuspecting victims with constant bow of amusing patter, is standout closer at Joe and Max Schneider's niter for the season. In for two frames, Dr. G. goes through his paces with a group of volunteers from the aud. Heller & Helene, slick terp team from the western territory win on all counts with nifty exhibit of class ballroom and latin terperoo. Smoothly bowing over the floor, tall dark haired lad and diminutive

red haired partner make most intricate steps look easy. Pair work in some deft lifts and spins and pull big round of mitting.

Laurie Stuart opens the show with some clever work, juggling bits with the assistance of a cute dog to nice returns. Don Dennis, singing emcee, whams out a rousing "Song in My Heart" and wins encores. Tony Bruno backs the show with fine eclect. This show ends June 24 shuttering the niter for the season. Guy.

## Stabler-Hilton, Dallas

Dallas, June 16.  
Yonely, Orrin Tucker Orch (13); \$2-\$2.50 cover.

Yonely, Rumanian comic-musician who played another hospice here four years ago, is in his first Empire Room date and should do good biz in his two frames. Unique comedian came on stage from the audience at opening (11) and at the mike mouthed for 15 minutes with no sound at all as he described the room, kudosed the band and brought howls in the panto bit. In this sesh he oiled his tiny fiddle and played "Holiday for Strings," utilizes his miniature cornet for "Nobody's Sweetheart Now" and squeezes a tune from a pint-sized accordion.

Becoming articulate, Yonely throws some fine one-liners. He also plays "Indian Love Call" on a full-size fiddle, backwards—with the frets near his neck. At the piano he plays "Polonaise" with two rubber softballs, and continues the gags. He begs off after a 35-minute stint.

Orrin Tucker, back here with a band, opens the show with a 10-tune medley of Tucker waxings of the early 40's. He and Betty Barkley handle the vocals. The crew, aside from top showbacking, lures the leather pushers for terp sessions.

Bill winds June 24, followed by the Allison Sisters (3) and Sandy Sandifer's orch. Bark.

## Hotel Muehlebach, K. C.

Kansas City, June 19.  
Fontane Sisters (3), Danny Ferguson Orch (7); \$1.50-\$2 cover.

Fontane Sisters make their initial appearance in Kansas City with this date in the Terrace Grill of the Muehlebach. Having the bill to themselves, they hold for 25 minutes and work in nearly 20 songs to the customers' thorough delight.

Singing is their forte and they get quickly to it, reeling off an opening trio and rousing the customers to generous applause. They present their numbers in sets, a group of recorded tunes that have clicked for them, some on the soft and sweet side, a pair in which they were associated with Perry Como, several old standards, and a couple of novelties. Their long list of songs shows many highlights; among them at the opening show were "Jealous Heart," "Side by Side," "Autumn Leaves" and "Mention My Name in Sheboygan." They have looks and gowns to match their high style singing and keep the show tightly knit.

The sisters have drawn the assignment for the finale of the spring season, the Grill closing for the summer after June 27. It's due to reopen in September. Quin.

## Shamrock Hilton, H's'n

Houston, June 16.  
Page Cavanaugh Trio, Gail-Gall, Shep Fields Orch (12); no cover or minimum.

Fine jazz stylists, Page Cavanaugh Trio brings top music to opening at Shamrock Hilton's International Club. Group's arrangements run from progressive jazz to just plain lively beats such as in begoff "Day In, Day Out." Page is backed vocally and instrumentally by Rod Leftwich on the guitar and Jim Bates on bass. Shep Fields Orch, to be on the bandstand for eight weeks, fills certain high spots in the trio's arrangements for a musically satisfying half-hour or so.

Egyptian-born Gail-Gall, does 30 minutes of sleight-of-hand with a flair and freshness. Wearing a red fez and dressed in a flowing gold and red robe, Gail-Gall performs his stock-in-trade of making marked currency appear inside an apparently unopened orange. Magician carries on running legerdemain with live chicks and an egg or two checking with clever stunts right to his begoff.

The Gaylords and Lucille & Eddie Roberts move in June 25 for a pair of frames. Skip.

## Sands, Las Vegas

Las Vegas, June 17.  
Lena Horne, Corbett Monica, Harry Nofal, Evelyn Dutton, Roy Palmer, Copa Girls (11), Antonio Morelli Orch (16); Produced by Jack Entratter, Choreography by Renne Stuart; \$3 minimum.

After a two-year absence, Lena Horne returns to her strong position in Jack Entratter's potent parade of Copa Room attractions. Miss Horne's stint on Broadway in "Jamaica" kept her off the local boards, and her reappearance should mean good news for the casino, since she's the type star who attracts well-heeled gamblers.

Clad in a shocking-pink form-fitting evening gown, star was very effective for first-nighters as she offered in her excitingly distinctive style "Ring The Bell," "Speak Low," "People Will Say We're in Love," "Bambles, Bangles, and Beads," "There's A Boat Leaving For New York," "New Fangled Tango," plus a Burke & Van Heusen medley. She got extra warm mitting for a piece of special material she wrote with Sid Shaw called "Don't Commit The Crime." Lennie Hayton smoothly guides her with his batoning of the Antonio Morelli orch.

Corbett Monica, the handsome young standup comedian, makes his Vegas debut on this bill, and he clicks with solid impact. With ingratiating confidence and savoir faire, his situation gags and one-liners registers 100% as hefty yock pullers. Monica is a strong asset to any program, and is a good bet for early headline status.

Singer Harry Nofal with specialty terpers Evelyn Dutton and Roy Palmer dandily topline two new Renne Stuart production numbers featuring the comely Copa Girls. Show is skedded through July 21. Duke.

## Harrah's, Lake Tahoe

Lake Tahoe, June 16.  
Rosemary Clooney, Birk Twins, Randy Brown, Will Osborne's Orch (10); \$2 minimum.

On another time 'round the Reno-Tahoe area, Rosemary Clooney again shows a stage presentation and personality that can't miss. All the way Miss Clooney is in command.

And for this double frame, Bill Harrah has booked the blonde chirper with the precise acro-terping Birk Twins, and the cornfield comedy of Randy Brown. For each of the three acts, it's a debut at Harrah's Lake Tahoe Club.

In a 13-title, 35-minute repertoire, Miss Clooney, in a pink full-skirted creation, works her chords on variegated titles that include ballads, the jump stuff, Dixie, and a selection from "Porgy and Bess."

Filling the warmup spot is Brown, an admitted "professional Texan" working the full turn with an incongruous prop—a ball on the end of a rubberband attached to a ping pong paddle. He proves talent with the simple prop and his cornball lines. He assays his bit while whacking the ball within inches of various ringleaders' noses (and all the time with nifty asides), and makes for aud participation in a contest to see how many times two tablers enticed onstage can hit the ball without missing.

Taking second spot are the Birk Twins, young, talented, and smooth. The duo offers some unique balancing routines, precise terping, and good visual effect. It is a far-above-average acro-terp display.

Backing show is the Will Osborne orch, with Buddy Cole conducting while Miss Clooney is on. He also departs the 88s for one tandem vocal with the headliner. Show runs through June 28. Long.

## Town House, Pittsburgh

Pittsburgh, June 17.  
Erroll Garner, Bev & Jack Palmer, Eddie Crowe, Ralph DeStefano Orch (6); \$2 cover.

Erroll Garner was packing rooms in Pittsburgh in 1944—small, intimate jazz rooms. He was an unknown scale musician that too few knew outside his home area. Now at the plush Town House, Garner is presenting one of the finest piano acts ever staged and hitting both the purists and the tourists. At show caught, everyone in the happy capacity crowd couldn't get enough of the piano boss in his hourlong stint.

House emcee Eddie Crowe, ex-Hilltoppers, had the room roaring with his takeoff on film personalities in the opening slot. Terp duo Bev & Jack Palmer set the stage right for the Garner session. Ralph DeStefano's orch played for the first two acts and took good care of the dance time. Len.



## VARIETY BILLS

NEW YORK CITY

<b>Backstage</b>	<b>Bee &amp; Ray Gorn</b>
<b>Stan Arnold</b>	<b>Dick Keegan On</b>
<b>René Joubert</b>	<b>Hanover</b>
<b>Blackhawk</b>	<b>Earl Hines</b>
<b>Cal Tjader</b>	<b>Los Salvain</b>
<b>Conferbury</b>	<b>Muggsy Spanier</b>
<b>Geo. Alexander</b>	<b>Hungry I</b>
<b>Benny Strong On</b>	<b>Lenny Bruce</b>
<b>East</b>	<b>Jack Worshak</b>
<b>Marty Marsala</b>	<b>J. Johnston</b>
<b>Wally Rose On</b>	<b>On The Level</b>
<b>Gateway Singers</b>	<b>Kid Ory</b>
<b>Mel Young</b>	<b>Purple On</b>
<b>Ann Henry</b>	<b>Phyllis Diller</b>
<b>Fats Waller</b>	<b>Smother Bros.</b>
<b>Hotel</b>	<b>Fred Smith</b>
<b>Jon J. James</b>	<b>345 Club</b>
<b>E. Heckscher On</b>	<b>Antone &amp; Curtis</b>
<b>Young 90's</b>	<b>Marques Family</b>
<b>Diamond</b>	<b>Harford On</b>
<b>Sharon Allen</b>	<b>Moe Landis On</b>



# Songwriter Rome Has Hefty Deal On Royalties, Profits of 'Destry'

Harold Rome, who wrote the songs for the current Broadway production of "Destry Rides Again," is in for a hefty slice of the potential profit of the musical. Under the special deal he put up \$48,750 of the \$325,000 capitalization on the venture.

In return for the investment he gets 7 1/2% of the backers' share, plus a bonus of 5% of the profits figured prior to the regular distribution. The arrangement is in addition to another 1% backer's interest he has in the production and also his weekly royalty as composer-lyricist.

Max J. Brown, who gets associate producer billing on the David Merrick presentation, is also responsible for \$81,250 of the total investment. He's a consistent backer of Merrick productions, as is Byron Goldman, who has a \$78,000 stake.

The balance of the backers, mostly connected with show business, include Norman Rosemont, vice president of the Alan Jay Lerner-Fredrick Loewe firm, Alfred Productions, Inc., \$13,000; Morton J. Mitosky, attorney and NBC consultant, \$13,000; Richard O. Linke (manager of the show's costar, Andy Griffith), as agent for their firm, Griffink Corp., \$9,750; Dennis McDonald, representing Theatrical Interest Plan, \$6,500, and Meyer Davis, bandleader and orchestra contractor, \$3,250.

Those in for \$1,625 apiece include producer-director Joshua Logan and his wife, Nedda Haggard Logan, Merrick's wife, Leonard; company manager Vincent (Continued on page 120)

## 'Romanoff' With Ustinov Net \$133,886 Prior To Current Coast Revival

The Broadway production of "Romanoff and Juliet," which David Merrick has revived on the Coast, had netted \$133,886 as of Jan. 10. That was when author-star Peter Ustinov withdrew from the cast and a new management took over the operation, with Bert Lahr as lead.

The tour, with Lahr starring, was sponsored by the firm of Bowden, Barr & Bullock and covered mostly split-week bookings until its closing March 14. Ustinov, who exited the production because of a film commitment, is now back in the role he originated in London and later on Broadway. The Coast engagement began June 9 at the Hartford Theatre, Los Angeles, where the show is scheduled to remain until July 4. A move to San Francisco may follow.

The profit divvy on the production, as indicated in a Jan. 10 accounting, was \$112,000. On the basis of the regular 53-50 split between the management and the backers, that represented a 70% profit for the latter on their \$80,000 investment. A \$15,000 sinking fund was also listed in the audit, leaving \$6,888 as the balance available for distribution.

Earlier audits disclosed that prior to the comedy's move into the black, Ustinov agreed to accept approximately one-half the amount due him as author and star in any week in which the gross fell below \$27,500. The management similarly reduced its office charge on the same basis. The reductions were applied over a four-week period.

## Big Season for Tryouts At John Drew, E. Hampton

A flock of tryouts are scheduled for presentation this summer at Ronald Rawson's John Drew Theatre, East Hampton, N.Y. They will include three plays and two revues. The initial tryout, "Dig We Must," a revue by Ira Wallach and David Baker, will open the eastern Long Island barn's 28th season July 4.

"The Dragon Slayer," a new play by Robert Asherman, is slated for the week of July 20, to be followed by Charles Frank's adaptation of "Intimate Relations," by Jean Cocteau. "Prescription for Murder," a comedy meller by Raymond Bowers, opens Aug. 10, and the touring tryout package of "What a Day," starring Celeste Holm, is due the following week.

## Chi's Goodman Theatre Budgets 10G for Stars

Chicago, June 23. The Goodman Memorial Theatre has a \$10,000 budget for stars to work with its students this season. Names already set for two-week engagements at the Chicago University drama school includes Burgess Meredith, Viveca Lindfors, Morris Carnovsky, Eugenie Leontovich and Brenda Forbes.

The talent budget is a gift from the theatre's director, Dr. John Reich, who received the money from the Ford Foundation as a grant to further his own study, but chose to donate it to Goodman for the 1959-60 season. Goodman has hired Broadway designer Ralph Alsberg to supervise stage decor for the entire season.

## Subber Has 15G B.R. for Options

A \$15,000 fund has been set up to provide Broadway producer Arnold Saint Subber with front money to option and develop properties for Main Stem presentation. The coin represents the investment in a limited partnership formed recently by Saint Subber, his production manager Selma Tammer, and Martin H. Poll, president of Gold Medal Studios, Inc.

The partnership, tagged the Sinter Co., is to be reimbursed for coin spent on a property when it's financed for production. In addition, the company will share in any profits on the venture in proportion to the amount of money it has advanced. The coin for the project was put up by 15 backers, each with a \$1,000 share.

The backers are not required to contribute additional money, but the general partners, at their discretion, can take in a maximum of \$10,000 more into the partnership.

## ASFT'S STUDE-SEASON TAKE 70G ON \$2 TIX

Stratford, Conn., June 23. American Shakespeare Festival Theatre's first annual school program, which preceded the recently opened repertory season with 27 performances of "A Midsummer Night's Dream" and "Romeo and Juliet," played to some 36,000 students from 301 schools in nine states and the District of Columbia. The gross of approximately \$70,000 (\$2 a seat) was close to breakeven and so encouraging that an extended 50-showing schedule is planned for next year by John Houseman.

Co-ordinated by Dick Kirschner of the Stratford office in New York, the student program was practically sold out before it premiered. More than 900 came from one school in Teaneck, N.J. When the company goes on its national post-season tour there will be similar tie-ups with schools along the way.

## New Mgt., Ditto Staff At Westport (Conn.) Theatre

Henry T. Weinstein and Laurence Feldman, who have taken over operation this summer of the Westport (Conn.) Country Playhouse, have spotted new personnel in most key positions. The only vet repeater is subscription director Lorraine Hansberry, no relation to the author of "A Raisin in the Sun."

James B. McKenzie is the new general manager and Howard Atlee is press agent. John Braden, of the Yale Drama School, is scenic designer, with Frank Lindsay treasurer. Susan Roy assistant to the producers and James Gilder-sleeve stage manager.

Lawrence Langner and Armina Marshall (Mrs. Langner), longtime operators of the Playhouse, still own the property and are listed on the program with their son Philip Langner as "advisers."

Television director Aaron Ruben will debut as a Broadway stager on the forthcoming revue, "The Girls Against the Boys."

## Quick Switch

London, June 23. The new Mermaid Theatre's declared policy of limited runs irrespective of public response couldn't stand prosperity. It is being dropped as a result of the boxoffice success of the first production, "Look Up Your Daughters."

The musical, which opened May 28, has played to consistent capacity and is sold out for more than a month ahead. So instead of closing in six weeks, the show has been extended through Aug. 8.

## 'Mattress' Deficit Figured 90-95G

"Once Upon a Mattress," produced as an independent venture at the Phoenix Theatre, N.Y., had a deficit of \$96,355 at the end of its third week at the house May 31. That amount is figured to have been reduced to between \$90,000 and \$95,000 in the subsequent three weeks ending last Sunday (21).

The musical, financed at \$100,000, was produced by T. Edward Hambleton & Norris Houghton (co-managing directors of the Phoenix) in partnership with set-costume designers William and Jean Eckart, who are making their managerial bow with the venture. The deficit, as reflected in the May 31 accounting, covered production costs of \$84,173 and an operating loss of \$12,332 for the show's initial three weeks, plus six preview performances.

The total involved in production costs and operating loss was reduced by \$150, charged to the authors as their share of orchestration costs. The audit also listed \$11,800 in undistributable items (\$9,200 in bonds and \$2,600 theatre guarantee). On that basis, the (Continued on page 123)

## Ethel Barrymore, '1st Lady of the American Theatre,' Passes at 79

Hollywood, June 23. Ethel Barrymore, 79, first lady of the American theatre who died of a heart attack Thursday (18) at her Beverly Hills apartment, was entombed in a crypt yesterday (Mon.) in a Calvary Cemetery mausoleum next to her brothers, Lionel and John Barrymore. The interment followed services at the Roman Catholic Church of the Good Shepherd in Beverly Hills.

A stage and screen star for more than a half century, Miss Barrymore was eulogized by both the press and her thesping contemporaries. "This great actress," the N.Y. Times editorially commented, "moved through many roles, playing a leading and unforgettable part in the fascinating drama we may call the life of Ethel Barrymore."

"Certainly an aura of royalty long surrounded the Barrymores," the N.Y. Herald Tribune observed. "Few reporters have been able to refrain from calling them the 'royal family' of the theatre, and for half a century Ethel was their queen." The N.Y. World-Telegram & Sun pointed out that "her death removes from the scene a woman who had such majesty as latterday royalty must despair of approaching."

The famous triumvirate of Ethel, John and Lionel Barrymore is now theatrical legend. Among those attending the rites were her three children, Samuel Colt with whom she lived; a daughter, Mrs. Ethel Barrymore Colt Miglietta; and another son, John Drew Colt.

Long the reigning head of the royal family, Miss Barrymore first won stardom in 1901 with the lead role in "Captain Jinks of the (Continued on page 124)

## New Firm Will Promote Out of Town Mailings

Producers Priority List, Inc., has been formed in New York by Alexander H. Cohen and his associates for the purpose of promoting mailing lists in key U.S. cities for legit, films and other show biz ventures. Cohen is president of the PPL, with Thomas R. O'Connor vice-president, William R. Scott Jr. secretary and Seymour Berscher treasurer and general manager.

Cohen is a Broadway producer and New York representative of a number of out-of-town legit theatres.

# B'way Facing Booking Jamup Again With 'No Vacancy' Sign on Most Houses

By JESSE CROSS

## Advance Sale of \$29,138 For Corning (N.Y.) Barn

Corning (N.Y.) Summer Theatre, which launches its season next Friday (30) with "The King and I," piled up a \$29,138 advance sale in its recently-ended subscription drive. That's the highest advance in the nine years of the theatre's operation in the air-conditioned Corning Glass Center auditorium.

Subscription campaign, which extended from Bath, N.Y., to Athens, Pa., and Ithaca, N.Y., to Addison, Pa., resulted in 1,714 sales as compared to 1,556 piled up during last year's drive. Subscription books are \$14 for six tickets and \$20 for 10 tickets, covering the entire season.

Each of the 10 shows scheduled for presentation at the theatre by co-producers Dorothy Chernuck and Omar K. Lerman will run a week. The spot is being pre-sold this season by Warren Link.

## Cap a One-Legit Shubert For Sale

Washington, June 23. It's official now: the Sam S. Shubert Theatre is dead. On the National Theatre lives here, but it is in robust health.

Stockholders and directors of Washington Theatre Co. have voted unanimously to put the Shubert up for sale, after concluding it was too costly to rebuild its stage and dressing rooms, gutted in a Jan. 29 fire. Same blaze destroyed "Listen to the Mocking Bird" scenery, and the show, a dubious future ahead of it, died, too.

There is virtually no possibility that any other company will buy the Shubert to operate it again as a theatre. Built in 1907 as a burlesque, it was known as the Gayety. But Washington police became tougher and tougher about what could take place on the stage. It was refurbished as a legit house in the 1940's during the time the National had its trouble over racial policy. But the Shubert had difficulty getting many bookings or outstanding shows in recent years.

Only two recent Broadway hits played the Shubert during their warmup, "Two for the Seesaw" and "Hatful of Rain."

## PROPOSED CIVIC CENTRE WOULD RAZE ERLANGER

Chicago, June 23.

Plans for a proposed Civic Centre here call for the construction of two buildings and a plaza in the Clark - Dearborn - Randolph - Washington block. It would mean the razing of the Erlanger Theatre, one of Chi's oldest legit houses still operative.

There's no immediate call for alarm, however. Like all of this city's betterment plans, the ground-breaking for this project is years away—if it happens at all.

## Guber-Ford-Gross Set Directors for 8 Shows

Lee Guber, Frank Ford and Shelly Gross have lined up five directors for eight of the scheduled musicals this summer for their circuit of four showvents. The staggers and their respective shows are Jed Horner, "Say Darling," "Pal Joey" and "Oh, Captain"; Richard Barstow, "Oklahoma" and "Bells Are Ringing"; Lawrence Kasha, "Li'l Abner"; David Thoma, "Call Me Madam," and Don Driver, "The King and I."

Besides those entries, the managerial trio will also present their own packages of "The Law and Mr. Simon," a straight play starring Menasha Skulnik, and the revamped version of "Babes in Arms." The tents they operate are the Camden County Music Fair, Haddonfield, N.J.; Valley Forge Music Fair, Devon, Pa.; Westbury (L.I.) Music Fair and the Westborough Music Fair, West Springfield, Mass.

Broadway is in another booking bind. Although the new-season entries don't start rolling into town until mid-September, virtually all of the Main Stem's 52 legit houses already have fall and/or winter commitments.

The early tieup in the perennial housing problem is the result of producers scrambling to get the available houses before the "no vacancy" signs go up. This involves booking shows months in advance of their scheduled openings as indicated by the flock of offerings that have theatres booked for openings in November, December and even January.

Making the squeeze more acute is the reduction in the number of available theatres because of those committed to holdover productions. Of the show's running last season, 11 are expected to continue through part or all of the 1959-60 semester. That, therefore, leaves only 21 houses open for incoming entries. And, some of those theatres already have interim bookings, besides regular commitments.

On the basis of the average for recent seasons, 55-60 shows are expected to be produced on Broadway this semester. That means besides the productions already booked, approximately 30 more will preem on the Main Stem this season. Those, however, will have to vie for the theatres that are vacated by the normal run of flop presentations or settle for interim bookings.

Incidentally, of the 11 shows fig- (Continued on page 120)

## Sam Schwartz Leases Wilbur Theatre, Boston, In 350G 10-Yr. Deal

Boston, June 23. The lease of the Wilbur Theatre here to the Jujamcyn Amusement Corp. was signed last week. The deal, hanging fire since early spring, is understood to be for 10 years at a \$35,000-\$40,000 annual rental.

Jujamcyn operates the Colonial in Boston, the Shubert, Philadelphia, and the St. James, N.Y. The Wilbur, however, is being leased by Jujamcyn directly, while the other three theatres are leased from separate companies which purchased them from the Shuberts. Samuel Schwartz is president of Jujamcyn.

Since being dropped from the Shubert banner by court action two years ago, the 1,241-seat Wilbur had been operated on lease by Michael J. Kavanagh, formerly Shubert manager in Boston for over a decade. Kavanagh still books the Todd theatres in Chicago.

With the completion of the Wilbur deal, Jujamcyn, through Schwartz, will be ready for booking of 1959-60 season legit tryouts. It is understood that plans are to funnel smaller shows into the Wilbur, thus holding the 1,550-seat Colonial for big shows and musicals. Most of the musicals go to the Shubert, 1,717-seater, the only other legit house left in Boston. The Colonial installed \$180,000 worth of air conditioning at the beginning of last season.

Schwartz plans to refurbish the Wilbur. A similar job was started on the Colonial last spring and is continuing.

## Canadian Players Adding Chekov for Tour of U.S.

Ottawa, June 23. The Canadian Players are adding Chekov to the repertory of Shakespeare, Shaw and Ibsen. For the U.S. tour, "The Cherry Orchard" will be paired with "Taming of the Shrew." The other company, playing in Canada, will repeat "The Devil's Disciple," done chiefly in the U.S. last season, plus "Comedy of Errors." Denis Carey will again direct the U.S.-touring troupe, and Tony Van Bridge the Canadian one.

Last season the two Canadian Players companies toured 40,000 miles, played 79 Canadian and 51 U.S. cities and towns, gave 175 performances before 195,000 persons.

## Shows Abroad

## All in the Family

London, June 18.  
Henry Sherck's presentation of a comedy in two acts in three scenes, "All in the Family," by Victor Wolfson, adapted by Victor Wolfson, stars Donald Sinden, Maxine Audley, and Virginia Maske. Staged by Norman Marshall, decor. Paul Mayo. At Strand Theatre, London, June 17, '59; \$2.50 top.

Armand Marescaud  
Frederic Marescaud  
Maxine Audley  
Gerald Crowe  
Peggy Thorpe-Bates  
Sylvia Savin  
Vanda Godsell  
Pauline Knight  
Virginia Maske  
Donald Sinden  
Dore Morell  
Philip Ashley

"All in the Family" is a strange type of comedy. The basic situation does not really lend itself to laughs, and this inherent contradiction makes it an unexciting comedy, with its uneasy blend of brittle comedy and hard drama. If it can survive the summer doldrums, the Henry Sherck presentation may eventually pay off, but that's questionable.

The dominant character in the Marc-Gilbert Sauvageau original never appears on stage. Indeed, he's murdered just as the lights go up, and quickly the plot unfolds. The dead man was a powerful, ruthless industrialist who, on the eve of his 80th birthday, is killed by a young secretary, angrily provoked by an attempted rape. Problem for the family is how to avoid a major scandal. If the girl is arrested, she will naturally tell the truth; so the blacksheep grandson is induced—for a consideration—to confess.

Although never credible, the persuasive acting by the cast helps to make the plot acceptable, but the notion is rarely as vigorous as it should be. The tempo is altogether too casual, which lessens the dramatic impact without hurting the comedy sequences unduly. The main strength of the play, however, is in its characterization, and the dead man's personality virtually dominates every scene; the image created vividly comes to life when a recording of his last will and testament is played in the presence of his family and the police.

## The Complainant Lover

London, June 19.  
H. M. Tennent and Donmar Productions presentation of a comedy-drama in two acts (four scenes) by Graham Greene. Staged by Graham Greene. Decor. Carl Tomp. At Globe Theatre, June 18, '59; \$2.50 top.

A new Graham Greene play is still, in itself, a theatrical event of some importance, but the Tennent management, with its usual flair, has given "The Complainant Lover" the treatment regardless, so far as cast, staging, etc., is concerned. As a result, the marquee appeal alone will be more than sufficient to guarantee a long and profitable season.

The yarn is surprisingly conventional and, stripped of its trimmings, is little more than a commonplace variation of the triangle theme. But Graham Greene is a master of polished dialog and turns in some of his best work in this comedy drama. He is, too, an expert at changing the mood and, with remarkable facility, switches from comedy, to bedroom farce, to drama. That, too, is quite a feat, inasmuch as the changing style always matches the mood. The characters fit in to the overall pattern.

The three sides of the triangle are filled by Ralph Richardson, Phyllis Calvert and Paul Scofield. Richardson is a dentist who has been married to Miss Calvert for 16 years. The opening scene quickly establishes him as a bore

who derives innocent amusement out of practical jokes. His wife, who's had no physical relationship with her husband for five years, takes Paul Scofield as a lover, and, frustrated by their inability to meet, spend a short holiday together in Amsterdam. At Scofield's own instigation their escapade is discovered by the husband and the whole of the second act is devoted to resolving the triangle crisis.

With commendable economy of words the author immediately establishes his principal characters and his theme. His comedy is never in the guffaw class and he is, apparently, content to settle for a quiet chuckle; he is surprisingly deft at farce, and the bedroom scene in the Amsterdam hotel hits a consistent note of hilarity. That this is achieved is obviously due in no small part to the perfection of John Gielgud's direction. He handles his subject and cast with a sincerity that shows in every scene.

"Complainant Lover" is an example of polished theatre, rather than distinguished writing and the end result is due to the teamwork of all concerned. Certainly the highest praise to Richardson for a moving and believable performance of depth. Miss Calvert, on the other hand, appears just a little too homely to justify wholly the basic plot. Polly Adams impresses as a 19-year-old who has frank designs on Scofield, Gerald Flood turns in a neat cameo as a hotel valet, and Oliver Burt provides an amusing diversion as a Dutchman who doesn't speak a word of English. Lockwood West, Helen Lowry, Midge Compton, and Hugh Jones complete a fine cast.

Carl Toms has designed two impressive sets, one living room and one slightly dingy hotel bedroom. Myro.

## The Country Boy

Dublin, June 1.  
Abbey Theatre Co. presentation of three acts (three scenes) comedy by John Murphy. Direction: Rita Mooney. Thomas McCann. Stars Michael O'Brien, Helen Crowe, Ray MacAnally. Opened May 31, '59, at the Abbey Theatre, Dublin.

New author John Murphy has followed Abbey tradition with a kitchen play but has developed a fresh theme for his comedy. The story involves a problem typical of Mayo County and other parts of rural Ireland. It concerns ageing father clinging to his small farm and settled ways, barring the marriage of a younger son. The return of the elder emigrant son, with his American wife reveals that the glitter of New York is not gold for foreigners, and the Irish holiday for the couple sheds some light on their own marriage, as well as on the younger son's plans for the future.

The plot is well developed, with realistic dialog and believable situations. This is a standout performance by Maire Keane as the American wife, a girl determined to make her country seem bright and beautiful even for life in a city tenement. As the country boy who couldn't adjust to the big city, Ray MacAnally gives a somewhat uneven portrayal.

Lamb gives a sound portrait of the frustrated younger son, and Michael O'Brien is appropriately ox-like in portrayal of the stubbornly obtuse father. Eileen Crowe's even style acting is well suited to the role of the make-the-best-of-things mother. One of the Abbey's recent newcomers, Mary Ryan has a promisingly ingenious air as the younger son's sweetheart.

"The Country Boy" received enthusiastic welcome and should settle for a run later in the year, the initial being due for interruption for a special production and the Abbey's annual vacation. The play may have possibilities for export. Macs.

## The French Mistress

London, June 15.  
Jack Hilton's presentation of a comedy in three acts (four scenes) by Robert Monro (Sonny Hale). Stars Richard Bird, Margaret Rutherford, and Hugh Field. Staged by Joan Riley; decor. Denis Wretford. At Adelphi Theatre, London, June 13, '59; \$2.50 top.

John Crawley  
Mrs. Barlow  
Robert Martin  
Peter Crawley  
Lisette Latour  
William Slater  
Baines  
Brian Orion  
Colonel Edmunds

"The French Mistress" was the vehicle which was to have marked Sonnie Hale's (born John Robert

Hale-Munro) return to the West End in the dual capacity of playwright and star. However he died a day before the play was due to open with a replacement. As now presented "The French Mistress" is a predictable farcical comedy, which may have some appeal for the provincial bus trade, but is unlikely to hold up for the more sophisticated West End of London.

Richard Bird, who took over at Hale part at short notice, was obviously under-rehearsed on opening night and his hesitancy and unswerving delayed the tempo. Doubtless he will get into his stride in a matter of days and this will improve the pace and be of some help, although the acting generally is below par.

The story describes the impact on a public school (British sense, translate exclusive and private in America) of a French mistress—the only femme instructor at the establishment. The entire school from teachers down to the youngest pupil immediately behave as if they've never seen a woman before, but the main story line revolves around the fact that the headmaster had, in his younger days, an affair with the French mistress's mother and is convinced she's his illegitimate daughter. There's an obvious incestuous implication with the head's son falls in love with the girl and wants to marry her.

The dialog is invariably obvious and the situations extremely transparent, yet a receptive first night audience laughed at the most inconsequential bits. Marie-Claire Verlene makes a fair showing in the title role and Peter Gray does well enough as the senior master. Hugh Wakefield makes an impression in a brief scene in the final act, but the rest of the cast is only so-so. Myro.

## Murder on Arrival

London, June 17.  
David Hall in association with Furdell Productions presents a murder mystery in three acts (six scenes) by George Ratson. English version by Peter Egan and Greville Norman. Staged by Woodard Rosamund. Stars Delphi Lawrence, Maurice Kaufmann. Staged by Peter Hoar. Decor. Michael Eve. At West End Theatre, London, June 16, '59; \$2.50 top.

"Murder on Arrival," adapted from an American original to give it a British locale, was put on the road some while back by Peter Saunders with Margaret Lockwood in the lead, but he decided not to bring it to town. Now it has come into the Westminster under a new management, and it shows a cast and looks, at best, a fair prospect.

Although the trail of red herrings is well enough laid to conceal the identity of the killer through most of the play, the pedestrian writing and the rather out-of-direction rob the story of much of its excitement. Compensating, however, are two or three very good curtain scenes which hype the interest.

The meller is set in a cottage in the remote part of Cornwall. The previous owner, an elderly lady, had been battered to death and her killer had not been apprehended. After standing empty for some time it is bought by Rosamund John, playing a widowed artist. Within minutes of her arrival a corpse is discovered behind the cupboard. The killer could have been any one of her neighbors—Norman Wooland, a writer and old flame, who lives down the road; Delphi Lawrence and Maurice Kaufmann, a bickering and unhappy couple; Ian Hendry, an American serviceman and long-time friend of the victim; or even Jennifer Willis, the domestic. The denouement is something of a surprise, but is also an example of preposterous contrivance.

Under Peter Hoar's leisurely direction the cast tries hard to achieve the desired effect. Rosamund John makes an adequate showing as the widow and Delphi Lawrence puts some sparkle into her part. Norman Wooland, Maurice Kaufmann and Ian Hendry, plough through their respective roles without much shading; Jennifer Willis tries not to be the conventional comic domestic; and A. J. Brown is a sincere, plodding cop. Michael Eve's decor is okay for the subject. Myro.

## Embassy Fetes Bolshoi

Ottawa, June 23.  
Members of the Bolshoi Ballet were entertained at a reception in the Russian embassy in Ottawa, stopping over on their way from Toronto to Montreal.

## Stock Reviews

## Romeo and Juliet

Stratford, Conn., June 13.  
American Shakespeare Festival revival of two-act drama by William Shakespeare. Staged by Jack Bittner. Decor. David Hays. Lighting. Tharon Musser. Costumes. Dorothy Jenkins. Music. David Amram. Directed by George Balanchine. Opened June 13, '59, at the American Shakespeare Festival Theatre, Stratford, Conn.; \$2.25 top.

As the opener of the fifth season of the now well-established American Shakespeare Festival, "Romeo and Juliet" is a disappointment. Somehow, in the beautiful theatre on the Housatonic where the Bard has been played so excitingly, the woeful love story fails to move and even seems misplaced at times.

It is in its ventures of the familiar works that the Connecticut Shakespeareans have taken their greatest chances. The thousands who will attend "Romeo" this summer will see a production which will likely disturb them through much of the performance, and only occasionally justify itself. The poignant love passages, which are the best remembered of the classic, do not impress as much as the action sequences in this Jack Landau production.

There are some noteworthy highs, though. Among the truest is the pony-tailed Juliet of Inga Swenson, an extraordinary and remarkably sustained portrayal of the love-doomed girl of the Capulets. A plus, too, is the Nurse of Aline MacMahon, whose participation adds to ASTF's attractiveness this season.

Morris Carnovsky as Juliet's father, Hiram Sherman as Friar Lawrence, Jack Bittner as Tybalt, Frederic Warriner as the prince of Verona and William Smithers as Mercutio are other stickouts. Less fortunate is Richard Easton as Romeo, an unconvincing concept of the exacting role.

The big stage heat suits the street brawling and duels. It is hardly suited to the balcony scene, however, nor to the liebestod. And the lovers' tryst on the upper level does not make easy watching.

This time the structure of the settings, designed by David Hays, have a furniture effect. The lattice background devised by Rouben Ter-Arutunian is still there, but unimportantly used. Dorothy Jenkins' costumery is in fine taste, Miss Swenson's gowns being especially distinctive. Tharon Musser's lighting follows up her previous successes here. The incidental music by David Amram and the choreography by George Balanchine contribute effectively to the mood of the drama. Elem.

## Hilary

Miami Beach, June 18.  
George S. Eagle presents a Michael McAloney-Don Mankiewicz production of a new three-act (5 scene) comedy by Peter Egan and Greville Norman. Staged by Philip Bourneuf. Decor. Francis Compton. Peter Forster. Directed by Jerome Kilty. Settings by William Egan. Presented by Don Mankiewicz at the "Playhouse," Deauville Hotel, Miami Beach, for a two-week run June 16-27; \$1.75 top.

Peter Carroway  
Hilary Endicott  
Stephen Endicott  
Kenneth Endicott  
Robert Bruce  
Frieda  
Ricardo  
Lorenzo  
Mrs. Banks  
Sir Gavin Marquand

Of all British theatrical imports, the drawing-room comedy has had the hardest going in this country of late years. English authors "angry young men" and whodunits have been more to the taste of today's American audiences. The newest "polite" arrival to these shores is pretty watery as if it had been shipped in powdered form and hadn't jelled when augmented by the direction of Jerome Kilty, who has paced it far too slowly.

As served at its premiere in the semi-round milieu of the Deauville Theatre, the concoction is a mish-mash of cliches in soft aspic. It is neither cute enough for laughs nor deep enough for sympathy.

Disappointing, also, to an audience conditioned by her many screen appearances, is Joan Fontaine's performance. Chic and beautiful, the actress seems far from at ease on the stage and displays a whole set of artificial mannerisms which detract both from her personality and her reading. In the title role of a frothy,

Dulcy-like wife, conscious of the allure of extra-curricular romance but held back by conscience, Miss Fontaine tries too hard to be coy. Only in rare moments, when she relaxes into naturalness, does a dramatic flair emerge.

A promising English cast has been assembled in support of the American wife, Hilary, but the one-dimensional characters devised by author Gerald Savary give them little with which to work. Philip Bourneuf is believable as the automotive tycoon subject to unexaggerated attacks of crippling arthritis, but his role needs strengthening. Peter Forster, as the would-be lover, is barely adequate. Again, Ronald Long's attempts to create comedy in the part of the doctor are frustrated by the limitations of the script.

Best drawn are the son and daughter, well defined by John Mulligan and Audrey Rae, who each do a complete about-face with in the plot. Mulligan transforms from a stuffed shirt to a British version of a beatnik, and Miss Rae is metamorphosed from a dawdy thing to an overpressed juvenile delinquent. Both attain their true stature only when stepmother Hilary decides to settle down permanently in their family.

Things pick up temporarily in the third act with the entrance of veteran actor Francis Compton, who injects a few moments of good theatre into the play with his crisp portrayal of an elderly member of Parliament.

Excellent bits are contributed by the parade of transient servants, notably by Margaretta Warwick as Mrs. Banks. The others are Ellen Lowe, William Conn and Frank Gero.

After closing in Miami, playing through Sunday June 28, "Hilary" will go on tour this summer while it is being tightened and groomed for Broadway. Culm.

## Off-B'way Review

## Billy Barnes Revue

George Eckstein presentation (in association with Bob Reese) of two-act revue: music and lyrics by Billy Barnes; sketches and dialog, Bob Rodgers. Staging, Bob Rodgers; production design, Glenn Hesse; musical direction, Armin Hoffman; lighting, Peggy Clark. Opened June 9, '59, at the Off-Broadway Theatre, N.Y.; \$2.50 top.

Cast: Joyce Jameson, Bert Convy, Pat Regan, Ken Berry, Ann Guilbert, Bob Rodgers, Jackie Joseph, Len Weinrib.

Billy Barnes has brought a show from the Coast bubbling with good humor, to reaffirm that good revues are still producible and that off-Broadway may be just the place to present one. "Billy Barnes Revue" provides a mirthful climax to an almost mirthless off-Broadway season.

With Barnes and Armin Hoffman assisting on piano, and Bob Rodgers providing the bright sketches and dialogue, the cast romps through its chores. These include everything from a takeoff on films of the 1930's (people were selling apples, losing jobs and going to see the "Gold Diggers of 1937") to a way-out portrait of beatniks in a coffee house, complete with a Mott Sahl-like introduction by Len Weinrib. The prophet reads poetry to jazz and before they know what's happened to them, the beatniks are swinging to "Alexander's Ragtime Band."

It's the women, who really whip the show along. Joyce Jameson, a blond who suggests Judy Holiday impersonating Marilyn Monroe, gives an impression of terrible effort to get just a small voice out of a very big girl. Then, demonstrating that it's just an act, she later sings a smoothly agreeable ballad.

Ann Guilbert, small, brunet and sad looking, tramples everything underfoot when she's around, and gets maximum comedy impact with several seemingly innocuous lines. Patti Regan, a leggy red-head, does a funny musical, and is around to play a teacher leading roughneck students in a PTA choral. Based on her Master's thesis, Jackie Joseph, pert brunet, is a sweet singer whose wide eyes and innocent grin make her a choice foil for what's going on around her.

Among the good serious items in the show is a capsule musical biography titled "The Pembroke Story" that in quick strokes, outlines the life of an executive who feels trapped by his wife and Connecticut home, attempts to break out, but realizes that an unborn son is reason enough for life. There isn't much memorable music except perhaps the beatniks' marching song, "Listen to the Beat." But the feeling of fun is emphatic and lingering. JPN



# Road Brisk for 8-Show Lineup; 'Sunrise' Scores New D.C. Record

Business was generally good for the eight shows on the road last week. "Bells Are Ringing," "Music Man" and "My Fair Lady" continued their powerhouse pace and "Sunrise at Campobello," at the National Theatre, Washington, topped the non-musical record it established at the house the previous week.

"Lil' Abner" closed last Saturday (20) in Seattle. The touring lineup, however, will be increased by one show next week when "West Side Story" launches its post-Broadway tour Wednesday (1) at the Auditorium, Denver.

**Estimates for Last Week**  
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

**CHICAGO**  
Music Man, Shubert (MC-RS) (19th wk) (\$55.50-\$60; 2,100; \$71,458). Over \$70,800. Previous week, \$66,000.

**LOS ANGELES**  
My Fair Lady, Philharmonic Aud. (MC-RS) (3d wk) (\$5.75-\$6.50; 2,670; \$79,800) (Michael Evans, Diane Todd). Nearly \$79,300 with Civic Light Opera subscription. Previous week, same with subscription.  
Romanoff and Juliet, Hartford (C-RS) (2d wk) (\$5.40-\$6.50; 1,024; \$32,000) (Peter Ustinov). Almost \$33,400 with Guild subscription. Previous week, \$28,300 for seven performances with subscription.

**SAN FRANCISCO**  
Bells Are Ringing, Curran (MC-RS) (3d wk) (\$5.75-\$6.90; 1,758; \$59,000) (Judy Holiday). Over \$58,600 with Civic Light Opera subscription. Previous week, \$58,000 with subscription.  
Once More With Feeling, Alcazar (C-RS) (2d wk) (\$4.54-\$5; 1,147; \$33,000) (Fernando Lamas; Marjorie Lord). Around \$23,000. Previous week, \$21,500.  
Two for the Seesaw, Geary (CD-RS) (4th wk) (\$4.30-\$4.65; 1,550; \$33,000) (Ruth Roman, Jeffrey Lynn). Over \$20,500. Previous week, \$22,100.

**WASHINGTON**  
Sunrise at Campobello, National (D-RS) (3d wk) (\$4.95-\$6.00; 1,657; \$46,200) (Ralph Bellamy). House record for non-musical at \$45,570. Previous week, \$44,237 with Guild subscription.

**SPLIT WEEK**  
Lil' Abner (MC-RS). Totaled \$35,500 for seven performances, as follows: Auditorium, Portland, Monday-Tuesday (15-16), two \$11,300, with the 3,600-seat scaled to a \$4.80 top; Orpheum, Seattle, Wednesday-Saturday (17-20); five \$24,200, with the 2,700-seat scaled to a \$5 weekend top. Previous week, \$38,700 with Guild subscription at the Baltimore, Los Angeles. Closed in Seattle.

## 'Romeo'-Dream' \$34,900, 1st Wk., Stratford, Conn.

Stratford, Conn., June 23. The American Shakespeare Festival Theatre here grossed a satisfactory \$34,900 last week in eight performances split between "Romeo and Juliet" and "Midsummer Night's Dream." The stanza marked the opening of the regular ASFT season at its 1,453-seater. The scale this summer has been upped from a \$5 top to \$7.55.

## Stock Tryouts

(June 21-July 5)  
Dig Me Must, revue by Ira Wallach and David Baker—John Drew Theatre, East Hampton, L.I.  
Hilary, by Gerald Savory, starring Joan Fontaine—Deauville Theatre, Miami Beach, Fla. (22-27) Sacandaga (N.Y.) Summer Theatre (28-4).  
Law and Mr. Simon, by Julie Berner, starring Mena Shalita—Hudson River Music Fair, West Springfield, Mass. (22-27) Camden County Music Fair, Haddonfield, N.J. (28-4) (Reviewed in VARIETY, June 17, 59).  
Piece of Blue Sky, by Frank Corsaro, starring Shelley Winters—Tappan Zee Playhouse, Nyack, N.Y. (22-27) Mistle Beach (S.C.) Playhouse (28-4) (Reviewed in VARIETY, May 27, 59).  
Red Letter Day, by Andrew Rosenhalt, starring Gloria Swanson—Griest Mill Playhouse, Andover, N.J. (27-4) (Original British production reviewed in VARIETY, from London, Feb. 27, 59).  
Voice of the Whirlwind, by Pat Hale—Barker Theatre, Abingdon, Va. (28-4).

## 'OKLAHOMA' HUGE 60G, K.C. OUTDOOR OPENER

Kansas City, June 23. The Starlight Theatre here got off to a smash start last week, grossing a big \$60,000 for "Oklahoma." The take at the 7,600-seater, with the b.o. scaled to a \$3.50 top, was one of the best on record for an opening show. Singer Gogi Grant, making her legit debut, headed the musical's cast. "Firefly," with Anna Maria Alberghetti and Webb Tilton, is currently at the Swope Park outdoor showcase.

## Philly's Academy Foyer Gone as 'Off-B'way' Spot

Philadelphia, June 23. The Foyer of the Academy of Music, Philly's only midtown spot for off-Broadway style legit, has shuttered and will be converted into a rehearsal hall for the Philadelphia Orchestra. Theatre 3 Productions, which had leased the Foyer for performances this fall, voluntarily withdrew its contract at the request of the Academy's board of directors. The group is looking for a new midtown location.

## Dance Reviews

### Percival Borde Co.

(With Pearl Primus)  
Primitive Africans can be had at \$3.75-4.25 these nights down at the studio-like (145-seat) St. Marks Playhouse, off-Village theatre. Percival Borde and dance company, plus guest artist Pearl Primus, have an 18-course dance-chant-drum fest going. This is Ethnic Rock and Roll, with mighty sensual effects. Miss Primus, the prime ribs of the evening, is up to her inimitable tricks. Unleashed rhythm, laced with sexy charm. Her "Fertility" dance (the original is done by pregnant women in Nigeria) had every girl in the audience breathless. But there's no fear of anything mis-carrying with Pearl around.

The program (opened June 16) is at its best when the dancing is most authentic and primitive. "Engagement Dance," by a quartet of sinuous young things from the Borde company, is a rollicking adolescent victory march. African bump and grind style. Percival Borde's "War Dance" with drum background, makes a tranquilizer of Emperor Jones. The drums are so insistent throughout the evening and so pure-jungle acoustically, that the few quiet numbers are a sweet relief.

"Legend," an attempt to use modern dance choreography for a pantomime fable, is just too egg-head a concept for this group, and the result is cornball. These dancers have something when they stick to their tribal stuff, or when they touch West Indian satire, a Limbo, and the finale "Everybody Loves Saturday Night." Technically, this sort of dancing is as far removed from the Bolshoi, for instance, as a palm frond is from an air conditioner. But the same sort of wheatear energy is there, full force, and the same kind of refreshing directness. There'll be long-hair dance-o-mane interest in the beautiful-bodied Percival, his tawny-limbed ladies and the great Pearl, who'd even be real gone in Ghana. In fact, opening night brought a delegation from Liberia, Nigeria and Ghana, with an honorary tribute from the African people to the company for their contribution to the arts. Lois.

## Budapest Ballet

(BOBINO, PARIS)

Paris, June 20. Fourteen young dancers make up this folk dance company accompanied by a 10-man orchestra. Men are virile and girls pretty and zesty. Routines are simple folk stuff, courtings, weddings, pastoral interludes or derring-do among the men. Seems too small-scaled and familiar for much chances on the Yank concert circuits except for Hungarian nationality matters. In spite of an easy-on-the-eyes quality show lacks verve and outright acrobatic and bombastic aspects of, say, Russian folk ensembles. Musicians dispense good, racy gypsy interludes. Costumes are colorful. Mosk.

## Latest in Show-Tops

Boston, June 23.

The first "balloon" type theatre roof, a \$31,000 job, went up for the Arts Center Theatre on the Charles River bank in Brighton this week. An airinflated, lens-shaped, vinylcoated, nylon structure resting on a steel hoop is the technical description of the novel roof.

It is 145 ft. in diameter and 20 ft. thick between the top and undersides. Four stories above the ground, it is adaptable to permanent structure, flameresistant and will withstand 70 mile winds.

The strawhat theatre opens July 9 with a musical version of "Twelfth Night" with Siobhan McKenna.

## Pajama' Light \$32,400

In 2nd Dallas Stanza

Dallas, June 23.

"Pajama Game," with Frankie Laine, Paul Hartman, Kathy Barr and Pat Stanley heading the cast, climbed to a moderate \$32,400 last week in the second stanza of a fortnight's frame at the 4,126-seat Music Hall here. The previous week's take was \$30,700.

"Wish You Were Here," with Shirley Jones and Jack Cassidy, is the current State Fair Musicals entry.

## Off-Broadway Shows

(Figures denote opening dates)

### NEW YORK

Billy Barnes Revue, York (6-8-59).  
Boy Friend, Cherry Lane (6-23-59).  
Crucible, Marlin Theatre (6-23-59).  
Drunkard, Gate (6-23-59).  
Enemy of the People, Actors (2-4-59).  
Leave It to Jane, Sheridan Sq. (6-23-59).  
Many Loves, Irving Theatre (1-13-59); resumes next Saturday (27).  
Mark Twain Tonight, 41st St. (4-6-59).  
Our Town, Circle in Square (6-23-59).  
Shaw Festival, Provincetown (5-26-59).  
Threepenny Opera, de Lys (6-20-59).  
Waltz of the Tiresias, Crickit (6-8-59).  
Young & Buful, Theatre East (6-23-59).

### SCHEDULED OPENINGS

Three Sisters, Fourth St. (9-10-59).  
Simone, Gate (6-23-59).  
Shakuntala, St. Mark's (6-23-59).  
Vincent, Crickit (6-30-59).  
Great God Brown, Phoenix (10-5-59).

### CLOSED

Cast of Characters, Downton (6-10-59); closed last Sunday (21) after 21 performances.

### LOS ANGELES

Billy Barnes Revue, Los Palms (10-13-58).  
Boy Friend, Ivar (2-16-59).  
Crucible, Radio City Center (5-21-59).  
Cold Wind, Players (6-8-59).  
Mendel Beahm, LeGrand (6-29-59).  
Letter, Centre (6-29-59).  
Main & Fancy, Pasadena (5-29-59).  
Streetcar, Omnibus (6-11-59).  
Tender Trap, Valley (6-5-59).  
Who Told the Women, Palace (6-5-59).

### SCHEDULED OPENINGS

Look Back in Anger, Gallery (6-24-59).  
Horsehair, Theatre (6-24-59).  
Palm Tree, Stage Society (7-24-59).

### CLOSED

Quare Fellow, Stage Society (5-8-59); closed last Sunday (21).  
Shrike, Horseshoe (6-16-59); closed last Sunday (21).  
Sinner Whistle, Centre (4-23-59); closed last Wednesday (17).  
Tonight at 8:30, Hollywood (5-29-59); closed last Sunday (21).  
Turn to Autumn, Calbeard (6-5-59); closed last Sunday (21).

## London Shows

(Figures denote opening dates)

All in the Family, Strand (6-17-59).  
Blue Magic Revue, Wales (2-19-59).  
Caught Napping, Piccadilly (5-22-59).  
Chin Jewels, Palace (6-1-59).  
Complaisant Love, Globe (6-18-59).  
Farewell, Farewell, Garrick (6-5-59).  
Five Fingers, Kingsway (7-16-58).  
Fool's Paradise, Apollo (4-1-59).  
Gift, Gingerbread, Duke York's (4-17-59).  
Grass Is Greener, St. Mart. (12-2-59).  
Hostage, Wyndham's (6-11-59).  
How Say You, Aldwych (4-25-59).  
Let's Dance, Wyndham's (6-11-59).  
Let 'Em Eat Cake, Cambridge (6-5-59).  
Long, Short, Lat, New (7-5-59).  
Reppety, Old Vic (7-15-59).  
Margold, Savoy (5-27-59).  
Mousetrap, Ambassadors (11-25-52).  
Murder on Arrival, Westminster (6-16-59).  
My Fair Lady, Palace (6-5-59).  
Orpheus Descending, Royal Ct. (6-14-59).  
Pleasure His Co., Haymarket (4-23-59).  
Prodigal Son, Wyndham's (6-11-59).  
Roar Like a Dove, Phoenix (6-25-57).  
Salad Days, Vaudeville (8-5-54).  
Sinner, Spynar, New (6-11-59).  
Taste of Honey, Criterion (10-10-59).  
Ulysses in Nighttown, Arts (5-19-59).  
Unexpected Guest, Duchess (8-12-58).  
West side Story, Majesty's (12-12-58).

### CLOSED

Candide, Saville (6-11-59).  
Wolfe's Clothing, Strand (3-17-59).

## Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).  
Gangs All Out, Ambassador (10-1-59).  
Miracle Worker, Plymouth (10-19-59).  
My Fair Lady, Palace (6-5-59).  
Drop of a Hat, Golden (10-8-59).  
Heartbreak House, National (10-18-59).  
Fiddler on the Roof, Plymouth (10-19-59).  
Wine, Penicillin, Bay (10-30-59).  
Connecticut Summer, Shubert (10-22-59).  
Girls Against Boys, Alvin (10-27-59).  
The Sound of Music, Plymouth (10-27-59).  
Highest Tide, Longacre (11-4-59).  
Tenth Man, Booth (11-5-59).  
My Fair Lady, Plymouth (11-12-59).  
Only in America, Cort (11-16-59).  
3 Singers, Music Box (12-2-59).  
Silent Movie, Plymouth (12-2-59).  
Fiddler on the Roof, Plymouth (12-2-59).  
Pink Jungle, Plymouth (11-11-59).  
Saturday Night, 54th St. (11-21-60).

# B'way Continues June Bust-Out; 'Majority' \$53,487, 'Bird' \$47,900, 'Suzie' \$32,100, 'Million' \$20,200

Broadway was bullish last week. A continued rise in business resulted in nifty grosses for most shows and new house records were set by "Destry Rides Again," "Flower Drum Song," "Raisin in the Sun" and "Redhead." A straight play record for a regular Broadway run is also believed to have been established by "Majority of One," which hit \$53,487, its top take thus far at the 1,453-seat Shubert Theatre.

Business is expected to taper this week and continue on the decline through the summer. Besides those shows that set records, the sellouts and virtual capacity entries last week included "Gypsy," "La Plume de Ma Tante," "Music Man," "My Fair Lady" and "Sweet Bird of Youth." One show closed last Saturday (20) and another is scheduled to bow out next Saturday (27).

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

**Destry Rides Again, Imperial (MD)** (9th wk; 68 p) (\$8.05-\$9.40; 1,427; \$65,000) (Andy Griffith, Dolores Gray). House record at \$67,800. Previous week, \$66,973.

**Flower Drum Song, St. James (MD)** (29th wk; 232 p) (\$8.05; 1,615; \$63,321). House record at \$73,321. Previous week, \$63,247.

**Gypsy, Broadway (MC)** (5th wk; 35 p) (\$8.60-\$9.40; 1,900; \$83,000) (Ethel Merman). Almost \$82,900. Previous week, record for regular run Broadway show at \$82,992.

**J.B., ANTA (D)** (28th wk; 220 p) (\$6.90; 1,185; \$46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over \$29,200. Previous week, \$27,300.

**La Plume de Ma Tante, Royale (R)** (32d wk; 255 p) (\$8.05; 1,050; \$44,500) (Robert Dhery). Almost \$45,100. Previous week, \$45,000. Lays off July 6-Aug. 1.

**Majority of One, Shubert (C)** (18th wk; 144 p) (\$6.90; 1,453; \$53,487). Highest gross for run at \$53,487. Previous week, \$53,300.

**Make a Million, Morosco (C)** (35th wk; 276 p) (\$6.90; 946; \$35,300) (Sam Levene). Almost \$20,200 with twofers. Previous week, \$17,800 with twofers.

**Music Man, Majestic (79th wk; 623 p) (\$8.05; 1,626; \$71,000). Over \$71,400. Previous week, same.**

**My Fair Lady, Hellinger (MC)** (171st wk; 1,363 p) (\$8.05; 1,551; \$69,500) (Edward Mulhare, Pamela Charles). Another \$70,400.

**Pleasure of His Company, Music Box (C)** (35th wk; 278 p) (\$6.90; 1,101; \$38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost \$34,600. Previous week, \$28,900 at the Longacre.

**Raisin in the Sun, Barrymore (D)** (15th wk; 118 p) (\$6.90; 1,076; \$41,569) (Sidney Poitier). House record at \$42,177. Previous week, \$42,177.

**Redhead, 46th St. (MD)** (20th wk; 156 p) (\$9.20; 1,297; \$62,410) (Gwen Verdon). House record at \$63,171. Previous week, \$63,131. Lays off July 6-11.

**Sweet Bird of Youth, Beck (D)** (15th wk; 119 p) (\$6.90; 1,280; \$47,903) (Paul Newman, Geraldine Page, Sidney Blackmer). Almost \$47,900. Previous week, \$46,700.

**Two for the Seesaw, Booth (CD)** (75th wk; 596 p) (\$6.90; 780; \$32,300) (Dana Andrews, Anne Bancroft). Over \$28,900. Previous week, \$26,400. Hal March and Lee Grant take over the co-starring roles next Monday (29).

**West Side Story, Winter Garden (MD)** (91st wk; 724 p) (\$8; 1,404; \$64,200). Almost \$56,500. Previous week, \$52,400 with twofers. Exits next Saturday (27) to tour.

**World of Suzie Wong, Broadway (D)** (36th wk; 267 p) (\$6.90; 1,214; \$47,400). Almost \$32,100. Previous week, \$29,200.

\$29,382). About \$24,400. Previous week, \$20,000 for seven performances.

**Closed Last Week**  
Gazebo, Lyceum (C) (28th wk; 218 p) (\$6.90; \$95; \$29,600) (Walter Slezak). Almost \$15,200. Previous week, \$13,100. Closed last Saturday (20) at a deficit on its \$75,000 investment. A tour, with Tom Ewell starring, is scheduled to begin Aug. 1 at the Opera House, Central City, Colo.

## Withhold State Blessing From Flat Rock Theatre; Branded Publicity Stunt

Greensboro, N. C., June 23.

By a voice vote, the N. C. Senate killed a joint resolution designating the Flat Rock Playhouse as the State Theater of North Carolina. Sen. William Medford of Haywood urged its passage, but Sen. Edwin S. Lanier of Orange called the designation "misleading."

He said it would hold out to people all over the country the expectation of seeing plays in an official state theater, "which it is not." The inference was the whole thing was mere press agency.

The resolution had passed the House and been amended in the Senate to prevent state financial support.

## 'ANGEL' \$23,600 FOR PHILLY PARK RECORD

Philadelphia, June 23.

A record single-stanza gross for the Playhouse in the Park here was established last week by "Look Homeward, Angel," with \$23,600 in the second frame of a fortnight's stand. The combined take of \$45,700 for the two weeks was also the biggest gross for that time span at the tent.

Miriam Hopkins and Ed Begley costarred in "Angel." Nancy Walker and Margaret Phillips are current in "Fallen Angels."

## Portland, Me., Getaway For Tour of Sandburg's 'World'

The cross-country tour of "The World of Carl Sandburg" with Bette Davis and her husband, Gary Merrill, heading a company of five, is scheduled to get underway Oct. 5 in Portland, Me. The concert tour, booked by Dorian Attractions, will come to a temporary halt for a Christmas holiday lay-off and resume early in January in the south.

The presentation, which marks the first time Sandburg's works have been dramatized, will also include new and unpublished material by the poet. The venture is being co-sponsored by film-legit producer Armand Deutsch and Hollywood publicist Judd Bernard in association with adaptor-stager Norman Corwin. Rehearsals are scheduled to begin Sept. 1 in Portland.

Dorothy Olney is general manager. Miss Davis' wardrobe is being designed by Orry-Kelly. Incidentally, the program, originally tagged "An Evening with Carl Sandburg," was presented for one night several months ago at the U. of California at Los Angeles.

(When a "boy genius" during radio's first flush, Corwin was discovered by Sandburg (and Kip Fudman) as the air medium's first "literate" writer—Ed.)

## Touring Shows

(June 21-July 5)

Bells Are Ringing (July Holiday)—Curran, S.F. (22-4).  
Music Man (2d Co.)—Shubert, Chi. (22-4).  
My Fair Lady (2d Co.)—Michael Evans, Todd—Philharmonic Aud., L.A. (22-4).  
Once More With Feeling (Coast Co.)—Fernando Lamas, Marjorie Lord—Alcazar, S.F. (22-4).  
Romanoff and Juliet (Coast Co.) (Peter Ustinov)—Hartford, L.A. (22-4).  
Sunrise at Campobello (Ralph Bellamy)—National, Wash. (22-4).  
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Geary, S.F. (22-4).  
West Side Story—Aud., Denver (1-4).



## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

## BROADWAY

**"Birds of Summer"** (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie Bracken. Available parts: middle-aged female writer, manly, experienced male writer, hypocritical, menacing character woman, birdwatcher; State Trooper; leading man, writer, 30's, male composer, 18-20; female lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middle-aged caretaker; elderly character man; sculptress, early 20's, Greenwich Villager. Send photo and resume to producers by mail only.

**"Connecticut Summer"** (MC). Producer David Merrick, 246 W. 44th St., N.Y.; choreographer, Onna White. Casting director, Edward Fuller. Casting virtually all parts for the musical version of the Eugene O'Neill comedy; singing experience required. Send photo and resume to casting director, c/o producer, by mail only.

**"Destry Rides Again"** (MC). Producer, David Merrick. Call for female dancers tomorrow (Thurs.), 11 a.m. at the Imperial Theatre, 249 W. 45th St., N.Y.

**"Fiorello"** (MC). Producers, Robert Griffith & Harold S. Prince. Equity call male singers Aug. 17; Equity female singers Aug. 18; open call men singers Aug. 19; female singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N.Y. Equity call female dancers, Aug. 5 at 10 a.m.; open call Aug. 8 at 10 a.m.; Equity male dancers, Aug. 12 at 10 a.m.; open call same day at 1 p.m. Auditions same place as singers.

**"Flower Drum Song"** (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dance-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

**"Gypsy"** (MD). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward. Casting director, Michael Shurtleff. Accepting photo and resume from actors, singers and dancers, both adult and children, for future file on replacements and understudies for all roles. Mail to casting director.

**"Happy Town"** (MC). Producers, B. & M. Productions; director, Allan A. Buchant; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required): male, 50's, character comedy lead; male, 25, comedian, lean, slender; female, 19-23, attractive blonde, soprano; male, 25-30, baritone; female, 19-23, comedienne, attractive, chest soprano voice; female, 19-23, soprano voice; five singer-actors who play band instruments; male and female characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N.Y., suite 7D. Auditions today (Wed.) and tomorrow (Thurs.) for principals who can sing and act, 11 a.m. at 54th Street Theatre. Production assistant will make appointment. Phone CI 5-4042.

**"Mother Courage"** (MD). Producers, Lee Paton & Robert Weber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: female, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive male, 45, large, powerful, sensual, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; female, 25-30, attractive, sexy comedienne, sings;

male, 40, athletic, trim, bullish and powerful; two females, 50-60, peasant women; male, short, cruce; extras, officers and soldiers; all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

**"Saturday Night"** (MC). Producers, Julie Styne & Joseph Kipness, 237 W. 51st St.; JU 6-0028. Casting through agents or by mail. Send photo and resume to producers.

**"Sound of Music"** (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N.Y. All other parts through agents only.

## OFF-BROADWAY

**"Hunger That Crosses the Bridge Between"** (CD). Producers, Dramarena Productions; director, David Sawin, 174 W. 89th St., N.Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker; 25, corpsman, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, beligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

**"Leave It To Jane"** (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and female singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

**Phoenix Theatre**, 189 Second Ave., N.Y. Producer, T. Edward Hamblen; stage director, Stuart Vaughan. Accepting photo and resume of new applicants for resident acting company. Those qualifying on the basis of background and experience should have short audition material from Shakespeare, period comedy and modern prose drama. Mail to director.

**"Shakuntala"** (D). Pilgrim Production, 242 W. 56th St., N.Y. Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer-director, Lee Morgan. Director will consider photo and resume by mail or left at the office. Open calls today (Wed.) from 1-4 p.m. and tomorrow (Thurs.) from 6-8 p.m. at above address. Cast of about 33. Indian types needed, including a tall, willowy, beautiful young woman with long hair and a plump, warm, maternally woman. Bring photo and resume.

## STOCK

## HAMPTON, N.H.

**Hampton Playhouse**. General Manager, John Vari, 405 E. 54th St., N.Y. Accepting photo and resume for leading man type; and applications from technicians. Mail to general manager.

## OWINGS MILLS, MD.

**New Hilltop Theatre**, Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, L. Taylor Giles. Accepting applications from professionals interested in jobbing; also still accepting apprentices' applications at no fee, must pay for their own maintenance. Mail to theatre.

## FUTURE SHOWS

## BROADWAY

Alan Jay Lerner & Frederick Loewe musical (Untitled), (120 E. 56th St., PL 3-6773).

**"Belle Denise"** (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., OX 7-9620).

**"Calculated Risk"** (D). Producer, Irene Selznick (112 Cent. Pk. S., CO 5-2611).

**"Caligula"** (D). Producers,

Chandler Cowles & David J. Coogan, (350 Fifth Ave., N.Y.).

**"Caprice"** (C). Producers, Ronald Rawson, Robert Lantz & Marshall Earl (16 W. 55th St., CI 7-1381).

**"Cheri"** (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave., PL 3-7500).

**"Dear Liar"** (CD). Producer, Guthrie McClintic (1270 Sixth Ave., CI 7-5152).

**"Duel of Angels"** (D). Producers, Playwrights Co. (745 Fifth Ave., PL 3-7500).

**"Egg"** (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

**"Every Girl Needs a Parlor"** (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

**"Faster, Faster"** (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

**"Five Finger Exercise"** (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave., PL 3-7500).

**"Flowering Cherry"** (D). Producers, Producers Theatre (165 W. 46th St., PL 7-5100).

**"Gang's All Here"** (D). Producer, Kermit Bloomgarden (1545 Broadway, JU 2-1690).

**"Girls Against the Boys"** (C). Producer, Albert Selden (444 Madison Ave., PL 3-1030).

**"Golden Fleece"** (D). Producers, Courtney Burr (58 W. 57th St., CI 5-9151) & Gilbert Miller.

**"Goodbye Charlie"** (C). Producer, Leland Hayward (655 Madison Ave., TE 8-5100).

**"Goodwill Ambassador"** (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

**"Heartbreak House"** (D). Producers, Robert Joseph (137 W. 48th St., CI 7-7161) & Maurice Evans.

**"Highest Tree"** (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St., CO 5-6170).

**"Kids"** (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St., PL 7-6980) & John W. Caldwell.

**"La Bonne Soupe"** (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

**"Last Days of Lincoln"** (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

**"Midnight Sun"** (D). Producers, Howard Erskine (56 W. 45th St., OX 7-9620) & Joseph Hayes.

**"Mighty Man Is He"** (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

**"Miracle Worker"** (D). Producer, Fred Coe (c/o Triad Productions (1501 Broadway, CH 4-6852).

**"Mister Broadway"** (MC). Producers, Robert Bialos, (182 Legion St., in association with Beaux Arts Productions).

**"Mother Courage"** (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

**"Mrs. Arris Goes to Paris"** (MC). Producers, Kermit Bloomgarden (1545 Broadway, JU 2-1690) & Ray Stark.

**"Much Ado About Nothing"** (C). Producer, Producers Theatre (165 W. 46th St., PL 7-5100).

**"New Faces of 1959"** (R). Producer, Leonard Sillman (17 E. 79th St., TR 9-1380).

**"Only In America"** (D). Producer, Herman Shumlin (11 E. 48th St., PL 3-7566).

**"Pink Jungle"** (D). Producer, Paul Gregory (234 W. 44th St., LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

**"Scatterbrain"** ("L'Hurluberlu") (C). Producers, Irene Selznick (112 C.P.S., N.Y.; CO 5-2611) & Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690).

**"Silent Night, Lonely Night"** (D). Producer, Playwrights Co., (745 Fifth Ave., PL 3-7500).

**"Tenth Man"** (D). Producers, Saint Suber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

**"U.S.A."** (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

## OFF-BROADWAY

**"Dream Play"** (D). Producer, Iza Itkin (AL 4-3089).

**"Lend An Ear"** (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

**"Three Sisters"** (D). Producer, David Ross, (c/o 4th St. Theatre, 83 E. 4th St., OR 4-5710).

**"Vincent"** (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

## SIGNED

**Heartbreak House**: Diane Cilento. **Majority of One**: Irene Moore (succeeding, Ina Balin).

**Miracle Worker**: Torin Thatcher, Anne Bancroft, Patricia Neal.

**Musical Man**: Arlyne Frank (succeeding, Barbara Cook).

## OFF-BROADWAY

**Waltz of the Toreadors**: Iris Lynn (succeeding Betty Jean Adams).

## Booking Jamup

Continued from page 117

used as holdovers, only 10 have definite berths. On the basis of a prior arrangement, "Majority of One," which has to vacate the Shubert Theatre to make way for the Oct. 22 opening of "Connecticut Summer," is scheduled to move over Oct. 19 to the Barrymore Theatre, which is currently housing the click "Raisin in the Sun."

The move of "Majority" would leave "Raisin" in need of a theatre, which, according to a management spokesman, it doesn't have as yet. It's figured that "Raisin" may go into the Belasco Theatre, which is believed uncommitted at present, as are the Lyceum and the Bijou Theatres, the latter a small-seater. The list of theatres add their accompanying bookings, with holdovers preceded by an asterisk, are as follows:

**Alvin**: "Girls Against the Boys," revue by Arnold B. Horwitt (sketches) and Richard Levine and Albert Hague (music), opening Oct. 27 as an interim booking; to be followed in December by "Mrs. Arris Goes to Paris," musical version of Paul Gallico's book by Howard Teichmann (adaptor), Howard Dietz (lyrics) and Arthur Schwartz (music).

**Ambassador**: "Gang's All Here," by Jerome Lawrence and Robert E. Lee; opening Oct. 1.

**Anta**: "J.B.," scheduled to exit for the road Oct. 24, to be followed late November or early December by "L'Hurluberlu" ("Scatterbrain"), Lucienne Hill's adaptation of Jean Anouilh's French play.

**Barrymore**: "Raisin in the Sun," will have to move to another theatre because of scheduled

**Young & Beautiful**: Jerry Ritzer (succeeding Ralph Goodman).

## TOUR

**Visit**: Alfred Lunt, Lynn Fontanne, Thomas Gomez, John Wyse, Myles Eason.

## Television

**"Camera Three"** educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

**"I"** filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

**"I've Got a Secret"**, CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headlines. Also seeking impersonator who can imitate the voice, looks, action and other specialties of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got a Secret," 375 Park Ave., New York 22. Interview to be held at unspecified date for two special shows to be televised in the fall.

**Kastor, Hilton, Chesley, Clifford & Atherton** ad agency, 570 Lexington Ave. Casting, Richard King. Mail photo and resume.

**"Lamp Unto My Feet"**, religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

**"Look Up & Live"**, religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

**National Screen Service**, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

**"Stakeout"**, 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) query the Bob Barry Agency, 40 W. 57th St., N.Y., CI 6-5740, for details about Florida contact and location.

**"The Verdict Is Yours"**, unheated courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

**"Theatre for a Story"**, CBS-TV; producer, Robert Herridge. Casting to start late in April. Mail photo and resume to producer, at 524 W. 57th St., N.Y. (Room 222).

moveover Oct. 19 from the Shubert of "Majority of One."

**Beck**: "Sweet Bird of Youth."

**Belasco**: Open.

**Bijou**: Open.

**Booth**: "Two for the Seesaw," with "Tenth Man," by Paddy Chayefsky, opening Nov. 5. "Moonbirds," by Marcel Ayme, is believed to be an interim booking beginning Oct. 14.

**Broadhurst**: "World of Suzie Wong," to be followed Nov. 3 by "Fiorello," musical by Jerome Weidman (book), Sheldon Harnick (lyrics) and Jerry Bobb (music).

**Broadway**: "Gypsy."

**Coronet**: "Loss of Roses," by William Inge, opening late December or early January.

**Cort**: "Only in America," Jerome Lawrence and Robert E. Lee adaptation of "Harry Golden's" book; opening Nov. 16.

**54th St.**: "Happy Town," musical by Harry Haldane (book and lyrics) and Gordon Duffy (music); opening Oct. 6 as an interim booking, to be followed Jan. 21 by "Saturday Night," musical by Julius J. and the late Philip G. Epstein (book) and Stephen Soundheim (lyrics and music).

**43th St.**: "Redhead," Golden: "At the Drop of a Hat," revue by Michael Flanders and Donald Swann; opening Oct. 8.

**Hayes**: "Warm Peninsula," by Joseph Masteroff; opening Oct. 20.

**Hellinger**: "My Fair Lady."

**Imperial**: "Destry Rides Again."

**Longacre**: "Largest Tree," by Dore Schary; opening Nov. 14.

**Lunt-Fontanne**: "Much Ado About Nothing," revival of Shakespeare play; opening Sept. 17 as an interim booking, to be followed Nov. 12 by "Sound of Music," musical based on Maria Trapp's book about the Trapp family, by Howard Lindsay and Russel Crouse (book), Richard Rodgers (music) and Oscar Hammerstein 2d (lyrics).

**Lyceum**: Open.

**Majestic**: "Music Man."

**Miller**: "Golden Fleece," by Lorenzo Semple Jr.; opening mid-October; may be preceded by French singer Yves Montand in a limited-run one-man show.

**Moroso**: "Make a Million," with "Silent Night, Lonely Night," by Robert Anderson, opening Dec. 3.

**Musie Box**: "Pleasure of His Company," with "Five Finger Exercise," by Peter Shaffer, opening Dec. 2.

**National**: "Heartbreak House," revival of George Bernard Shaw play, opening Oct. 18.

**Playhouse**: "Miracle Worker," by William Gibson; opening Oct. 19.

**Plymouth**: "Marriage — Go-Round," laying off until Sept. 14, with "Pink Jungle," by Leslie Stevens, scheduled to open Jan. 11.

**Royale**: "La Plume de Ma Tante."

**St. James**: "Flower Drum Song," Shubert: "Majority of One," scheduled to move Oct. 19 to the Barrymore Theatre, to be followed Oct. 22 by "Connecticut Summer," musical version of Eugene O'Neill's "Ah, Wilderness," by Joseph Stein (book) and Bob Merrill (music and lyrics).

**Winter Garden**: "West Side Story," exits to tour next Saturday (27), with "Saratoa," musical version of Edna Ferber's novel, "Saratoa Trunk," by Morton DCosta (book), Harold Arlen (music) and Johnny Mercer (lyrics); opening Dec. 7.

## Rome's "Destry" Deal

Continued from page 117

McKnight and talent agent Martin Baum. Among those represented by investments of \$812.50 are actor Robin Craven, Merrick's general manager Jack Schissel, pressagent Lee Solters and Aaron Goldblatt and Ruth Green, as legit-investment syndicate heads.

Also among the investors with a \$6,093.75 stake is Edward F. Kook, head of Century Lighting. The book for the tuner, based on the Max Brand story, was written by Leonard Gershe, who succeeded Alfred Bester as librettist. Prior to the show's Broadway opening, an arbitration proceeding awarded Bester a maximum of \$2,500, to be paid at the rate of 1/4 of 1% of the weekly gross.

"Destry," a steady sellout since its Broadway bow, is now in its 10th week at the Imperial Theatre. Dolores Gray costars with Griffith.

## Actors Applaud Rain-Soaked Audience

Boston, June 23.

When rain drowned the opening night performance of "Epitaph For George Dillon," by the Washington Arena Players, part of the Hub's cuff cultural combo in the Public Garden, Thursday (18) the actors applauded the bravery of some 200 sodden drama lovers at the conclusion.

As the rain poured down, the aud in raincoats, sou'westers and blankets in alfresco chairs made the customary striking of the palms signals as the play ended. A spokesman then announced from the covered stage that the actors would like to reciprocate and applaud the aud. The company of 10 then applauded the out-fronters from the stage and the customers applauded the actors again.

In the meantime, the Arts Festival has been extended through Sunday (28) but only for the arts exhibits. There will be no more stage presentations. If rained 10 out of the 17 nights since the festival opened. The festival usually draws 500,000. Less than half that number attended. "Epitaph For George Dillon," played four performances, three rainy ones, 17-18-19, and one clear night, Saturday (20).

## Producer's Extension of Miami Legit Season Pays Off in Hotel Theatre

Miami, June 23.

With the idea of extending the Miami theatrical season into the summer vacation period and starting it early in the fall, entrepreneur George S. Engle has transferred the last two plays scheduled for the Coconut Grove Playhouse into the new Deauville Theatre in the Casanova Room of the Deauville Hotel at 67th street and Collins Avenue, Miami Beach.

Diana Barrymore, on tour in "Garden District," did excellent business there last week when transferred after a week in Coconut Grove, and on Tuesday, June 16, Joan Fontaine opened her new Broadway-bound vehicle "Hilary" in the beach house.

With large seating capacity arranged in tiers around a semi-circle, the Deauville stage, though relatively small, is of proscenium type with a large apron similar to that in the Royal Ponceania Theatre in Palm Beach, and is well equipped behind scenes.

"Hilary" is the last production scheduled here until July 31 when a five-week series of musicals will begin in the Deauville Theatre. The tapers, yet to be set, will run through Labor Day.

The Coconut Grove Playhouse's 1959 season will resume again at home base Nov. 3.

## SLATE CALLAS FOR 3 DALLAS CIVIC OPERAS

Dallas, June 23.

Maria Callas will star in all three Dallas Civic Opera Co. productions next fall. General manager Lawrence V. Kelly revealed that the soprano will sing Rosina in "The Barber of Seville," the title role in "Lucia di Lammermoor," and will repeat her last season role here in "Medea." "Lucia" will open the local season Nov. 6, with a repeat Nov. 8. "Barber" will be staged Nov. 12 and Nov. 14. "Medea" is dated for Nov. 19 and Nov. 21.

Not only will the local season be the only U.S. opera appearances of Maria Callas next season, but her "Barber" will represent her first comic role in this country. She has sung Rosina only three times, all at Milan. Performances here will be at the State Fair Music Hall.

## Name Head Fund Raiser For D.C. Culture Center

Washington, June 23.

L. Corrin Strong, retired banker, former president of the National Symphony Orchestra and ex-U.S. ambassador to Norway, has been named national campaign chairman to raise around \$35,000, 000 to build the National Cultural Center here. Strong, who says he will spend all his time on the nation-wide fund-raising effort, was appointed by Secretary of Health, Education & Welfare Arthur S. Flemming, chairman of the Cultural Center's trustee. Strong is a trustee.

Under the law authorizing the Cultural Center and providing the nine acres of land along the Potomac River for it, construction funds must be raised by Sept. 2, 1963.

## Ed Kooks to Russia

Edward F. Kook, president of Century Lighting, planes today (Wed.) with his theatrical investor-wife Hilda to inspect the lighting setup supplied by the firm for the U.S. exhibit at the Moscow Exposition. He'll also look over the backstage electronic equipment in theatres in Moscow, Leningrad and Warsaw, then flies to London to see the West End shows.

The Kooks are due back July 15.

## Bristol Playhouse Loses Havoc and Wilson, Then Gets Helen Hayes Instead

Bristol, Pa., June 23.

The Bristol Playhouse, new entry on the strawhat circuit, is having trouble filling its July 28-Aug. 2 spot.

Originally, June Havoc was booked in "Once More With Feeling." She backed out to promote her new book and was replaced by Marie Wilson in "Champagne Complex."

Now Marie, too, has bowed out. Her replacement? Helen Hayes, in her pre-Broadway showing of "A Adventure," in which she also will appear in Nyack, her home town.

The playhouse, called the Grand Theatre last year, opened last week with Denise Darcel appearing in "Light Up the Sky." Bristol merchants are bankrolling the operation after a disastrous season last year marked by a \$500,000 damage suit filed by Ann Corio against a Levittown, Pa., physician who ran the theatre.

Joseph Brownstone and Norman Kean, both of whom with Broadway experience, are producing and have lined up a strong bill for the 14-week season.

## \$12 Top Cues Met For Minneapolis

Minneapolis, June 23.

In order to be restored to the Metropolitan Opera's annual touring itinerary and to bring back the company next year, as usual, instead of waiting until 1961, the Upper Midwest Committee for the Metropolitan Opera is meeting the Metropolitan's demand for a \$120,000 guarantee, or \$20,000 more than erstwhile, for the three-day (four operas) engagement.

This guarantee, it has been decided, will necessitate new ticket prices ranging from \$4 to \$12 top. Last season's top was \$8 and in the 4,800-seat Northrop Auditorium the four performances gross was \$112,716.

The Metropolitan Opera has been an annual visitor here for 20 consecutive years, but after last season managing director Rudolph Bing informed the association it would reduce its touring season and would continue going south because of lower traveling costs. This was to eliminate Minneapolis as an annual stand. The company would return in 1961 and occasionally thereafter, Bing promised.

However, the committee continued to negotiate with Bing and he finally agreed to juggle the tours to include Minneapolis.

## Elect Kramer Prez Of Jones Theatre, Dallas

Dallas, June 23.

Arthur L. Kramer Jr., has been elected president of Margo Jones Theatre '59, moving up from his position as vice-president. DeWitt Ray, retiring prez, was named to Kramer's former post.

Edmund Peterson, executive administrator of the merged Margo Jones Theatre and Maple Theatre, revealed that Bill Butler will be the first guest director of the 1959-60 season, staging the initial three productions of the 30-week season.

A gift of \$25,000 to the theatre has been made by the Eugene McDermott, who were among the founders of the project and have been benefactors before. McDermott is a former president of the group.

Graham Greene's "Complaisant Lover," which opened last Thursday (18) in London, has been acquired by Irene Mayer Slesnick for Broadway production, in association with H. M. Tennent Ltd., sponsor of the West End presentation.

## Jet Bombers Sound Discordant Note At Conn. Music Fair's 'King' Preem

Hartford, June 23.

### Erie (P.A.) Assn. Now 'Pro' With Peninsula Playhouse

Erie, Pa., June 23.

The Erie Civic Theatre Assn., which recently concluded its 42nd winter season of non-Equity productions at the local Erie Playhouse, is sponsoring a professional summer theatre here this year. The venture, tagged the Peninsula Playhouse, begins a 10-week Equity-bonded season tomorrow (Wed.).

The new operation, using a tent and arena-style staging, is on the site of Beachcomber Hotel, with a dining room and cocktail lounge adjoining the theatre. The production schedule includes a July 29 Jack Kelly, Aug. 2 tryout of "The Lady Has Ideas," by Cleveland playwright

Opening of the new Storrtown Music Fair (center on Monday night (15) on the exposition grounds of the Eastern States Exposition at nearby West Springfield got all sorts of fanfare. Reams of copy were racked up in the Springfield papers. Springfield Symphony bought out the house for opening night. Local Shrine Tent—in full costume—serenaded theatre goers in and outside the tent. Mobile unit of WWLP was on hand for tv remotes.

So far so good. Real boomer came when B52's from next door Westover Field flew nearby. Screaming jets blasted actors appearing in opening attraction "The King and I" into pantomimists. No one could hear while planes were in the air. Sounded like locomotives thundering through the 2,000 seater.

In second act a hurried call was put through to base to see what could be done. Captain on duty promised remedial action. Understood that during the week attempts were being made by air force officers, at the base, to route planes away from general area of the tent.

Although figures are not available, understood that business has been good. Understood also that weekly net is the \$16,000 to \$18,000 figure. Canvas top is set for ten week season. This week on the arena stage is "The Law and Mr. Simon" starring Menasha Skulnik. Sked calls for one show a day Monday through Friday. Two perf are set for Saturdays. One at twilight, the other in the eve.

Twilight perf features one free child admission with each adult ducat purchased. Tickets range from \$1.25 to \$3.25 first four days of the week. Saturdays ducats start at \$1.90 and go to \$3.75.

One of handicaps general manager Wally Beach ran into prior to opening of house was insistence of Association of Theatrical Press Agents and Managers that publicity man be hired. Beach had planned on both jobs. Max Gendel was hired as publicist.

House is booked through Lee Guber, Frank Ford and Shelly Gross as part of a wheel of other tenters the trio handle. Brainchild of the enterprise is Beach, a vet publicist. Understood that it is taking close to \$175,000 to get the top in operation.

Herbert Martin is in charge of the boxoffice assisted by Tony DiGiorgio. Jack Harpman is stage manager. Larry Ballard is master electrician. Technical director is Paul Bosten. Bernard Donnelly and Hob Neary are house managers. Saul Richman Associates acting as public relations consultants.

## RAIN CRIMPS BOSTON'S ALFRESCO FESTIVAL

Boston, June 23.

A week of rain raised hob with the Boston Arts Festival, Hub's cuff cultural combo, alfresco on the Public Garden. While events at the festival, which include art, dance, opera, legit, jazz and poetry, are curfew, there is revenue from contributions for chairs and programs.

These have been sharply reduced, festival officials reported, and the rain means a \$10,000 loss. The rain and cold cut down the size of the crowds at all the events. Only 200 courageous drama lovers turned out to sit through a drizzle to oo the New England preem of "Epitaph for George Dillon" by the Washington Arena Players.

## Denver-B'way Show Tour Will Have 150 Patrons

Denver, June 23.

Frances Melrose, drama editor of the Rocky Mountain News, will head another show tour to New York this fall. About 150 local residents are expected to make the trip, which will include attendance at six Broadway shows, hotel accommodations, transportation, etc., for \$326.45 each or \$605.65 per couple.

The shows on this year's slate are, "Raisin in the Sun," "La Plume de Ma Tante," "Flower Drum Song," "Redhead" and two to be selected.

## Bolshoi Tires of Road Pressures; No Table At Party, Ulanova Departs

Toronto, June 23.

When they posed for "human interest" pictures in New York City and ran the gamut of press interviews the Russian dancers of the Bolshoi Company from Moscow reportedly found it novel. They did not foresee that each city and each newspaper along the route would want to repeat the same "posed" stuff. There was evidence here that the company was showing some fatigue with the extracurricular activities.

In any event Canadian reporters were not entirely content with the "nothing to say" stance. They were, of course, at the mercy of the official translators.

During the Toronto engagement, no member of the Ballet granted an interview to the press. All refused to pose for the photographers and objected to candid shots, even during performances. Said one interpreter: "The troupe does not like being photographed in informal attire. People will say that Russians dress poorly and that they cannot afford good clothes."

Said another interpreter: "I cannot say anything for the troupe; they have nothing to say." (Maple Leaf Gardens, cut down from its 12,000 seats to 8,000, was a sellout weeks in advance at \$10 top for the four performances.) Said Natalie Binstock, official translator: "It was merely explained to the troupe that undesirable elements might try to contact them and it would be better if they did not associate with them. That is possibly the reason why they will not speak or have their pictures taken."

Toronto politicians were somewhat nervous about "greeting" the Russian talent though Mayor Nathan Phillips did so. One flash of discontent was shown by the prima ballerina, Galina Ulanova, after her appearance in "Giselle." The same Maple Leaf Gardens was to be the scene of an after-show reception to the Bolshois by the Canadian National Ballet and some 200 Canadian guests. Owing to a mis'cue there was no table for Miss Ulanova and her husband, so the dancer vamoosed. About half the company attended the reception.

## CHI'S MARIENTHALS INTO B'WAY FINANCING

Chicago, June 23.

Chi nitery operators Oscar and George Marienthal, frequent legit investors in the past, are thicker than ever in the Broadway theatre with coin in at least five productions being prepped for the Main Stem next season.

The new ventures include "Greenwillows," the new Frank Loesser musical; "Miracle Worker," the Helen Keller story with Anne Bancroft to star; "Tenth Man" by Paddy Chayevsky; "The Gang's All Here," to star Melvyn Douglas; and "Mrs. Arris Goes to Paris," based on the best-selling Paul Gallico novel.

The Marienthals also are backing the London company of "Raisin in the Sun," and previously invested in Loesser's "Most Happy Fella," among other plays.

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## Legit Bits

Ketti Frings is working on a legit adaptation of Ma Wyllie's newly-published novel, "Trouble in the Flesh."

Stage designer Charles Elson and his actress-wife Diana Rivers are on a 16-month round-the-world theatre tour.

The legit and film rights to James Yaffe's "The Deadly Game," adapted from Friedrich Duerrenmatt's novel, "Breakdown," have been acquired by the firm of Alton Wilkes and Joe Manchester, in association with Emil Coleman. A Broadway production is planned this season.

Alexander H. Cohen has scheduled a Jan. 14 Broadway opening for his production of Mark Van Doren's "The Last Days of Lincoln," which begins an out-of-town tryout Dec. 28 at the Locust Theatre, Philadelphia.

Robert Rossen, Hollywood writer-producer-director, last represented on Broadway in 1935 as author and stager of "The Body Beautiful," plans returning to the Main Stem this season as co-producer and stager of Al Morgan's dramatization of his novel, "One Star General." Rossen will be partnered with the producing team of Robert Fryer and Lawrence Carr.

A Broadway production of Justin O'Brien's translation of Albert Camus' "Caligula," is planned for this season by Chandler Cowles and David J. Cogan, with Sidney Lumet directing and Kenneth Haigh in the title role. David Amram will provide incidental music, with Will Steven Armstrong designing the scenery and costumes and Tharon Musser the lighting.

The London edition of "Raisin in the Sun," skeddied for an Aug. 5 opening at an undesignated theatre, will include five American actors, Earle Hyman, Juanita Moore, Olga James, Kim Hamilton and Scott Cunningham. Philip Rose, co-producer of the Broadway presentation of the play and stager Lloyd Richards left New York for London recently to cast the remaining six roles in the Lorraine Hansberry drama.

Sol Hurok is planning a Broadway production next September of Dorothy Stickney's "A Lovely Night," based on the life of the late American poet, Edna St. Vincent Millay.

Cheryl Crawford has withdrawn as co-sponsor with John Stix and Theodore W. Wheel of the projected Broadway production of the Speedie Lamkin-Eva "The Play," "Out By the Country Club."

Jean MacArthur, ingenue-lead of the off-Broadway revival of "Our Town," has joined the cast of the afternoon CBS-TV serial, "As the World Turns."

The Durham (N.C.) Star Playhouse, which will operate this summer in the air-conditioned Rialto Theatre in downtown Durham, launched its second season last week with Shepard Strudwick in "Mister Roberts." Producer Buck Roberts has skeddied a 10-week season, an increase of one week over last year.

Elizabeth Wilson appeared at the Lakewood Theatre, Skeweghan, Me., last week in "The Tunnel of Love," recreating the role she originated in the Broadway production of the comedy and in the subsequent film version. She also directed the Lakewood production.

Michael Abbott, associate producer of the recently-closed Broadway production of "Rashomon" and production staffer for Talent Associates, makes the N. Y.-Europe hop July 5 to scout legit and television properties.

Richard Seff, of MCA's legitner department, planes N. Y.-L. A. next Saturday (27) for several weeks vacation and business conferences pertaining to musical legit operations on the Coast.

Joseph Lewis has replaced Max Gorman as musical director of "West Side Story."

Lauren Bacall, who's been appearing in films since 1944, will "return" to Broadway this season in "Goodbye Charlie." She'll play the title role in the comedy, slated for a mid-December Main Stem opening. Miss Bacall previously had minor roles in two Broadway productions, "Johnny 2x4" and "Franklin Street," both presented in 1942.

Repertory Players of NYU, a group of volunteer students, actors and directors from the university's Dept. of Dramatic Art, is offering a season of free-admission productions this summer in the university's Randolph Somerville Theatre.

Kathleen Murray, who plays the title role in the off-Broadway production of "Leave It to Jane," was on the run last week. Besides her chore in the musical, she had assignments in the CBS-TV film

series, "Brenner," and NBC-TV's live serial, "Young Dr. Malone." Dick Blafson is stage manager of "Midsummer Night's Dream," in which his wife, Betty Hellman, is appearing at the American Shakespeare Festival, Stratford, Conn.

James Bernard, general manager for the recent off-Broadway production of "Lysistrata," will play the title role in next week's production of "Howie" at the Lakewood Theatre, Skeweghan, Me.

Ann B. Davis is currently starring in "Happy Birthday" at the Garden Center Theatre, Vineland, N.J., prior to touring the strawhat circuit in a package of "Girls in 509."

John Karlen will appear in productions of "Twelfth Night" and "Macbeth" at the Cambridge Drama Festival, Boston.

"The Tenth Man" is the new title for "The Dybbuk from Woodhaven." Paddy Chayefsky play which Saint Subber and Arthur Cantor plan presenting Nov. 5 on Broadway.

"And Thoughts of Youth," by Leo Rosen, is planned for off-Broadway production next November by Ira J. Blowitz, with Leo Penn directing.

New York director Bill Butler will be the first guest stager of the 1959-60 season at the Margo Jones Theatre, Dallas, Tex. He'll direct the first three productions, covering the period from Oct. 6 to mid-December.

"The Stephen Foster Story," starring Jim Morris, will preem June 26 in Bardstown, Ky.

Producer Barnard Strauss, currently casing play properties in Europe, is due back in New York next Aug. 1.

"Sweet Bird of Youth" has repaid its entire \$150,000 investment.

Vicki Racimo, 17-year-old dancer-singer in "Flower Drum Song," is being granted a July 19-Sept. 7 leave of absence from the musical to travel to Moscow as one of the 20 models who'll display American fashions at the U.S. Exhibition there.

Tom Panko, dancer and assistant choreographer of the Broadway production of "The Music Man," begins a leave of absence June 27 to assist Onna White on the choreography of "Connecticut Summer." He will return to the cast of "Music Man" at the end of October.

The 17th (1959) edition of Player's Guide, edited and published by Paul L. Ross, is currently being distributed to show biz production and casting offices. The new edition, running 1,032 pages, lists information and contacts for 5,000 actors, actresses, directors, stage managers, announcers, singers, dancers, etc. The volume also includes approximately 7,000 performer photos.

A \$35,000 electronic cooling system is to be installed this summer in the Shubert-operated Ambassador Theatre, N. Y.

Jack Yorke is general manager for "The Happy Town," scheduled for an Oct. 6 preem on Broadway.

Mayfair Supper Dances launches its 1959-60 season Oct. 31 with an Actors Fund Benefit at the Terrace Room of the Plaza Hotel, N. Y.

Legit rights to Edmund G. Love's book, "War Is a Private Affair," have been acquired by Maurice Evans, who's assigned the dramatization chore to Robert L. Joseph, "Deserter," an Opera in English, with score by Leonard Kastle and libretto by Anne Howard Bailey, is planned for a Jan. 26 opening at the Phyllis Anderson Theatre, N. Y., under the production auspices of Warren Steibel.

## London Bits

London, June 23.

Vivian Leigh will star in "Look After Lulu," Noel Coward's adaptation of Georges Feydeau's "Occupe-toi d'Amelie," in a six-weeks run at the Royal Court Theatre, London, starting at the end of July. Tony Richardson will direct. Prior to "Lulu," which was a Broadway flop last spring, the Royal Court will have Joan Plowright in Arnold Wesker's play, "Roots," a recent click at Coventry's Belgrade Theatre.

"Ulysses in Nighttown" has pulled the crowds so well at London's Art Theatre that it's run has been extended by two weeks. The play will fold on July 5 and be succeeded by Morton Wishengrad's "The Rope Dancers." This had a U. S. showing at the Cort Theatre in 1957.

"The Breaking of Bumbo," a musical, will be presented in London next year by Wolf Mankowitz and Oscar Lewenstein. It's based on Andrew Sinclair's novel about Gaudemsen, debutants and the smart society younger set.

## Mamie Sees 'Campobello'

Washington, June 23.

Mrs. Mamie Eisenhower made one of her infrequent visits to the National Theatre here to see a play about FDR. The wife of the Republican President, accompanied by her sister, Mrs. G. Gordon Moore, attended the Thursday (18) performance of "Sunrise at Campobello."

As she left, her remark was overheard. "I enjoyed that," she declared.

## Russians at Opera House, Chi, While N.Y. Ballet Plays Ravinia Fete

Chicago, June 23.

Impresario Harry Zelzer is going to test the draw of a Soviet dance company in straight on box-office competition with a topnotch American group. He has booked via Sol Hurok office the Russian music and dance fest, due in N.Y. next month, into the Civic Opera House here for seven performances Aug. 13-18, bucking the New York City Ballet at the nearby Ravinia fete Aug. 11-16.

For the touring Russians, including segments of the Bolshoi and Leningrad ballets, plus assorted folk units, Zelzer will ask a top price of \$7.70.

## Bobby Burns as Play

Ayr, Scotland, June 23.

New play "I Robert Burns," centered around life of Scotland's national poet, was staged in the Playhouse Cinema here with cast of 200. Andrew Keir played title role of Burns, Annette Crosbie his sweetheart Jean Armour, and Gwyneth Guthrie had supporting role. Drama was in 19 scenes, and was produced by Jack Notman.

Play was sponsored by the Robert Burns Federation and Ayr Town Council, and marked the 200th anni of birth of the poet. Musical score had Ian Whyte music linked with familiar Burns tunes. Script was by Sandy Thomas Ross, pen-name covering several writers.

## Inside Stuff—Legit

In a letter to VARIETY regarding the paper's recent story on a change in the corporate setup of the Hilltop Theatre, Owings Mills, Md., L. Taylor Giles, the barn's general manager, states, "The Hilltop Theatre Inc., did go into receivership as the result of the act of one disgruntled stockholder and a new corporation is now running the theatre, the principal officers being: Don Swann, Jr., as president, myself as vice president, and Sandra Swann (Swann's wife) as secretary-treasurer."

"Swann continues in his capacity as producer and I as general manager. A board of directors has been newly elected to assist in the direction of the affairs of the new corporation however, there are no stockholders and the principal financial investors are only Swann and myself. The correct name of the new corporation is The New Hilltop Theatre Inc. Another point I wish to emphasize is that we deliberately allowed the other corporation to be placed in receivership rather than paying off a stockholder more than the value of her stock which she had never purchased but inherited from her mother."

"We did, however, offer a more than equitable settlement of \$3,000 for stock whose initial value at the time of purchase was less than half of that. The corporation in receivership had no assets to speak of since the Swanns own the theatre premises and all building and land connected with it."

Show biz annals have called the 1920s "the golden age of musicals" and this is pointed up in the recent Broadway Production Record (1899-1959) in VARIETY. For example, the 1920-21 season saw 152 legit productions, of which 51 were musicals; and other than the 37 tuners in 1921-22 the decade never saw less than 40 or more girl shows. The peak was hit with 53 musicals during 1927-28, of a total of 264 legit productions that season.

By contrast, the Broadway annals saw only 9 each in 1950-51 and 1952-53 seasons and 8 during 1955-56. The 1958-59 season tilted to 12 musicals.

A somewhat broader setup has been arranged for Dramatists Guild approval of film sales of legit plays. Such deals may henceforth be signed by George Gallantz, of the law firm of Colton, Gallantz & Fernbach, and by Mills Ten Eyck, executive secretary of the Guild.

Heretofore, only Edward E. Colton, as film sale negotiator, and Luise Silcox, executive secretary of the Author's League, the Guild's parent organization, could okay picture deals. The change is aimed to expedite the completion of transactions in case Colton and Miss Silcox are not readily available.

New Thom McAn shoe store at 1555 Broadway, occupying site of former Broadway entrance to Globe Theatre (now the Lunt-Fontanne, with an entrance on West 46th Street), has put up two plaques to commemorate the old Globe. Bronze markers are north and south of the shop's two display windows. Both tablets carry dates of the Globe's existence (1910-1958). Southerly marker gives brief history of the playhouse, while the other plaque lists some of the stars who played the Globe in its heyday.

Costumes used in five legit productions and representing a combined original cost of about \$275,000 have been added to the Brooks Costume Co. wardrobe collection. The five shows include four Broadway failures and one tryout faldorero. The Main Stem vehicles were "First Impressions," "Juno," "Look After Lulu" and "Oh, Captain." The out-of-town casualty was "Listen to the Mocking Bird." The newly-acquired costumes brings the number of garments in the Brooks racks to over 200,000.

## Zurich's Mixed-Arts Fest So-So B.O.; Siobhan McKenna Scores In 'Joan'

By GEORGE MEZOEFI

Zurich, June 23.

First half of the Zurich June Festival at Stadthaus (opera, ballet) and Schauspielhaus (legit), which teed off June 2, made it clear that a new format for the annual event is badly needed if financial returns are to measure up to expectations. For years now, both houses have adhered to the same formula, namely the legit to a "Theatre in Four Languages" cycle, with invited French, British and Italian guest troupes plus a new domestic production, and the opera house to a mixed opera and ballet program with name singers, a foreign ballet outfit and usually a newly staged modern opera. Reportedly, the format is to be changed, as of next year, with the entire festival to be devoted to a different nation annually.

If ticket sales so far varied between good and spotty, with the only SRO performances being the Berlin City Opera's offering of Mozart's "Così fan tutte" at Stadthaus, the artistic level of the lineup at both houses proved high. Schauspielhaus scored with the first Zurich appearance of an Irish troupe, the Dublin Gate Theatre, with G. B. Shaw's "Saint Joan" with Siobhan McKenna, Michael MacLiammoir and producer Hilton Edwards. Miss McKenna, in particular, won acclaim as the best Maiden seen here within memory.

Four performances of the Paris state-subsidized Theatre National Populaire drew only moderate b.o. response, but registered an artistic triumph with Andre Gide's "Oedipus" and Prosper Merimee's rarely-produced one-act comedy, "The Carriage of the Holy Sacrament" (on a double-bill), and Marivaux's 18th century classical comedy "Triumph of Love," brilliantly produced by Jean Vilar and superbly played by tragédienne-switched-to-comedy Maria Casares, Vilar, Georges Wilson, Roger Mollin and others. All three productions represent Gallic theatre at its best.

The same applies to a two-day guest stint by the Piccolo Teatro di Milan with Marco Praga's 1890 comedy-drama, "The Ideal Wife," directed by theatre's co-founder and top exec, Giorgio Strehler. Less-than-moderate b.o. might be attributed to the limited Italian-speaking audience here (for which one performance would largely do, but foreign troupes refuse to come for one-nighters), but also to the choice of vehicle, a rather outdated turn-of-the-century triangle affair. Strehler's imaginative production more than made up for this, though, as did the revelation of a top-drawer actress, Sarah Ferrati, in the title role. Other parts were equally well cast, and production impressed by its meticulous reconstruction of the Nineties' style of living and loving.

New Opera. Stadthaus kicked off with the local unveiling of Swiss composer Frank Martin's opera, "The Tempest," a verbal setting-to-music of the Shakespearean comedy with only minor cuts of the original text. Opera was commissioned for the 1956 re-opening festivities of the Vienna State Opera. Considered a musical event here, premiere audience included many VIP's from the music and theatre world, but failed to sell out. The work looms as an artistic achievement, but lacks popular appeal.

High point of Stadthaus's lineup so far, both artistically and b.o.-wise, were the two Berlin Opera performances of "Così," both capacity. Prof. Carl Ebert's staging, a lesson in taste and imagination, Arthur Rother's superb batoning and French designer Jean Pierre Ponelle's eyefilling sets and costumes contributed to mark this down as an outstanding example of a possible rejuvenation of opera. Add to this an exquisite cast of singer-actors including Elisabeth Grümmer, Siegfried Wagner, Lisa Otto, Ernst Haefliger, Josef Greindl and Herbert Brauer—and you can prove that opera is not a dying form.

Jerry Wayne, co-producer of the new Pine Brook (N.J.) Show Tent, will appear in "Bells Are Ringing" at the canvastop Aug. 3-16.

## Did You Miss the Review of 'Gypsy'? RAMIN AND GINSLER ORCHESTRATIONS TOPS!

By *Jule Styne*

"From the moment the overture of 'GYPSY' started, the wonderful sound the orchestra emitted was evidenced by the spontaneous and joyful reaction of the jam-packed audience.

"The orchestrations to 'GYPSY' were by far the most exciting I have ever had in any of my shows. There is no doubt in my mind that the critics' praise for my music was strongly influenced by the great orchestrations written by SID RAMIN and ROBERT 'RED' GINSLER.

"Music in the theatre for a long time has had a commonplace sound because of catering to the conformed seating arrangement, but SID RAMIN and 'RED' GINSLER have at long last developed an unusual sound, one that is vital and vibrant, a sound that fills the entire theater with a pulsating excitement!

"ALTHOUGH THE CRITICS OVERLOOKED YOU BOTH, I HEREBY PERSONALLY BESTOW UPON YOU FOUR STARS ★ ★ ★ ★"

## Ethel Barrymore

Continued from page 117

Horse Marines" at New York's Garrick Theatre. Over the next 50 years she went on to fill almost three columns in "Who's Who in the Theatre" with her legit credits. Aside from stage appearances, she was also seen in more than a score of films.

Born in Philadelphia in 1879, she was the daughter of matinee idol Maurice Barrymore and comedienne Georgiana Drew whose family also had a rich tradition in the theatre. After attending the Convent of Notre Dame in Philadelphia, she made her Broadway debut at the age of 14 in "The Rivals" at the old Empire Theatre.

Not only did the actress have the famous Barrymore profile in common with her brothers John and Lionel, but she impressed her audiences with a regal quality. It was a rare, emotional experience to witness an Ethel Barrymore performance and in the early 1900s her hold on the theatregoing public was attested to by teenagers' adoption of some of her mannerisms.

Girls imitated the deep Barrymore voice and the "Ethel Barrymore walk." Her fans were enchanted by the topaz eyes, tilted chin and wavy hair. After a stint with her uncle, John Drew, in an 1896 Broadway production of "The Bauble Shop," she went to London the following year for a role with William Gillette in "The Secret Service."

Perhaps one of Miss Barrymore's most celebrated lines was "That's all there is, there isn't any more." It became a national catchphrase much as Garbo's "I want to be alone" did in the 1920s. She ad libbed the line to make her exit in a play called "Sunday." It was a 1904 production under Charles Frohman's banner.

Over the next decade she was seen in such plays as "Alice Sit-by-the-Fire," "The Silver Box," "Mid-Channel," "Trelawny of the Wells," "The Twelve Pound Look" and "A Slice of Life." She turned to the silent screen in 1914 in "The Nightingale." Thereafter she appeared regularly in both mediums, always giving her roles the Barrymore touch for which she was justly famous.

The actress opened the Ethel Barrymore Theatre, N. Y., Dec. 20, 1928 when she appeared as Sister Gracia in "The Kingdom of God." Built by the Shuberts, the house was named in her honor. (In memory of the star, the theatre's lights were dimmed for five minutes at last Thursday evening's (18) performance of "A Raisin in the Sun.")

Miss Barrymore returned to Hollywood in 1933 after long years in the theatre for her first talking picture, Metro's "Rasputin and the Empress." In this film, she appeared with Lionel and John Barrymore. It was the trio's only screen chore together. Her career thereafter was divided between stage and screen.

In 1944, she won an Academy Oscar for Best Supporting Actress in RKO's "None But the Lonely Heart." Several years ago she entered television via "The Ethel Barrymore Theatre." Her last stint was in CBS-TV's "Texaco Star Theatre" in 1957. Similarly her final film role was in "Johnny Trouble," a 1957 Warner release. The famed character actress, who was a noted beauty in her youth, wed Russell Griswold Colt,

son of Samuel P. Colt president of the U. S. Rubber Co., in 1909. The marriage ended in divorce in 1922. Three children of the union, Samuel, Ethel and John all essayed the theatre at one time or another. Miss Barrymore outlived her brothers. John died in 1942 while Lionel died in 1954.

A musical version of B. Chute's novel, "Greenwillow," with book by Frank Loesser and Lesau Samuels and music and lyrics by Loesser, is planned for Broadway production next November by Robert A. Wiley in association with Loesser's firm, Frank Production, Inc.

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July 1  
**MUSIC FOR A SUMMER EVENING**  
7:30 P.M.—ABC-TV

July 28 - Aug. 2  
**ON THE TOWN**  
Dayton, Ohio

Aug. 18-23  
**PAL JOEY**  
Dayton, Ohio

## Literati

**DeMille, Flynn, Other Biogs**  
Phil Koury, for seven years personal rep for and executive assistant to the late Cecil B. DeMille, has titled his bio of the late producer, "Yes, Mr. DeMille," which Putnam will publish in August.

Errol Flynn's memoir, at one time supposed to be titled "In Like Me," is finally tagged "My Wicked, Wicked Ways," also a Putnam item for October.

Meredith Willson, author of "Music Man," calls his memoir, chiefly revolving about his Mason City (Iowa)-to-Broadway hegira, "But He Doesn't Know The Territory." This is a September Putnam publication.

Putnam's companion Coward-McCann firm is bringing out a sequel to her previous bestseller, "With A Feather On My Nose," and this time Billie Burke (Mrs. Florenz Ziegfeld Jr.) is calling it "With Powder On My Nose." Again Cameron Shipp is her as-told-to collaborator. Shipp also wrote the Lionel Barrymore and Mack Sennett memoirs and edited the current "Steps In Time," Fred Astaire's autobiography. Also from Coward, in September, is due "The Royal Ballet" (nee Sadler's Wells Co.), by John Hart, and on the winter 1960 list there may be forthcoming, via both houses, Charles Addams' "Dear Dead Days"; Joey Adams' newest book; actor George Sanders' memoirs; and "The Jazz Age" by Marvin Barrett (words) and William Cahn's pictures, culled from the NBC-TV spectacular.

**Elmer Rice's Book**  
Playwright Elmer Rice's "The Living Theatre" will be published by Harpers in September.  
Robert Graham Paris, former head dramatic coach for Columbia Pictures and Samuel Goldwyn, who tutored Lucille Ball, Shirley Temple, Rita Hayworth, Cornel Wilde and others, has a book on "How To Act" due in August via the same firm. Harpers is also publishing "Dear Weavers' Song Book" in the fall and an omnibus of Harper's magazine writing (from 1950 to date) titled "Gentlemen, Scholars and Scoundrels."

**Bill McDermott Anthology**  
World will publish next fall an omnibus of the late Cleveland Plain Dealer drama critic and columnist William F. McDermott's selected writings under the title of "The Best of McDermott." John Mason Brown has done the foreword. World's head office is in Cleveland.

Same pub is bringing out "Preposterous Papa" by Lewis Meyer, Tulsa (Okla.) lawyer, bookseller and local tv-radio personality, a bio of his father's lighthearted life and times. Jay Richard Kennedy, quondam manager of Harry

Belafonte and author of "Prince Bart," a 1953 Hollywood novel, looks into Wall St. for "Short Term," due in November, also from World.

**British Paperbacks' Ties**  
Panther Books' of London has scheduled autumn publication for a number of paperbacks to tie in with upcoming major films.

These include Howard Fast's "Spartacus," which will be linked with the release of the picture; Tom Chamales' "Never So Few," on which Metro's Sinatra-Lollobrigida starrer is based; and Heinrich Mann's "The Blue Angel," which has been remade by 20th-Fox.

**'Ugly' Bootlegging**  
Book pirates in Formosa (Taiwan) are doing a boom business with bootleg photo-offset copies of "The Ugly American," according to Scotty Stone, Honolulu Advertiser reporter who's been touring the Far East.

Stone says more than 4,000 copies have been sold at prices ranging between 35c and 95c in American money. Offset publication, printed on slick paper, even has retained the "Published in U.S.A." flyleaf identification. Co-authors Bill Lederer and Eugene Burdick may be getting some prestige out of the bootleg book but it's a cinch they're not getting any money.

**Ted Husing's Autobiog**  
Ted Husing's new book will be out in October, titled "My Eyes Are In My Heart," written in collaboration with Cy Rice and will relate story of his rise and "abrupt decline" climaxed by the brain operation that left him partially paralyzed and almost totally blind. Book will have an intro by Ralph Edwards.

Publisher will be Bernard Geis Associates.

**Bobbs-Merrill Acquires 2**  
Bobbs-Merrill Co., Indianapolis, has acquired the Public School Publishing Co. and C. A. Gregory Co., both of Cincinnati, publishers of textbooks, and also of personality and education tests.

James Finger, former president of the two Cincinnati firms, and his wife, Helen Gregory Finger, will move to Indianapolis, where he will be educational director of the Bobbs-Merrill testing division, and Mrs. Finger will become editorial supervisor.

**CHATTER**  
Drew Middleton, N. Y. Times' chief London correspondent, in from Britain yesterday (Tues.) on the Queen Elizabeth, accompanied by Mrs. Middleton.

Bantam Books will bring out a paperback edition of "The Tiger's

Tale," novelized from Robert Buckner's original screenplay which Boris D. Kaplan will produce for Columbia Pictures.

Joseph B. Ridder's San Jose (Cal.) Mercury & News, strike-bound 123 days, resumed publication yesterday (23) after settlements had been reached with the striking pressmen, stereotypers and American Newspaper Guild. The morning-afternoon combination are the only dailies published in San Jose, a city of 150,000 60 miles south of Frisco.

James B. Reston, Washington correspondent for the N.Y. Times, was one of nine reporters of honorary degrees at the 189th annual commencement of Dartmouth College.

Eliot Fremont-Smith has joined Crest and Premier Books as an associate editor, replacing Barbara Dicks who has retired to have a baby. Fremont-Smith was an assistant editor at Doubleday and is the author of a book on automobile design which will be published this fall.

John C. Caldwell, onetime chief of China Section, OWI, Washington and Deputy Director of Information Services, USIS, Korea, has authored "Far East Travel Guide" (John Day). Caldwell's pieces on Far East have appeared in Reader's Digest, Saturday Evening Post, Spadea Syndicated Columns and Copley Newspapers.

## Dublin's Music Fest

Continued from page 2

Stockholm, got in a traffic snarl in London and missed their boat train connection for Ireland. The group refused to fly, a hangover from the death in an air crash of the daughter of director Renato Fasano and three ensemble members last year. Festival authorities solved the problem of no show at the Gaiety by providing a bus fleet outside the theatre; guests and patrons were told by staff alternatives—bus ferry to another theatre to see Antonio and his Spanish Ballet, transfer of seats to another night's performance, or a cash refund. Only six out of about 1,000 patrons took the cash.

Fest, first of its kind here, looks like breaking near-even with aid of small grant from Tourist Board. Its attractions include Halle Orchestra, Radio Eireann Symphony Orchestra, Greek pianist Gina Bachauer, oboist Evelyn Rothwell, Irish concert artists, Spanish dancers and Italian drawing-room operas of the 17th century with a cast topped by Sesto Bruscantini and Elena Rizzieri.

Operation was run on a shoe-string basis of organization from a single-room top floor office in Dublin's Savoy Cinema.

## SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, June 16.

Once one of the top 10 directors, deep in vino veritas, confided he couldn't direct a woman's picture for nuts. Sober, he remembered his self-analysis and thereafter avoided these supposedly surefire box-office packages as if they contained Strontium 89.

It has been drawn to my dozing attention that I too seem to be afraid of women and rarely write about them. This is absurd. My lady Alice has said for years, "Whenever I lose my lord and master in a crowd I look for a bunch of girls. And there he is."

Take the Andrews Sisters. I have been happily caught in their company more than once and recently was photographed not only in their company but with my arm around one of them. Moreover, she was holding my hand.

Of course, my other arm was around my lady Alice, but she hadn't bothered to take a grip on it. But a man was behind the whole arrangement and his name was Myron Schwartz.

It came about because I supposedly had built a better mousetrap than Emerson in the desert, and the girls had traveled 120 miles to see it. Once together, we forgot about the mousetrap and began talking wildly about ancestors.

Theirs it seems were wilder than ours. But we had one thing in common. Their mother was Norwegian and the grandmother of our spawn was, and still is, Norwegian. Many people have been happily married on such a single thread of common interest. We got on the subject of how Norwegians make coffee. They throw a handful of coffee in a kettle and pour in some water and let it boil. After it's done it stands on the back of the stove, keeping warm for continuous use. From day to day they add more coffee and some more water.

Coffee-Making: Norske Vs. Greek

Of course, this is back-country nursing. Maids bring the technique with them when they take jobs in town. Not until the pot has scarcely any room left for water do they throw out the mess and start fresh.

But if the mother of the Andrews sisters had inherited this tradition, their father, a Greek, taught her how to overcome it. Greek coffee is not thick. That, the girls insisted, is Turkish coffee. Greek coffee's chief secret is that it must be fresh. In their home they had a whole set of coffee pots—from two-cup jobs to big pots. The idea was to perk the coffee, just as much as was needed, never let it hang around, and if necessary make more. But always fresh.

The Andrews actually are sisters, though they look no more alike than a pea, a carrot and a bean. They have not the same interest in clothes, people, or anything in fact, but songs. In this field their minds click as one. They never hem nor haw. When one hits on an idea that this is a good song for them they agree without debate. In costuming they follow the same lines but each picks a different color. This may well explain why they can produce such harmony in singing.

They headquarter around L.A. but one lives in Encino in the San Fernando Valley, another in Mandeville Canyon which is towards Santa Monica, and the third in Brentwood. Patty and LaVerne are married and live within 10 minutes of each other. That's walking distance and they like to walk.

As kids they were crazy about the Boswell Sisters and since imitation has long been the sincerest form of flattery they still pay their tribute to their predecessors. They've never taken a singing lesson, but that secret of close family harmony took care of that.

They started in kiddie revues at the Orpheum in Minneapolis, their hometown. Larry Rich offered them a job with his traveling review. "We had a big family powwow," said Maxene, "because Patty was only 10 and LaVerne and I absolutely refused to go on the road without her. Our Dad didn't want us to leave school and was dead against our traveling alone. But Mom was on our side and said she'd take on the job of traveling with us."

This was a five-a-day grind and at the end of a year they found themselves in New York and out of a job. They had ravenous appetites and no money to buy the food to satisfy their hunger. They sang with the bands of Ted Mack, Leon Belasco and others.

Then they met a shy trumpet player named Vic Schoen. He was the first one to catch a glimpse of gold dust in their voices. He was doing arrangements for Belasco's band. He found in the trio a vocal style that fitted his own musical ideas like a glove. So he left Belasco and joined them. It was an artistic success but by the time they got back to New York they were out of a job and broke again.

15 Bucks For All Three?

Finally they got a booking into Hotel Edison with two network broadcasts each week. Their total salary was \$15 a week.

"We were fired after the second broadcast," said Patty. But Jack Kapp of Decca Records caught their first one. He had them record "Bel Mir Bist Du Schoen." That was in 1939. With that one the Andrews Sisters had rounded the curve and have never been passed since. Their versions of the "Beer Barrel Polka," "In Apple Blossom Time," "Rum and Coca Cola"—in all eight records—sold more than a million copies, each.

"You know," said LaVerne, "two of our biggest hits almost didn't happen. We were a little skeptical about the 'Beer Barrel Polka.' It didn't seem exactly like our kind of song. We usually were so positive one way or another, and it baffled us to find this assurance lacking. But we did it anyway and proved that the public can be righter than the Andrews Sisters."

"Rum and Coca Cola" was also a near miss. We had 20 minutes to make it or not and that seemed to us to be pushing things. But we improvised an arrangement anyway and have been working successfully for the Yankee dollar ever since."

Seventeen movies and 15 dazzling years later, it looked as if they would forever be blowing bubbles from then on. Then the trio broke up. Their individual hopes and ambitions clashed. In 1953 LaVerne traded stardom for the worst billing in American nomenclature. She became a housewife, harder work, but less pay. Maxene went to New York to study dramatics and Patty stayed in show biz as a single.

Three years later they backtracked and decided that three, for them at least, was what attracted the crowd. They went to the Las Vegas Flamingo Hotel as a trio again, made a new recording contract with Capitol and now seem welded for the rest of their careers.

They laughed their heads off when telling about the time they were starred in pictures. Of the 17 they made, 15 were for Universal. They were the queens of the B's. They came to Hollywood scared stiff.

The director, who as Al Rogell, came in what must have been some of C. B. DeMille's old clothes. He was dressed in riding britches and was carrying a whip.

He took one look at them and pointing to Maxene said, "We'll blacken your teeth!"

Then pointing to Patty, the blonde, he said, "We'll put a wig on you!"

Then he looked at LaVerne and seemed stumped for a moment as to what sort of gargoyles he would make out of her.

They were to go into a picture with the Ritz Bros., which only goes to show how crazy the picture business was in those days. Despite all this nonsense, their pictures all made money, and that wasn't too hard to do because they were quickies budgeted for \$150,000 a piece.

But the girls obviously were made of mighty stern stuff because they survived this madness. They don't smoke. They love physical work, believe in good brisk walks and feel that people, especially in their business, easily can get soft through too much pampering.

On June 25 they open at the Latin Quarter in New York, their first bigtime date in Manhattan. They've been in town before of course, but this time they're pilgrims with money in their purses.

# The Post Office ban forbids us to tell you where you can buy a copy of *Lady Chatterley's Lover.*

BY D. H. LAWRENCE

INTRODUCTION BY MARK SCHORER

PREFACE BY ARCHIBALD MacLEISH

GROVE PRESS



## Broadway

Both the Sam Goldwyns and Jack Benny visiting ailing CBS topper Bill Paley at his Manhasset estate. Latter plans a month in Biarritz for recuperation.

Michael Browne, dramatic coach to Ava Gardner, Yvonne De Carlo, Tony Bennett, etc., received his Doctorate of Education at Columbia U. last week.

Hollywood attorney Martin Gang to Geneva, over the weekend, and after that to Russia for a looksee on an arrangement set up for him by Eric Johnston.

Singer Ginia Davis, daughter of maestro Meyer Davis, concertized at the Vichy Grand Casino Sunday (21) before sailing to the U. S. today (Wed.) for summer engagements.

Gertay Theatre Exhibition Inc. has been authorized to conduct business in the Bronx, with capital stock of 100 shares, no par value. Everett W. Gerson was filing attorney at Albany.

The Jonas T. Silverstones (& Rosenthal) (he's the theatrical attorney) received at their Riverdale manse following the bar mitzvah of their son, Scott, at the Riverdale Jewish Center Saturday (20).

Jerome Robbins, his technical staff and 20 dancers flew out TWA on Sat. (20) for the Spoleto, Italy premiere July 3 of "Ballets: USA." Thereafter under State Dept. guarantee troupe will hit European cities for four months.

James Bagley did not assist his son, Ben, in off-Broadway production nor did he check into the Will Rogers Memorial Hospital, Saranac Lake, N.Y., as stated in the Saranac Lake column last week. The elder Bagley was at the hospital to visit his son, a patient there.

Ella Logan, singer who has just concluded appearances on the Robert Q. Lewis CBS radio show, planned out for a vacation in Barcelona, Spain. On her return she plans a tv-series and will continue work on her autobiography.

Copa boss Louis Podell hosted a press reception for Frankie Vaughan yesterday (Tues.) afternoon prior to the British singing star's opening tomorrow (Thurs.) night, the first time a British performer ever headlined at the Copacabana. They came from all over the U.S. for last night's (Tues.) vaudeville dinner at—and testimonial to—Toots Shor's West 51 St., slated for razing after this week, as part of the new Zerkendorf-Rockefeller Center hotel. Among the migrants was Jerry D. Lewis who is doing the Shor saga for Look magazine.

Claude C. Philippe gets back tomorrow (Thurs.) from a five-day quickie to Paris with his wife, Mony Dalmes, of the Comedie Francaise, who is staying on until the hotel exec doubles back to the French capital in July after he (Philippe) takes over his new post at the new Zerkendorf Hotel in Rockefeller Center.

Leaving his transi-te recorder running 24 hours, Rudy Vallee needed new batteries to record his appearance on Jack Paar show. He was advised to pick them up at the Steelman Co. convention at Hotel Gramatan in Bronxville. Going there, guess what happened? He was invited to join convention luncheon—and he entertained!

Ray Hansen, long Rex Smith's right hand gal at American Airlines, when he was public relations temp (she) was publicity director Willis Player, whom the late writer-publicist groomed as his successor, is secretary of a memorial fund in Smith honor. It will probably be an educational scholarship at William & Mary, his alma mammy. Bob Considine, Walter Cronkite and Ben Wright sparking the memorial. Checks to Miss Hansen, c/o AA, 100 Park Ave., N.Y. City 17.

## Minneapolis

By Bob Rees

(4009 Xerxes Ave. So.; WA 6-6955) Freddie's has Don Shirley Trio, Minnesota U. Theatre bringing back "Pal Joey."

Songstress Ruth Brown into Key Club with Paul Williams band. Ringling Bros. Barnum & Bailey circus set for St. Paul Auditorium June 26-28.

Edyth Bush Little Theatre underlining "Who Was That Lady I Saw You With?"

Jerry Murad and his Harmonicats inaugurated floorshow policy at St. Paul Coleman's.

Herman Herz engaged for his 10th consecutive season as Duluth, Minn., symphony orchestra conductor. Anglesy club starting floor entertainment with Sig Millonzi & Lee Burrows piano-and-bass duo.

St. Paul Auditorium gets "My Fair Lady" for a fortnight exclusive Twin Cities date starting next Sept. 29.

Joe Suea here ahead of Ringling Bros. Barnum & Bailey's circus,

scheduled for St. Paul Auditorium June 26-28.

In effort to stimulate poor attendance, Minneapolis American Assn. ball club is admitting children to all games for 50c.

Helped by high power promotion, Minneapolis Lakers NBA pro basketball team, after succession of losing years, earned \$54,000 last season.

## Philadelphia

By Jerry Gaghan

(319 W. 18th St.; LOcust 4-4848)

Mickey Shaughnessy hosts third week at Celebrity Room.

Joseph Sonesso, 19-year old South Philly actor, back from Hollywood to visit family.

Vickie Silver, clef of several hit tunes, off for Coast where she will be the guest of Jule Styne.

Keith Brown, first trombonist of Casals' Festival Orchestra, joins the Philadelphia Orch next season.

Joseph Santarlasci, assistant manager of Philadelphia orch, takes over helm until new manager is selected.

Paul Wendkos, directing Dick Clark's "Harrison High," formerly worked with Lou Kellman's film company here.

Bill Rodstein hosted the disk jockeys at his Sinatram Room following a special preview of "Hole in Head."

Lloyd B. Carswell, general manager of Sheraton Hotel, left for Honolulu to take charge of the chain's four Hawaiian hotels.

## Palm Springs

By A. P. Scully

(Tel.: FAirview 4-1828)

Eddie Silverman back to Chi.

Frank Butler off to his beach place.

Allan Jones checked in to see how his place is doing.

Bob Buckner's "Tiger Tail" picked up by Columbia for pictures.

Judy Canova sold her hacienda opposite Eddie Cantor's to E. M. Gluhareff, inventor of solo helicopters.

Earle Strebe, who controls all pictures in the Village, is meeting stiff opposition to his plans to open a 40 acre drive-in at east end of town.

Vic Shapiro and Bill Oliver tried only hotel Frank Lloyd Wright designed in this area but Oliver pulled out in three days because of the wind.

Charley Farrell's bunch, which now owns Par's old paid tv cable, pressuring city council to pass an ordinance making it a misdemeanor to tap their line.

## Chicago

(Delaware 7-4984)

Jazz Loll clocking its 12th anniversary on Grand Ave.

Christiani Bros. circus opens 18-day stand here tomorrow (Thurs.).

Eva Gabor in for rehearsals of "Blithe Spirit," lighting up at Drury Lane June 30.

Duncan Sisters, Topsy and Eva, began limited engagement at Mangam's Chateau Mound (22).

Director Fred Zinnemann in over weekend to plug "Nun's Story," opening at the Chicago July 3.

Lillian Roth in two weeks of "Come Back Little Sheba" at Tenthous starting Monday (29).

Blue Angel dropping minimum charge Sundays through Thursdays but keeping it at \$3.50 weekends.

Edgewater Beach Playhouse teed off season on Monday (22) with Susan Strasberg and Franchot Tone in "Caesar and Cleopatra."

Riverview Park incepting teenage record hops on Wednesday nights this season, with WNBQ "Bandstand" emcee David Hull as host.

Wally Robinson, ex-Columbia Records now in the personal management biz, here for a fortnight to break ground for an upcoming date of the Larry Elgart orch.

## Pittsburgh

By Lenny Litman

(Ha 1-2739)

Jewel Box revue skedded for summer date at the Copa.

Mack Murray, mental act, recuperating at home, after surgery for his toe.

Don Tragger, assistant general manager at KDKA, is on ailing list after surgery at Allegheny General.

Harry and Carole Kodinsky, pros here in the television field, handled the big Variety Club telethon, biggest in the club's history.

Harold Mikoy, who returned to with Paramount, was used to that company as assistant to world sales chief George Weltner.

Two hometowners, Erroll Garner and Jill Corey, topping bistro bills here this week. Garner is at Town House while Miss Corey is at the Holiday House.

## London

(COVent Garden 0135/6/7)

A day after his tele show in Milan next Sunday (28), Tony Dalli begins a vaude date in Morecambe.

Adrian Worker named general manager of Shepperton Studios, the lot operated by British Lion Films.

Luiz Roza's two week stand at the Society extended by a fortnight. She's inked for a summer season at Southsea after this date.

Before leaving for the South of France, Jerome Whyte closed a deal with Emile Littler for "Flower Drum Song" to open at the Palace next year.

Hungarian born dancers Lillian and Peter Sarter, now Indian citizens, currently on a Continental tour before heading the Savoy cabaret July 20.

Curt Jurgens planing back to London at the end of June to attend the charity preem of "Ferry to Hong Kong" at Odeon, Leicester Square, July 2.

Mike Sloan readying his first British legit production "From the French" which goes into rehearsal next month with Claude Dauphin starred.

Montague C. Morton, managing director of United Artists, unanimously elected chairman of the Kinematograph Renters Society, succeeding Arthur S. Abeles Jr.

Italian sculptor Gianni Franzosi last week handed over bronze busts of the Crazy Gang and Jack Hylton at a party hosted by the impresario in his Saville Row headquarters.

Henry Sherek off to Tanganyika where his wife recently inherited estates from her brother. His latest West End show, "All in the Family," premeed last Wednesday (17).

Anthony Quinn and Yoko Tani, both of whom are to star in the Rank production, "The Savage Innocents," were guests of honor at a press reception with director Nicholas Ray.

All proceeds from a pop promenade concert at the Albert Hall on Sept. 20 are being donated to the Variety Club. They will, in turn, be allocated to the National Playing Fields Assn., of which the Duke of Edinburgh is prexy.

Karel Stepanek returning here at the end of the month to play the role of the Admiral in "Sink the Bismarck," which John Brabourne is producing for 20th-Fox. He follows on with a role in Carol Reed's "Our Man in Havana" for Columbia.

## Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF. 5929)

Charles Vanel celebrating his 50th year in pix while starring in his 200th film, "La Valse Des Gorilles," here.

French producer Lo Duca prepping a French-Russian pic co-production based on Gogol's satire on bureaucracy, "The Nose."

SACEM, the French counterpart of ASCAP, collected \$17,425,000 in authors rights in 1958 to be split three ways between composers, lyricists and publishers.

Jean Seberg will star in a French pic by another film-critic-turning-director, Jean-Luc Goddard, called "Out of Breath." Tale of juve delinquents is written by another "new wave" director, Francois Truffaut.

According to statistics here, the age groups predominant here in cinema attendance are from 10 to 15 and 40 to 60 which leaves the major film-going age brackets of 20-35 weak. This is showing up in sagging boxoffice.

Among the top 30 film money-makers in first-run situations here since last August, in the following order, are the Yank films "The Vikings" (UA), "Vertigo" (Par), "Cat On Hot Tin Roof" (M-G), "Inn of Sixth Happiness" (20th), "Big Country" (UA), "The Tempest" (Par), "Me And Colonel" (Col), and a surprise grosser picked up by 20th-Fox, the Belgian Congo documentary, "Gods of the Forests."

## Rome

By Robert F. Hawkins

(Stampa Estera; 675906)

Alida Valli in her local tv debut in an original, "The Sons of Medea," directed for RAI-TV by A. G. Majano.

Fritz Lang has approved script for "Return of Doctor Mabuse" which he'll make for Cei-Incom of Rome and CCC of Berlin.

Desperate Assault, having just finished role in "Mondo del Miracoli" (World of Miracles).

Linda Cristal fated at press pool following her arrival in Rome to star in "The Legions of Cleopatra," for Alexander-Lyre-Athena.

Steve Reeves, Cristine Kaufman,

Tony Richards and Barbara Carol to Spain for shooting start of "The Last Days of Pompei," an Italo-German-Spanish co-production.

Gemma of Rome and Sacha Gordiner have amicably settled their haste over delay in sending copies of Cannes prizewinner, "Black Orpheus," to Italy for local release.

"Savage Innocence" is the new title for Maleno Malenotti's "Top of the World," which Nicholas Ray is currently shooting in the Arctic North with Anthony Quinn and Yoko Tani.

RIAMA Film hosted the press at Cinecitta on impressive large set reproducing part of Via Veneto for use in Federico Fellini's "The Sweet Life." Luise Rainer, Anouk Aymee and Yvonne Fournereaux were among many stars there.

In-and-out-of-Rome: Frank Melford, Leo Lax, Linda Cristal, William Wyler, Maurice Silverstein, Raoul Levy, Phil Kellogg, Mel Shavelson, Jack Rose, George Skouras, Robert Hakim, Renato Salvatori, Francesco Rosi, Alain Delon, Lex Bander, Leonora Vargas, Jack Lemmon, Billy Wilder and Gaby Andre.

## Ireland

By Maxwell Sweeney

(Dublin 684508)

Abbeyette Eddie Golden named prexy Irish Actors' Equity.

Astor, 313-seat Dublin art house, installed Cinemascope.

Bob Mitchell's Singing Boys in from U.S. to open European tour.

Charles McCarthy bowed out as member of Radio Eireann Repertory Co.

"Cat on Hot Tin Roof" (M-G) given "limited" certificate by film censor Liam O'Hara.

Raymond Stross production of "A Terrible Beauty" has gone before cameras at Ardmore Studios, with Robert Mitchum as star.

Cyril Edgar and Arthur Allingham in from London to set details of June 25 world preem of Walt Disney's "Darby O'Gill and Little People."

Robert C. McKew, Irish manager Rank Film Distributors, bowed out after 50 years in show biz: started as office boy in Theatre Royal, Newcastle.

## Frankfurt

By Hazel Guild

(24 Rheinstasse; 776751)

German Film Export Union has decided to send no official delegation to the Russian Film Festival.

Fritz Lang to make another film in Germany, this one "Die Rueckkehr des Dr. Mabuse" (The Return of Dr. Mabuse) for Cei-Incom and CCC Films.

Problem film concerning teenage marriage, "Mit 17 Jahren Weint Man Nicht" (One Doesn't Cry at 17), to be made this fall by Ultra Productions.

William Dieterle, now in Germany, planning a new film called "Men of the World," to be shot in Hongkong, Macao, Siam, Kambojscha and Nepal.

German film censorship board has just okayed the 1936 film "Between Moscow and Shanghai," starring Pola Negri and Gustav Diessl, for re-release.

Caterina Valente, top German songstress, back in Germany after two weeks of personals in the U.S. She's starting filming on "Kein Kind von Traurigkeit" (No Child of Sorrow), for CCC.

Swiss cabaretist Elsie Attenhof has written a play, "Die Lady mit der Lampe" (The Lady With the Lamp), about Florence Nightingale, which will be produced in Osnabrueck this month.

## Berlin

By Hans Hoehn

(760264)

Philips tossed a press reception for Andre Kostelanetz. Latter conducted the Berlin Philharmonic here June 12-13.

Johanna von Koczian plays the title role in UFA's new comedy, "Jacqueline," which Wolfgang Liebeneiner directs.

Kurt Ulrich-Produktion's latest is "Bobby Dodd Greift Ein," with Walter Giller, Mara Lane and former Miss Germany, Margit Nuenke, in the leads.

New U.S. pix preems include "Roots of Heaven" (20th), "Hired Gun" (M-G), "Hongkong Affair" (AA), "Timbuktu" (UA), Metro premeed "Naked Maja."

Grit Boettcher, UFA newcomer, plays the Swedish sex kitten in Leslie Stevens' "Marriage-Go-Round" at Renaissance Theatre, her first stage assignment.

"Ship of Despair" (UFA-Jose Kohn) completed exteriors in Spain and now undergoes interiors at the local UFA studios. Horst Buchholz stars in that film which George Tressler directs.

## Hollywood

Norman Rosemont skied to Paris. Peggy Lee divorced Dewey Martin.

Jean Seberg returned from Paris.

Bill Kenneally joined KFWB news bureau.

Harvey Parry penning his stuntman memoirs.

Bud Brody new head of National Screen Service studio.

Luise Severiano Ribeiro Jr., Brazilian exhibit, in town.

Zsa Zsa Gabor flew to Rome for Italian "Cafe Chantante."

Philip Saltzman new story editor for "5 Fingers," at 20th-Fox TV.

Myrt Blum on three-week trek to London, Paris and Berlin on client bids.

Jerry Schneider heads for Paris in July to film Revlon commercials.

Robert Aldrich named American juror-member at Berlin Film Festival.

Laura La Plante and Irving Asher celebrated their Silver Anni (19).

Herman Cohen to Detroit and St. Louis to bally "Horrors of Black Museum."

Tony Curtis back in "Spartacus" cast after month's absence due to leg injury.

George Bertholon resigned associate producer post with Jaguar Productions.

Ron Ross shuttered his flackery to join Media Communications Inc., as veepee.

Larry Leshansky left his field sales coordinator post with Warner Bros., after 17 years.

Fringes agency to join Hillard Elkins Inc. in exec capacity.

Kenneth Macgowan awarded doctor of law degree by UCLA, where he heads Theatre Arts dept.

Bill Hamilton swings from American International to head Allied Artists Portland, Ore., branch.

J. R. Grainger returned from swing around country for Inter-Continent Releasing Organization, which he prexies.

Bernard L. Schubert Inc., opened Coast offices for both tv production and western sales division headquarters.

20th-Fox benefit preem of "Say One for Me" at Pantages Theatre (17) raised \$90,000 for two charities, the Daniel Freeman Memorial Hospital Auxiliary and the Jesuit School of St. George Jessel emceed event.

## Miami Beach

By Larry Sullivan

(1755 Calais Dr.; Ulloway 5-5389)

Carillon management decided to hold its "French Dressing" revue through the summer.

"Hole In The Head" which was shot around the Beach, opens at the Lincoln (Brandt) in July.

D'Artega will be permanent conductor of the U of Miami's Summer Pops series; first one was sellout at Beach Auditorium.

Americana's prexy Larry Tisch will h.q. in New York from now on, affording him closer contact with talent markets.

Bill Miller filed suit for \$5,000 fee he claims the Fontainebleau owes him for arranging Donald O'Connor's booking last winter.

## Atlantic City

By Joe W. Walker

Wanda, Judy Lee, Lon Collins, Jimmy Roma and Frankie Castro in 500 Club.

Milt Ross named entertainment director of Hotel Chelsea which starts name policy this summer.

Louis H. and Gloria Klotz purchased the liquor licenses of Top Hat bar in midtown from Reggie Edgill.

Milt Ross named entertainment director of Hotel Chelsea which inaugurates name policy this summer.

Pinkie Kravitz, emcee and disk jockey, at The Hop, which started weekend operation on Million Dollar Pier. Will be a daily summer night feature.

## Omaha

By Glenn Trump

(201 Patterson Bldg.; JA 8333)

Stan Yank Trio opened at the Seven Seas.

Daw Lewis combo opened at Ray's in Bellevue, Neb.

Buddy Graves Quartet booked into Anthony's Panther Room.

Bill Davis, KMFTV art director, won a gold medal in Omaha Artists and Art Directors ad art exhibition.

Abe Slusky and Joe Malec opened their Playland and Peony Parks for the summer seasons, respectively.

# OBITUARIES

## ETHEL BARRYMORE

Ethel Barrymore, 79, celebrated actress whose stage career spanned almost 60 years, died of a heart attack June 18 in Beverly Hills, Cal.

Details in legit.

## ARCH SELWYN

Arch Selwyn, 82, a Broadway producer from 1914-1934 and co-founder of the Goldwyn Pictures Co., which subsequently became Metro-Goldwyn-Mayer, died June 21 in a private Hollywood sanitarium after a year-long illness.

Selwyn, who worked as assistant in the boxoffice of the old Herald Square Theatre, N.Y., later opened a play-brokerage business with his late brother, Edgar. That was after a fling as a laundry operator in competition with Sam Harris, who later also became a Broadway producer.

The Selwyn brothers, after merging their brokerage operation with that of Elisabeth Marbury and John Ramsay as the American Play Co., moved into play production in 1914 and together produced a flock of hits, including "Fair and Warm" and "Smilin' Through."

In 1916, the Selwyn brothers and Samuel Goldfish formed the Goldwyn Pictures Corp., with the corporate name derived from the combination of their names. After the brothers left the company to concentrate on legit., Goldfish adopted the firm name as his own. The brothers also built three legit theatres on New York's 42nd Street, the Selwyn, Apollo and Times Square, all now operating as grind houses. They also built two houses in Chicago, the Selwyn and the Harris.

The brothers dissolved their company in 1924, with Arch Selwyn continuing to operate as an independent producer, putting on a number of shows including "Charlot's Revue of 1926." He was part-

chairman of Ling Electronics Inc., Culver City, Cal., and board chairman of Altec Companies Inc., Anaheim, Cal., died June 19 in Newport Beach, Cal. He was a pioneer in the design and installation of early motion picture theatre sound equipment, and had been associated with electrical and audio industries for many years.

Co-founder of the Altec Service Corp., N.Y., in 1937, he became prexy and board chairman of Altec Lansing Corp. when it was formed in 1941.

His wife and two sons survive.

## JOSEPH SCHUSTER

Joseph Schuster, 63, music publisher, pop song writer and former vaudeville and radio singer, died June 9 in New York.

With John A. Tucker, a city fireman who became a vaudeville performer and later returned to the fire department, Schuster wrote numerous songs, the best known of which were probably "Don't Shoot the Bartender, He's Half-Shot Now" and "Dance of Paper Dolls." Schuster and Tucker appeared on radio in the late 1920's and early 1930's. They were known as "The Delivery Boys" and "The Wheaties Boys."

His wife, son and sister survive.

## ALAN STRANKS

Alan Stranks, 54, tv and radio script writer, died of a stroke June 18 in Barcelona. An Australian newspaperman till he came to Britain in 1933, he then started writing for commercial radio and the BBC.

He was a prolific writer of scripts, his most successful being two series for BBC radio, "P.C.49" and "Flint of the Flying Squad." He also wrote newspaper adventure strips and many lyrics, notably, "No Orchids for My Lady."

Survived by wife and daughter, actress Susan Stranks.

## LUCILLE NORTON

Lucille Norton, 65, widow of the late Jack Norton, whose drunk act was a motion picture standard, died June 17 in Beverly Hills, Cal., while visiting friends. Mrs. Norton was a star in her own right in earlier years, having toured in vaude with her husband after making a name for herself in vaude and music comedy as one of the Haley Sisters.

She is survived by two of the Haley Sisters, presently living on Long Island, where services will be held.

## JOSEPH BARR

Joseph Barr, 38, an actor best known for his Shakespearean portrayals and his characterizations of elderly men, died June 12 in New York.

His legit credits include off-Broadway productions of "Camille," "Feeman Cometh," "Children of Darkness," "Ivanov" and "The Smokewreaver's Daughter." He appeared on Broadway last season in "Comes a Day" with Judith Anderson. He also appeared in numerous tv production.

## MABEL B. O'SHEA

Mabel B. O'Shea, widow of Edward K. (Ted) O'Shea, longtime film industry distribution executive, died June 17 in Bay Shore, L.I., where she was visiting. Her husband was former eastern and southern sales manager of Metro, and sales chief of Paramount.

At the time of his death in Buffalo in 1958, O'Shea was v.p.-general sales manager of Magna Theater Corp. His widow was a Buffalo resident.

## SEAN MOONEY

Sean Mooney, 40, longtime stage manager with the Abbey Theatre, died June 5 in Dublin. He joined the Abbey company as an actor and later transferred to front-of-house management.

Mooney, who was unmarried, subsequently became stage manager and also played occasional roles.

## NORMAN KLING

Norman Kling, 57, vet. voice coach, died June 17 in Chicago. Former students of his included Perry Como, Gordon MacRae, Horace Heidt, Clara Bow, and the late Jean Harlow. Kling had taught for 35 years in Chi's Fine Arts Building.

Survived by his wife, daughter, two brothers and a sister.

## MRS. ALLIE T. WINKLER

Mrs. Allie T. Winkler, formerly a partner in Associated Theatres Inc., which operated three film houses in Independence, Mo., until

five years ago, died June 15 in Independence. She was a native of Lexington, Mo.

Surviving are a brother and a niece.

**Jean O'Neil**, 66, widow of songwriter Clyde "Eddie" Malle, died June 12 in Philadelphia. She was a member of the song team of Russell & O'Neil. Daughter and two sisters survive.

**Russell R. Printy**, 56, an officer of Local 162, Lafayette (Ind.) Federation of Musicians for 29 years, died June 14 in West Lafayette. His wife, daughter and parents survive.

**Ede Zatureczky**, 56, Hungarian concert violinist and for 15 years director of the Franz Liszt Academy of Music in Budapest, died May 29 in Bloomington, Indiana.

**William B. Kastor**, 84, v.p. and treasurer of H. W. Kastor & Sons ad agency, died June 15 in Chicago. Wife, brother and sister survive.

**Ethel Bowes Smith**, sister of the late Major Edward J. Bowes of radio's "Amateur Hour" series, died June 12 in Santa Cruz.

**Mother**, of Howard Levy, manager of Loew's National Theatre in the Bronx, died June 18 in New York.

**Ernest F. Silva**, 60, former leader of Army and Navy bands, died June 14 in Orono, Maine.

**Father**, 70, of film attorney Harold D. Berkowitz, died June 16 in Hollywood.

**Mother**, 70, of L.A. sportscaster Bob Kelley, died June 14 in North Hollywood, Cal.

## Press Strike Hits

Continued from page 2

far, London national newspapers aren't concerned, though restiveness on the part of some labor in the ink-supply trade could grow. Show biz advertising is, natch, affected fairly widely. Announcements in the provincial press by local cinemas is, for instance, out. Those advertisers who use music and disk weeklies are inhibited too: among publications temporarily at a standstill are the Record Mirror and Melody Maker, though Musical Express has made arrangements to come out, albeit in less substantial form than usual.

Other entertainment weeklies unlikely to appear after issues already put to bed have hit the newsstands include Picturegoer, Picture Show, The Stage and Kinematograph Weekly. The other British film trade paper, Daily Cinema, will continue to come out inasmuch as its printers are not members of the British Federation of Master Printers, employer association involved in the dispute.

The TV Times, pop journal on commercial tv for the London area, will probably continue to appear since reportedly its printers have reached internal agreement. Some of the regional counterparts will carry on in condensed form. Radio Times, giving details of BBC sound and tv programs, is unaffected because its printers announced a short while back that they had withdrawn from the federation.

The situation is complex not only because it's possible for some print-users to get work done on the Continent but also because about 800 firms here have already independently signed a truce with the unions and are carrying out clients' orders. In general, getting away from the publications field, it may be said that if someone wants letter press work done he can manage, but he may find things tough when it comes to litho and other processes.

## Hits Film Biz

In terms of the film biz, this means that synopses and campaign books are okay, though may suffer some delay. Posters can be done by the silkscreen process. The Associated British Cinemas chain is aiming to publish four-page bulletins for circulation in London and throwaways in the provinces in lieu of placing ads in the local press. Rank's Circuits Management Assn., which can get its printing done without difficulty because it uses some non-Federation people, is sending out loudspeaker vans as part of its plan to let the public in the provinces know what's going on at the local cinemas.

In West End theatreland, the strike may affect shows about to open. Though advertising in the

nationals and London evening papers is okay, there may be a problem in printing programs.

Dislikes at the moment aren't too worried, though confessing "embarrassment" at the lack of musical papers in which to advertise. But spokesmen for a couple of the big groups agreed that, should the trouble spread, there could be real hardship. Lacking labels and colored sleeves, it would be a case either of issuing platters in plain covers or not issuing at all.

Commercial tv isn't too concerned but is, on the contrary, smiling secretively. Hope is that, with no local papers in which to book space, some advertisers in the provinces will instead buy time on tele.

## Lenny Bruce

Continued from page 2

first time last Wednesday (17), afterward assured maitre d' Joe Castell that "this guy's very funny... and it's perfectly clean." Lyon's item, it was noted, appeared several hours before the captain's visit to the club (the morning Trib's bulldog edition is on the streets late the previous afternoon). Corcoran, on Tuesday (16), did mention an anonymous complaint to George Marienthal, but said nothing that could be taken as a "cleanup" order, especially since he hadn't yet seen Bruce work.

Further fuel for Lyon's grist, it's claimed, was the fact that Bruce popped up on other air shows during the engagement, including the "At Random" tv conversational presided over by columnist colleague and arch rival Ivy Kupciet of the Sun-Times. Lyon, observers assert, has previously given the rap to acts for one irritation or another, but chiefly for failure to work his video spot.

In the settling dust of the hassle, Bruce picked up a contract to repeat at the club, probably in September, and was gifted by the management with a motion picture projector.

## Who Won at N.O.?

Continued from page 1

are the ones who "ran so fast that the hounds couldn't catch 'em."

Says a spokesman for CFRB, Toronto, largest independent radio station in Canada: "We have never played 'The Battle of New Orleans'—any version of the record—and don't plan to start now." Claims a spokesman for the Canadian Broadcasting Corp. network: "We have stocked the 'bloody British' version and the substituted 'bloomin' rebels' version and our recording personalities can use either at their discretion. We are not censoring the record but it is hopeful that the record's popularity will have faded before the Royal tour gets into full swing.

Actually, we only have two CBC network programs on which the pop could be used and we understand it's not being much played." CHUM, Toronto, is making a listener survey to see if the "sweetened" version is to be played—or not at all; and CKEY, Toronto, will stick to the "bloody British" lyrics.

## Mylene Demongeot

Continued from page 1

career, Miss Demongeot said, "In France for the moment it is impossible to do other kind of pictures than sexy ones because Bardot pictures sell so easily in foreign countries. All the producers want to make them. So there is not three good parts since 'And God Created Woman.' That's why I don't make any movie in France since December." (Since December she made "Upstairs and Downstairs" in England for Rank.)

Taking matters into their own hands, Miss Demongeot and her husband manager Henri Coste will form their own production unit in November to assure that the actress will be properly cast as idiots. She said, "My husband thinks I can play idiots because I think he thinks all women are idiots."

One of her ideas of the perfect screen idiot is the role essayed by Marilyn Monroe in "Some Like It Hot." Asked if she would play sexy idiot, Miss Demongeot replied, "Why not? Men prefer them."

## MARRIAGES

Mrs. Van Nomikos to Alexander Mandusch, Chicago, recently. Bride operates theatres in Chi and Champaign, Ill., and was widow of circuit owner Van Nomikos.

Jody di Mellicko to Jack Costango, Beverly Hills, Cal., June 15. Bride's an actress; he's a bongo player.

Anne Stephens to John Pullen, Newcastle-on-Tyne, Eng., recently. Bride is former scheduling officer at Tyne-Tees Television; he's head of film at Scottish Television.

Gwendolyn Watts to Gertan Klaber, London, June 12. Bride is an actress; he's an actor.

Sal E. Spiegelman to Harold Carver, Providence, June 7. Bride is a freelance writer.

Kathy Marlowe to Harry Jackson, New Rochelle, N.Y., June 21. Bride's an actress; he's an actor-producer.

Eileen S. Brandt to Larry Larrea, Kansas City, May 29. Bride is ad manager of The Independent, K.C. society weekly; he's entertainment buyer for the Hotel Muehlebach there.

Betsy Lyon to Bill C. Hamm, Kansas City, June 4. Bride's father is Harold Lyon, manager of K.C. Paramount Theatre.

Susan Miller to Peter D. Lowenstein, June 20, in Westport, Conn. She's in PR department of Pan American World Airways and daughter of Leo Miller, VARIETY's Bridgeport correspondent.

Irma Hadassah Siegel to Dr. Leonard Weissbein, New York, June 19. She's the daughter of Simon B. Siegel, financial vice-president of the American Broadcasting-Paramount Theatres, Inc.

Greta Thyssen to Ronn Starr, Montauk Point, L.I., June 21. She's an actress; he's an actor.

Brightie Bardot to Jacques Charrier, Louveciennes, France, June 18. She's an actress; he's an actor. Roberta MacDonald to E. L. Wolf, New York, June 7. Bride is a singer.

Dorothy Dandridge to Jack Denison, Hollywood, June 22. She is an actress; he's a Sunset Strip nitery owner.

## BIRTHS

Mr. and Mrs. Card Walker, son, Glendale, Cal., June 15. Father is v.p. in charge of advertising and sales for Walt Disney Productions.

Mr. and Mrs. George Cormack, daughter, Glasgow, recently. Parents are Cormack & (Irene) Sharp, stage and tv vocalists.

Mr. and Mrs. Jack O'Mara, son, Hollywood, June 13. Father is KTTV promotion-merchandising director.

Mr. and Mrs. Michael Forlong, son, Watford, Hertfordshire, Eng., June 14. Father's a film producer and director.

Mr. and Mrs. Richard Johnson, son, London, June 15. Mother is radio-tv actress Sheila Sweet; father is an actor.

Mr. and Mrs. Alec Aron, daughter, London, June 2. Mother is radio vocalist Cherry Lind.

Mr. and Mrs. Fred Brown, daughter, Costa Mesa, Cal., June 19. Father is a sound effects editor at Revue Productions.

Mr. and Mrs. Dudley Cox, daughter, New York, June 13. Father is chief of the accounting services for Mutual Broadcasting.

Mr. and Mrs. Ellis Moore, son, Mt. Vernon, N.Y., June 20. Father is director of NBC Press Dept.

Mr. and Mrs. Lee Bobker, son, New York, May 25. Father is vice-president of Dynamic Films, Inc.

Mr. and Mrs. Robert Stough, son, York, Pa., mother is actress Gail Rider; father is sales manager of WBSA-TV, in that city.

Mr. and Mrs. Marvin Camp, daughter, New York, June 19. Father is director of public relations for WOR AM-TV, N.Y.

Mr. and Mrs. Bob Crane, daughter, Encino, Cal., June 19. Father is KNX deejay.

Mr. and Mrs. Arnold Archer, daughter, Boston, June 22. Father is a member of The Chords.

Mr. and Mrs. Patrick Trese, daughter, New York, June 19. Father is NBC staff writer.

## Ticket-Buying

Continued from page 1

of the research firm, attributes the spring attendance to two developments—(1) more women are turning to the theatres for entertainment because more pictures contain a definite feminine appeal; (2) the playoffs of pre-1948 films released to television is reaching saturation. "Thus," Sindlinger says, "for the first time in several years, movies at theatres are able to compete among the infrequent moviegoers with free films on tv."

In Memoriam

## LYNN RIGGS

LUCY, NATHAN & STEPHEN KROLL

nered with Florenz Ziegfeld in the production of Noel Coward's "Bittersweet" and his last Broadway show was "Revenge With Music" in 1934.

Surviving are a son, William Selwyn, a Hollywood casting director, and two daughters.

## HARRY LEE (LEVY)

Harry Lee (Levy), 61, brother of Arch Levy, treasurer of the Radio City Music Hall, N.Y., and prominent in theatre treasury union circles, died June 19 in New York following a heart attack. He was found dead by another brother, James Lee, who had been visiting him.

Harry Lee, as he was best known, was a member of the Treasurers' Club, active in the Ticket Sellers' union and the Assn. of Theatrical Press Agents and Managers. Also surviving is a third brother, Sam Lee, of the veteran vaudeville team, Shaw & Lee.

## SARAH KROHNER

Sarah Krohner, 76, actress, died June 9 in Brooklyn, New York. She played the part of Tante Elka in "The Goldbergs," written by Gertrude Berg and heard on radio during the 1930's and 40's, and later on television.

In 1948, she appeared in the legit production of "Me and Molly." Later she appeared in the film "Molly," based on the radio characterizations. She also played in other films, among them "Mirele Efron," a comedy that has been rated among the classics of the Yiddish Theatre.

Her husband, actor Maurice N. Krohner and a daughter survive.

## JOE STOECKEL

Joe Stoeckel, 65, German character actor of stage and films, died June 14 in Munich of a circulatory ailment. Born in Munich, he started his career in silent films with Peter Ostermayr in 1916, and became known for his creation of the role of "Joe Marco, the Strong Man," in 1920.

He made over 100 pictures, occasionally directing some of the folk films which he starred. His last role was in the recently completed Toni Sailer picture, "Twelve Girls and a Man," which opens this fall.

He leaves his wife and daughter.

## GEORGE CARRINGTON SR.

George Carrington Sr., 57, vice

"TWO YOUNG COMICS RULE THE EMPIRE!" \*



# PHIL FORD and MIMI HINES

at the  
**COCOANUT GROVE**  
Ambassador Hotel, L. A.

at the  
**EMPIRE ROOM**  
Waldorf-Astoria  
New York

**COBINA WRIGHT**  
Los Angeles Herald and Express

"A bow to Phil Ford and Mimi Hines, refreshing and clever comedy team. Miss Hines, a very funny gal indeed, also has a delightful voice."

**JOHN L. SCOTT**  
Times, Los Angeles

"A very amusing comedy pair who practically steal the show. Phil Ford and Mimi Hines score heavily with Miss Hines convulsing spectators with her mugging pantomime."

**Herald Express,**  
Los Angeles

"Phil Ford and Mimi Hines, a hilarious funny new comedy team who make life worth laughing—add delightful satire and sparkling comedy sketches."

**Variety Daily**

"Clever, sans inhibitions, their routines, topped with a 'Sayonara' number, is buff stuff calculated to stand up in any crowd. Femme member of team gets choice morsels here. Strong reception."

**JIMMY STARR**

Los Angeles Herald and Express  
"Phil Ford and Mimi Hines are wows at the Cocoon Grove."

**HANK GRANT**  
Hollywood Reporter

"The comedy team of Phil Ford and Mimi Hines socked as one of the freshest such turns to appear here in many a moon. There's a bushel of talent here—Mimi's a fine singer in her own right ('Till There Was You' and 'Lucky Day') and Ford's an expert flutist and clarinetist—but even if their talents were strictly comic, they could easily be classed as plus A-1 for any bolle. The gal has the rare combination of qualities that made Lucille Ball the Number One comedienne on TV—the ability to mugg and do pratfalls, without losing feminine allure and appearance."

**LOUELLA O. PARSONS**  
New York Journal American

"There is an act at the Grove, Phil Ford and Mimi Hines and to say they're good is the understatement of the year—they're just wonderful! They flew in from an engagement in New York. It's good to laugh and they had the room in stitches. After all her shenanigans, Mimi sang straight in a beautiful voice."

**BOB SABEL**  
Beverly Citizen

"The comedy team of Phil Ford and Mimi Hines' split second timing and hilarious routines keeps the audience in an uproar. Capitalizing on buck teeth, a big voice, and an outrageous sense of comedy, Miss Hines runs the gamut from an extremely funny interpretation of a Japanese maiden to a touching vocal ballad 'Till There Was You.'"

**BILL KENNEDY**  
Herald Express, Los Angeles

"Phil Ford and Mimi Hines the comedy team on the bill are nothing short of a riot. Mimi floors the people when she sings a song about a mouse, and puckers up her face to look exactly like a mouse."

**TIME MAGAZINE**

"They are disarming . . . an innocent gaiety that captivates audiences . . . an instant national hit!"

**LOUIS SOBEL**  
New York Journal American

"Now Phil Ford and Mimi Hines have crashed into the class-time with their debut at the Waldorf's Empire Room—their delicious and original comedy routines scoring high with the drassy assembly. Her 'mousey' routine is about the most hilarious offering I have heard in years."

**ED SULLIVAN**  
New York Daily News

"Ford and Hines, a smash hit at the Empire Room."

**FRANK FARRELL**  
New York World Telegram and Sun

"Phil Ford and Mimi Hines really fracture 'em at the Waldorf."

**ROBERT W. DANA** ✱  
New York World-Telegram and Sun

"TWO YOUNG COMICS RULE THE EMPIRE!  
"Phil Ford and Mimi Hines in the Empire Room of the Waldorf Astoria are a great reward for cafe goers."

**GENE KNIGHT**  
New York Journal American

"For the first time in a long time a comedy team is entertaining in the Empire Room of the Waldorf Astoria. And I mean entertaining. The act is billed as Phil Ford and Mimi Hines. They are nice young people and they are talented. Together they make merry melodiously . . . Her takeoff on Brigitte Bardot is perceptive; her impression of an intoxicated mouse hilarious."

**LEE MORTIMER**  
New York Mirror

"THE WALDORF'S A PUSHOVER FOR FORD AND HINES."

"Ginmill devotees will remember with tenderness a team named Ford and Hines that surprised sophisticated Copacabana audiences when it made a New York debut there recently. Now Phil Ford and Mimi Hines are back at the exalted Waldorf Astoria Empire Room, which staid supper club they have quickly taken over as completely as they did the Copa. Last August they still were 'unknown.' Today they are one of the hottest acts in show business. I think they are sensational."

Opening tonight (24)

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